

Our 40th Year

PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

SEPTEMBER 2016

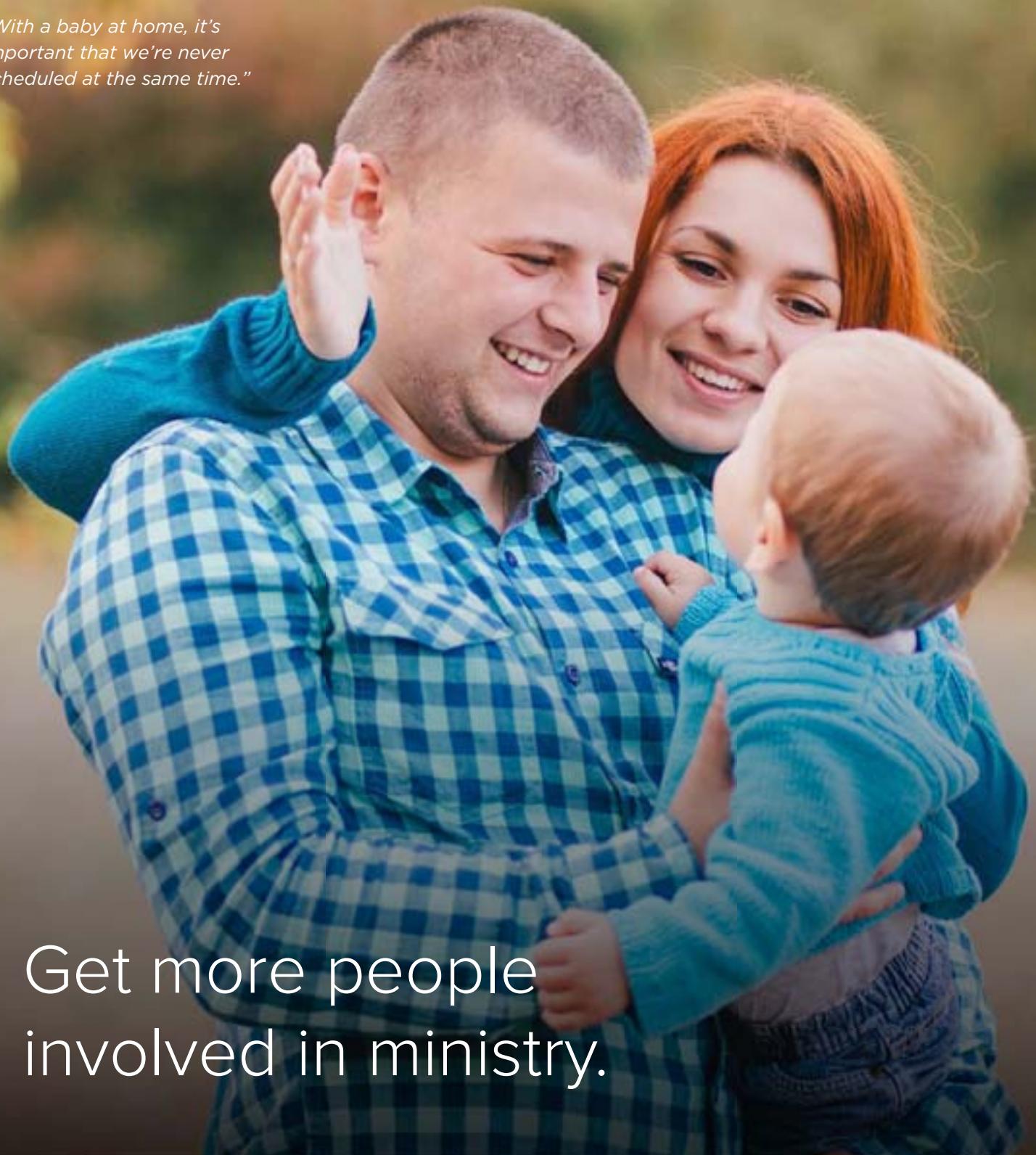


FORTY YEARS AND COUNTING
LESSONS LEARNED,
CHALLENGES REVEALED



John and Kristi
Extraordinary Ministers

*"With a baby at home, it's
important that we're never
scheduled at the same time."*



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Youth & Young Adult Choir
FESTIVAL 2018
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PRO MUSICA E ARTE SACRA

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December 31, 2017 - January 7, 2018

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Led by:

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2nd Annual Festival for Epiphany

*Witness this annual gathering of choirs singing
for Mass celebrated by the Holy Father.*

December 31, 2016 – January 7, 2017



From the President

Dear Members and Friends:

At the Thirty-Ninth Annual Convention of our Association this past July in Houston, Texas, we had good reason to celebrate. It was forty years ago that Father Virgil Funk founded the National Association of Pastoral Musicians under somewhat less than auspicious circumstances. A March 1976 mailing, asking if clergy and musicians would support an Association like ours, returned what could only generously be called a lukewarm response. But with the support of the National Catholic Music Educators Association and its executive secretary, Sister Jane Marie Perrot, DC, and using his own funds, Father Funk moved forward and established the National Association of Pastoral Musicians on July 1, 1976, by opening a bank account in that name. The rest, so far, is a forty-year history of service to the Church, its worship, and those who minister to both.

The articles in this issue both look back over the forty years of our Association's service to the Church and look forward to dream and chart a course for our future. We have survived growing pains and changes in the Liturgy, and we recognize that there are challenges to be faced as well as new opportunities to embrace as we continue our service in support of the work of praising God in song within the Church.

During the Houston Convention, we commemorated our anniversary in a number of ways. On Monday afternoon (just prior to the opening event of the convention) a concert was held to recall—and sing—some of the music that has been commissioned or influenced by NPM. Some were works commissioned

for conventions, while others were works that were introduced into the repertoire at an NPM event. We couldn't possibly sing all of it, but it was clear that the Association itself has had an impact on the repertoire of Catholic liturgical music.

Then later that evening, we raised our glasses in a toast to our fortieth anniversary and enjoyed a light-hearted and witty song—courtesy of Gordon Truitt—that told the tale of our band of musicians (set to the tune of the theme song for *Gilligan's Island*). As I led the toast, I suggested that, while it is difficult to sum up our entire history, we could look to the convention's theme—“The Church Sings/La Iglesia Canta”—and give thanks for the song of the Church and all those who do the singing: our assemblies, supported and led by our choirs, ensembles, scholas, cantors, instrumentalists, and accompanists.

At the end of the day, our Association isn't really about us but about the Church singing. We are encouraged, satisfied, and edified when our congregations sing because our purpose and mission are to enable that song. I am encouraged that NPM has had a part in such a noble service. We are present in nearly every archdiocese and diocese in the United States, and for forty years we have trained and supported pastoral musicians to serve in thousands of parishes. We have helped to shape the sacred song of the Church in the United States for several generations, and for that privilege let us give thanks as we pray that the Holy Spirit will continue to inspire us to “make a joyful noise unto the Lord!”

So here's to the Church singing, and here's to the next forty years of encouraging and enabling that song!

God's peace,

A handwritten signature in black ink, appearing to read "Rick B Hilgartner".

Msgr. Rick Hilgartner

President



NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS

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PASTORAL Music

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Mission Statement

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

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

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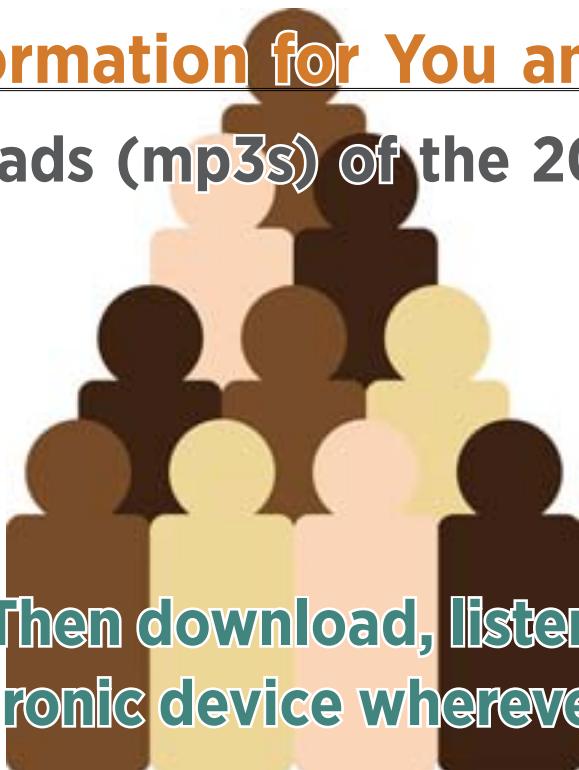
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PLENUM SESSIONS

- P-01 One Song, Many Voices / Many Voices, One Song. *Fr. Tony Ricard*
- P-02 One Song, Many Voices / Many Voices, One Song: Making It Work. *Florez-Mansi, Flaherty, Turner*
- P-03 Spirituality: Many Paths, One God. *Dr. C. Vanessa White*
- P-04 Holiness, Beauty, and Sacrament. *Rev. J. Michael Joncas*
- P-05 Transformation through Mission/Transformación a través de la misión. *Dr. Carolyn Woo*
- P-06 "May the Peoples Praise You, God; May All the Peoples Praise You" (Psalm 67) / „Oh Dios, que te alaben los pueblos, que todos los pueblos te alaben” (Salmo 66). *Rev. Paul Turner*
- P-07 The Challenges and Richness of a Diverse Church—That We May All Be One. *Cardinal Daniel N. DiNardo*

BREAKOUT A

- A-03 Ars Celebrandi—Just What Is the Celebrant's "Art"? *Leon Strieder*
- A-09 Youth: Starting and Leading a Youth Liturgy. *Craig Colson*
- A-11 Love Remains: Ministry of Consolation. *Curtis Stephan*
- A-13 Multicultural: An Anglophone's Guide to Pronouncing Spanish. *Dolores Martinez*
- A-14 Chants of *The Roman Missal*. Part 1. *Kutarna, Manzano*

BREAKOUT B

- B-03 Clergy: What Good Is the Parish Liturgy Committee? *Rev. Tom Dragga*
- B-04 Everybody Sing! Whole Parish Music Ministry. *S. Petrunak*

MORE ON THE NEXT PAGE . . .

BREAKOUT B (CONTINUED)

- B-08 Rites: Rebuild the RCIA: The Initiating Community. *Jerry Galipeau*
B-10 La voz de la asamblea (Spanish only). *Peter Kolar*
B-11 Critical Skills for Learning Hispanic Rhythms. *Rodolfo López*
B-12 Youth and Working with Youth: Understanding and Embracing Praise and Worship. *Chris Estrella*
B-13 Chants of *The Roman Missal*. Part 2. *Kutarna, Manzano*
B-15 Techniques for Working with Spanish Choirs. *Estela García López*

BREAKOUT C

- C-03 Preaching in a Multicultural/Multilingual Community. *Rev. Paul Turner*
C-04 Accompanying Quinceañeras, Posadas, and Other Cultural Devotions in the Hispanic/Latino Community's Faith Life. *Pedro Rubalcava*
C-08 Cultivating a Baptismal Spirituality in the Parish. *Jerry Galipeau*
C-12 Working with Youth: Youth Choir Directors Maintaining and Building a Vital Youth Choir Ministry. *Chris Estrella*
C-13 Chants of *The Roman Missal*. Part 3. *Kutarna, Manzano*
C-15 Cantor: NPM Certificates. *Mary Lynn Pleczkowski*

BREAKOUT D

- D-11 Teaching Music When People Don't Read Music. *Meg Matuska*
D-15 Making Piano Accompaniments Come Alive. *Mark Hayes*

BREAKOUT E

- E-02 Red, Black, Green, and Catholic. *Donna Toliver Grimes*
E-07 Choir/Ensemble: Techniques to Improve Singing as a Group. *Estela García López*
E-08 The Cantor Animates the Assembly, Part 1: Eye Contact, Facial Expression, and the Importance of Rehearsing/Knowing Your Music. *Dan Girardot*
E-09 Youth: The Liturgical Toolbox. *Rachelle Kramer*
E-11 Spirituality: Seeing the Divine in Yourself and Others. *Mark Hayes*
E-12 Youth: Rockin' the Classics. *Chris Estrella*
E-13 Organ Certification—NPM and AGO. *Preston Dibble*

BREAKOUT F

- F-02 Calling the Marginalized to Our Communities. *ValLimar Jansen*
F-03 Clergy and Music Minister Working Together. *Courville, Mondragon*
F-04 All David's Children: An Introduction to the Old Testament. *Gordon E. Truitt*
F-07 Acclamations and Responses in Black Catholic Worship. *Meyer Chambers*
F-08 Instituto de OCP: Introducción. *Rodolfo López*

- F-09 Youth: Leading Choirs and Ensembles. *Rachelle Kramer*
F-11 Directing a Spanish Choir . . . When You Don't Know Spanish. *Pablo Ocañas*
F-14 How Can the Keyboard Serve Multiple Cultures? *Peter Kolar*
F-16 The Cantor Animates the Assembly, Part 2: the Gesture, Proper Body Language and Use of the Microphone. *Dan Girardot*

BREAKOUT G

- G-01 Instituto: Ministerio del cantor. *Estela García López*
G-03 La voz de la asamblea. *Peter Kolar*
G-06 Music for the Rites of Initiation, *Jerry Galipeau*
G-10 NPM Listens: African American Interest Section. *Valerie Lee-Jeter*
G-11 Preparing to chant the *Exsultet* from *The Roman Missal*, Third Edition. *Alexis Kutarna*
G-13 Music for Catholic School Masses: How to Teach It, Where to Find It. *Mary Monks*

BREAKOUT H

- H-01 Clergy: Preaching in a Multicultural/Multilingual Community. *Rev. Paul Turner*
H-02 Liturgy 101 (Incomplete; only the first 42 minutes available). *Valerie Lee-Jeter*
H-03 Introducción al Rito de Iniciación Cristiana para Adultos. *Galipeau, Abeyta*
H-04 Instituto: por guitar. *Rodolfo López*
H-08 Cantor Techniques in Just One Session. *ValLimar Jansen*
H-11 Como Dirigir un Coro en Español / How To Direct a Choir in Spanish. *Bea Garcia*
H-12 Rite of Marriage. *James Burkart*
H-13 A través de los ojos del ministro de la música: La participación plena, activa y consciente. *Peter Kolar*
H-14 Técnicas de ensayo para niños y coros juveniles. *Pablo Ocañas*

BREAKOUT I

- I-01 La esencia de la planificación litúrgica. *Pedro Rubalcava*
I-02 Instituto: por fundamentos musicales. *Rodolfo López*
I-04 ¡Celebremos! y *Cantos del Pueblo de Dios*: Recursos de Himnarios. *Peter Kolar*
I-07 The Art of Presiding for Deacons. *Fr. Eurel Manzano*
I-09 Full, Active, Conscious Participation through the Lens of the Music Minister. *Dan Girardot*
I-12 Directing a Choir in English. *Kevin Klotz*
I-14 ¿Como dirigir un coro en español? *Pablo Ocañas*

BREAKOUT J

- J-01 Instituto: La planificación de los cantos para la celebración del matrimonio, exequias y quinceañeras. *Pedro Rubalcava*
J-02 Instituto: Técnicas de vocalización. *Estela García López*
J-06 Habilidades críticas para el aprendizaje de ritmos hispanos. *Rodolfo López*
J-11 Adoration and Exposition. *Fr. James Burkart*

CONVENTION 2016

Full Report to Come

We came to Houston just about two months ago—1,900 of us, gathering for the Thirty-Ninth Annual Convention of the National Association of Pastoral Musicians in the fortieth year of our history in a wondrously multicultural context. The Archdiocese of Galveston-Houston and the city of Galveston itself welcomed us warmly. Many convention participants commented on the helpful volunteers and hotel staff, who often went out of their way to assist us.

Look for a full report on the Convention Week in the November issue of *Pastoral Music*. You'll find details about who came to the convention and what we thought of the whole week and its various components. You'll find printed versions of the plenum presentations (downloadable mp3 recordings are also available—see page five in this issue). And you'll find lots of images recorded during our gathering.

It was a wonderful week. If you were there, the November issue will remind you of the week's highlights. If you weren't there, it will give you a taste of that convention . . . and, maybe, encourage you to join us for next year's convention!

BILINGUAL INSTITUTE

Albuquerque, October 13–15

You asked for an NPM institute that had a retreat flavor while still offering practical and useful formation. Here it is! The bilingual (Spanish-English) Institute “Refresh Skills and Spirit/ Renovación de las competencias y espíritu” is set for Albuquerque, New Mexico, October 13–15.

The NPM Institute Bilingüe-Express brings together the best of NPM's Guitar Express, Cantor/Psalmist Express, and Pastoral Liturgy Express programs *plus* the service of an experienced retreat director who will

give your spiritual life a boost through communal daily prayer and personal guidance. **The sessions will be presented in both English and Spanish.** More details and a registration form on pages 9–10.

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- classic Gregorian chant music, including over 30 hymns/chants in Latin, most with English translations (including the Marian antiphons), plus the entire Latin chant Mass *lubilite Dic*;
- a wide variety of hymns and songs reflecting the breadth of the Catholic tradition—from classic hymns to contemporary music from GIA Publications, Hope Publishing, World Library Publications, Oregon Catholic Press, Selah Publishing, Liturgical Press, Oxford University Press, and more.

Approved for liturgical use as required by the United States Conference of Catholic Bishops.

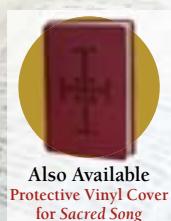
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MEETINGS AND REPORTS

Congratulations, Fr. Joncas!

During the Awards Banquet on October 8 at the Annual Meeting of Diocesan Liturgical Commissions in Albany, New York, Father Mike Joncas will be honored with the 2016 McManus Award. Father Joncas was just with us in Houston, and his plenum address at the Annual NPM Convention will appear in the next issue of *Pastoral Music*. He is a priest of the Archdiocese of St. Paul-Minneapolis, Minnesota, and currently artist-in-residence and a research fellow in Catholic studies at the University of St. Thomas in St. Paul. NPM sends its congratulations to our friend and fellow pastoral musician!

Hotline Online

Hotline is an online service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad and to indicate whether that range accords with NPM salary guidelines (<http://www.npm.org/Sections/DMMD/salaryguidelines.htm>). Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted on the web page—www.npm.org—for sixty days (\$75 for members/\$100 for non-members). Ads will be posted as soon as possible.

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

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

Serving congregations, parishes, schools, hospitals, nursing homes, and other worshiping communities in North America

Grant applications are invited for year-long projects that foster vital worship by:

- studying and theologically reflecting on liturgy and the practice of worship
- nourishing intergenerational and intercultural relationships and gifts in worship
- exploring how public worship expresses and informs pastoral care, faith formation, and Christian discipleship
- exploring the many facets of worship: Bible reading, preaching, psalmody, public prayer, baptism, the Eucharist, music, arts, architecture, and more

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The NPM Institute Bilingüe-Express brings together the best of NPM's Guitar Express, Cantor/Psalmist Express, and Pastoral Liturgy Express programs *plus* the service of an experienced retreat director who will give your spiritual life a boost through communal daily prayer and personal guidance. **The sessions will be presented in both English and Spanish.**

OUR NOTED INSTRUMENTAL FACULTY includes Jaime Cortez, guitar; Rodolfo López, guitar; Ken Gilman, obbligato (mandolin, violin, flute, etc.); Lourdes Montgomery, keyboards. They will challenge you in master-class style.

FOR CANTORS/PSALMISTS we are fortunate to have the services of Estela García-López.

FOR LITURGISTS we draw on the experience and expertise of Fabian Yanez, director of the Office of Worship for the Archdiocese of Santa Fe. Fabian will also be our retreat master, offering reflection and inspiration during morning and evening prayer.

Looking for a productive fall getaway in the ballooning capital of the world, an epicenter of authentic Southwest culture, where you will stay in historic Old Town Albuquerque? Then this is the program for you!

Schedule

(subject to slight changes)

THURSDAY, OCTOBER 13

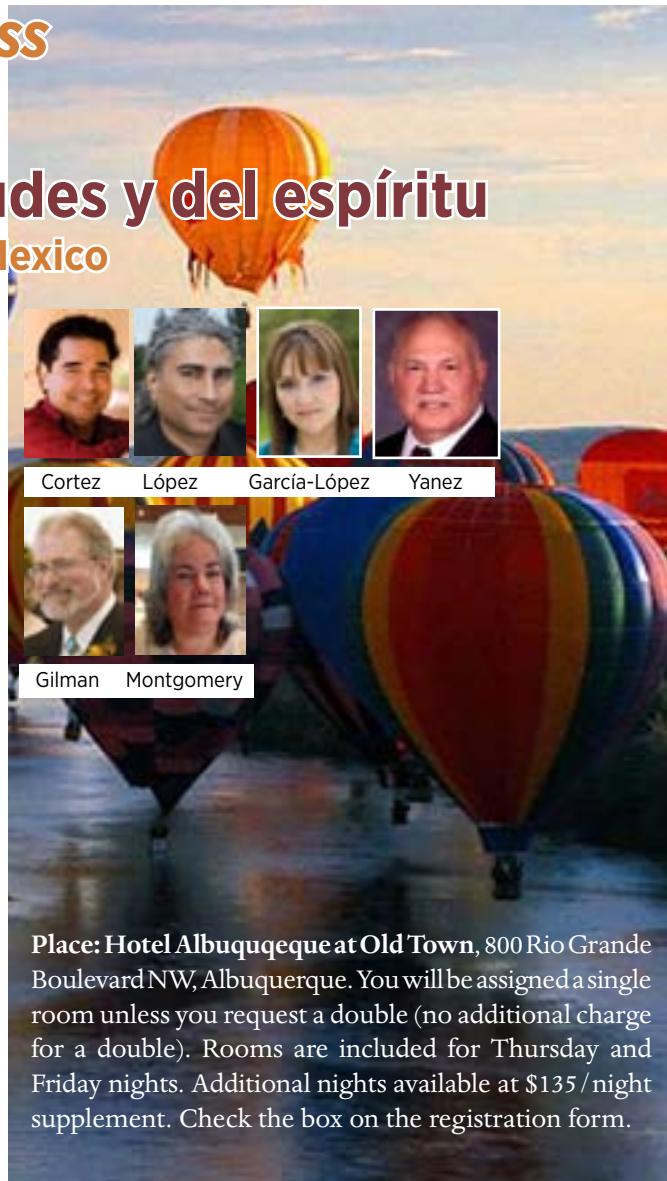
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|---------|--------------------|
| 5:00 PM | Registration opens |
| 7:00 | Institute opens |
| 9:00 | Reception/Concert |

FRIDAY, OCTOBER 14

- | | |
|----------|-----------------------|
| 8:30 AM | Morning Prayer |
| 9:00 | Sessions begin |
| 10:00 PM | Conclusion of the day |

SATURDAY, OCTOBER 15

- | | |
|---------|-------------------|
| 8:30 AM | Morning Prayer |
| 9:00 | Sessions begin |
| 6:00 PM | Concluding dinner |
| 8:00 | Institute ends |



Place: Hotel Albuquerque at Old Town, 800 Rio Grande Boulevard NW, Albuquerque. You will be assigned a single room unless you request a double (no additional charge for a double). Rooms are included for Thursday and Friday nights. Additional nights available at \$135 / night supplement. Check the box on the registration form.

What You Get When You Register

Resident: Housing for two nights (beginning Thursday, October 13), six meals, a welcome reception, and a wonderful formation experience.

Commuter: Six meals, a welcome reception, and a wonderful formation experience.

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

NON-MEMBER RATE applies if you are not yet an NPM member.

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

CONFIRMATION AND CANCELLATION

You will receive a confirmation statement before your program. *Cancellation:* Requests received in writing one week prior to the institute will receive a full refund less a \$50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a 2017 NPM convention or institute.

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

ACCOMMODATIONS

Hotel Albuquerque at Old Town, 800 Rio Grande Boulevard NW, Albuquerque. You will be assigned a single room unless you request a double (no additional charge for a double). Rooms are included for Thursday and Friday nights. Additional nights available at \$135/night supplement. Check the box on the registration form.

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**NPM Institute Bilingüe-Express
PO Box 4207 • Silver Spring, MD 20914-4207**

**Fax—credit cards only—(240) 247-3001
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Photocopy this form for each additional registration.

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October 13–15 Albuquerque, NM

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Commuter

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

Additional hotel night(s). Add \$135 per night. Indicate night(s) below. Number of night(s) _____ x \$135 \$ _____
Albuquerque: Oct 12 Oct 15 Oct 16

Non-Member \$90 (required if you are not an NPM individual member or from a member parish) \$ _____

TOTAL FEES

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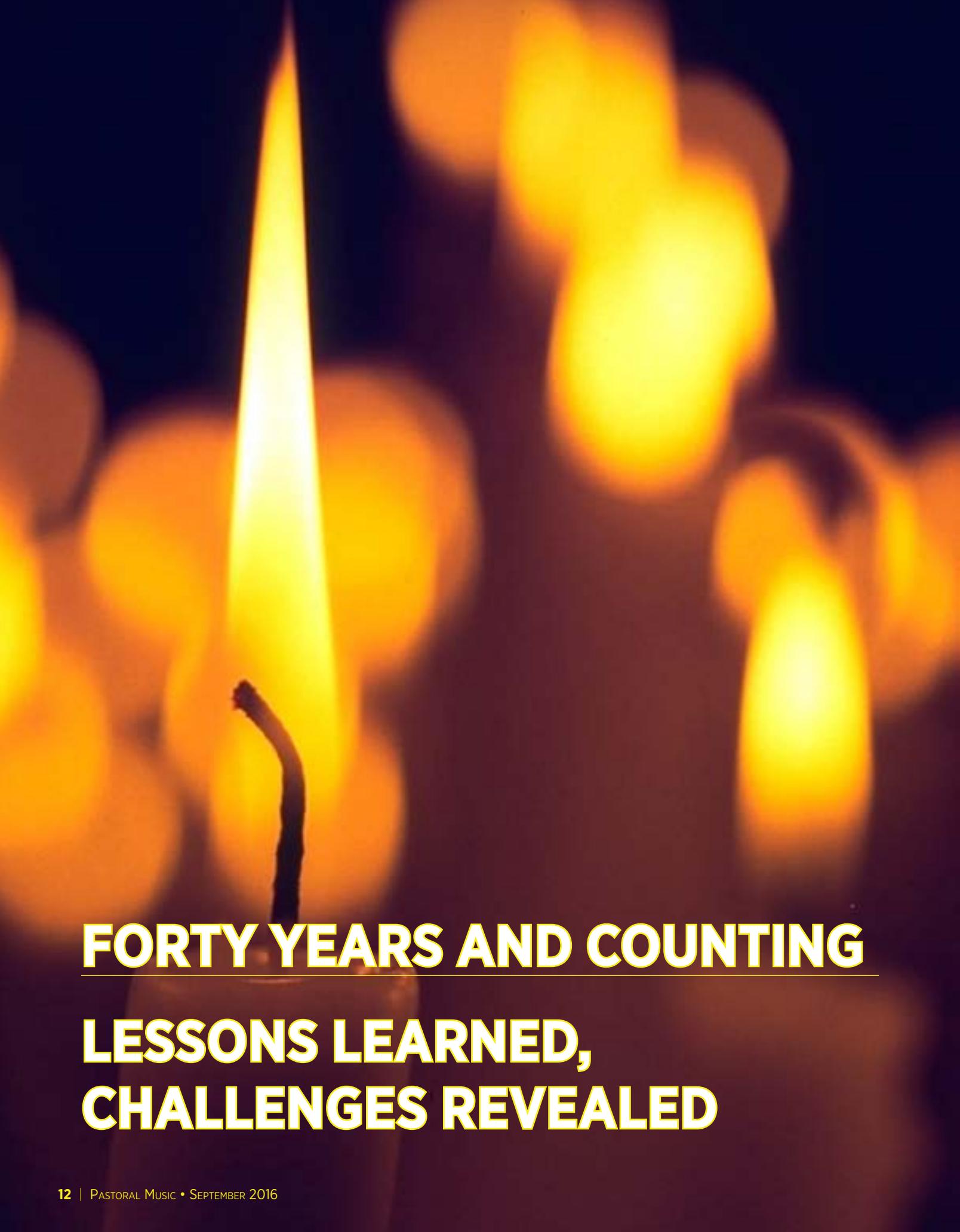
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FORTY YEARS AND COUNTING
LESSONS LEARNED,
CHALLENGES REVEALED

Some Lessons Learned

By VIRGIL C. FUNK

Pastoral musicians in the United States learn by doing: It's "the American way." We have created new repertoire and have experienced how to celebrate the Liturgy, but more important, we have learned a great deal about ourselves as pastoral musicians. The forty years of *Pastoral Music* magazine contain the narrative of that learning so far. For this article, intended as a summary of what NPM and its members have learned over these forty years, I have reviewed 150 back issues (1976–2001, the period of my presidency) and selected one quote from each issue. Just one quote! So here is a sample of just *some* of the major lessons "we" have learned in the past forty years.

Let's begin with this reflection by Nancy Bannister about who we are:

National Association of Pastoral Musicians: We call ourselves an *Association* because we are people bound together by things more powerful than we are: music, prayer, and worship. We call ourselves *Pastoral* because we carry within us a call to serve the people of God as we gather to worship, to sing our prayer to God. We call ourselves *Musicians* as we live our days in response to a musical gift from the Creator, given to each of those open and willing to do the work of developing that gift. We call ourselves *National* because we live and breathe the unique spirit which is the Church in the United States. We are the National Association of Pastoral Musicians.

And there's this challenge posed at the first meeting of the NPM Board of Directors:

Liturgy is changeable and changing, not eternal and immutable. The Association must be in a "tuning fork" relationship with the membership.

What We Have Learned about Liturgy

Liturgy is our primary sphere of operation, though the "pastoral" aspect of our ministry extends beyond the Liturgy to all aspects of parish or community life, to all the ways that music serves and promotes the Church's mission. Here are some of the insights that we've shared about Liturgy in general:

Rev. Dr. Virgil C. Funk is a priest of the Diocese of Richmond, Virginia, and president emeritus of the National Association of Pastoral Musicians. He was NPM's founder and served as president/CEO from 1976 to 2001.



“Active participation is not singing along at Mass—whether it is good music or bad, folk or traditional—but the transformative action of one’s life through ritual.” Rev. Virgil Funk

- Musical Liturgy is normative. *Rev. John Gallen, sj*
- These four characteristics of Liturgical Prayer—acknowledgement, bodily movement, imagination and fantasy, silence—have direct repercussions for selecting music. *Dr. Nathan Mitchell*
- The Christian Liturgy was born singing. *Rev. Joseph Gelineau, sj*
- Good celebrations nourish faith; poor celebrations destroy faith—a commentary. *Rev. Elmer Pfiel*
- Liturgy is always a symbolic act; therefore, we bring to it all of our life experiences, wherever and whenever they take place. *Archbishop Rembert Weakland, OSB*
- Prayers are not prayers as long as they remain on the pages of liturgical books. *Dr. Ralph Keifer*
- Worship belongs to no single person or special interest group. It cannot be confined by any dimension of space or time. *Rev. Richard Vosko*
- Resist the temptation to add gimmicks. *Rev. J. Michael Joncas*
- The goal is not song but prayer. *Jim Hansen*
- Catechesis shares the qualities of good Liturgy, e.g. more prayer and music than lecture. *Rev. James Dunning*
- Liturgy is the way Christians behave in the presence of the Living God. *Rev. Aidan Kavanagh, OSB*
- In Christianity, music becomes one with the Liturgy, which is the Church’s first theology and the primary expression of the Church’s belief. *The Milwaukee Report*
- Genuine Liturgy is not opposed to the technical but to the artificial. *Cardinal Joseph Ratzinger (Pope Benedict XVI)*
- Before the Second Vatican Council: renewal leads to reform. After the Second Vatican Council: reform leads to renewal. There are consequences to this shift of focus. *Rev. Virgil Funk*
- The Liturgy is prayer . . . an experience . . . a mystagogy. *Rev. Andrew Ciferni, O.PRAEM.*

And here are some things about celebrating the Eucharist:

- First the assembly gathers, then it listens, and then it responds. *Rev. Eugene Walsh, ss*

- Throughout the Liturgy the sung prayer and praise of the people will be greatly strengthened if it is made to flow forth and return to the readings more explicitly. *Rev. Don Saliers*
- Communities do not cohere around seminars. But everyone loves a parade. *Rev. Aidan Kavanagh, OSB*
- If the Mass begins with a procession and vigorous entrance song, by the time the ministers reach the sanctuary and the celebrant greets the people, there is a sense of gathering together as one people, a sense of anticipation, joy, expansiveness. *Dr. Ralph Keifer*
- With the ever increasing clericalization of the Church, her official prayer became more complex and less accessible to the common faithful. *Rev. Godfrey Diekmann, OSB*
- There is evidence that singing the dialogue of the Eucharistic Prayer has enhanced the experience of this central prayer. *Rev. James Empereur, sj*
- Intercession is the exercise of our vocation as a priestly people whose hearts are stretched to accommodate needs larger than our own immediate preoccupations. *Sr. Kathleen Hughes, RSCJ*
- Singing three *Amens* does not make it “great.” *Rev. Ron Brassard*
- The reformed Eucharist, while it is not perfect and does not fulfill all of our expectations, enables us to better know who we are as Christians. *Rev. John Guerrieri*

And about participation:

- Active participation is not singing along at Mass—



whether it is good music or bad, folk or traditional—but the transformative action of one's life through ritual. *Rev. Virgil Funk*

- In a worship space, there is no audience. *Tom Parker*
- Full participation . . . means that every member of the community has a part to play in the Liturgy. Active participation means that in gesture, word, song, and service all the members of the community take part in the act of worship which is anything but inert or passive. . . . Conscious participation calls for the entire community to be properly instructed in the mysteries of the Liturgy lest the experience of worship degenerate into a form of ritualism. *Pope St. John Paul II*

• Our participation is marked by a skill that is quickly disappearing in our culture: We listen and contemplate the words that are spoken. *Peggy Lovrien*

About the sacraments, we learned:

• The RCIA, with its emphasis on a step-by-step incorporation into the community, . . . gives us a holistic approach to Confirmation. *Bishop Walter Sullivan*

• The sacrament of marriage has as much to do with who the spouses are as with what they do. *Paul Covino*

• The pastoral musician needs to be aware of all the ministries that contribute to a good wedding and how they can and should relate to one another. *Rev. Ken Smits, CAPUCHIN*

• Because the wedding Liturgy is sacred ritual, it has the potential for helping people know they are not alone; God is one with them in this “stepping over.” *Sr. Dolores Clerico, ssj*

• There is a striking emphasis on the importance of music in the celebration of Christian funerals. *Dr. J. Michael McMahon*

• The song of farewell is to be “experienced as the climax of the entire rite” of final commendation of the funeral. *Rev. Richard Rutherford, csc*

Here are some insights about feasts and seasons:

• Marian feasts can be a new source of evangelization—not a remnant of a magical past. *Rev. Juan Sosa*

• My fear is that the Easter drama has too long belonged to keepers of the historical Jesus and the local hierarchy. *Sr. Joan Chittister, OSB*

• A twelfth century book tells us that the people sang, near the end of Easter Sunday matins, the hymn *Christ ist erstanden*. Above the text are lineless neumes which match the melody still in use today. *Rev. Anthony Ruff, OSB*

• Some Eastern Catholic Churches have been corrupted by latinization. *Msgr. Alan Detscher*

• Since the Easter Triduum is the high point of the whole liturgical year, the Liturgy of these days demands careful, thoughtful preparation and sensitive celebration. *International Committee on English in the Liturgy (ICEL)*

• Over time, different interpretations of the liturgical year came and went. *Dr. Peter Jeffery*

Things We've Learned about the Assembly

For some people, the word “assembly,” when used to describe people at worship, is more or less equivalent to “congregation”—that is, that part of the gathered community with no liturgical responsibility except to worship. For others, “assembly” means all those gathered for worship—ordained celebrants, ministers of various kinds, and those with no responsibility beyond the act of worship. While some liturgical books go back and forth between these two uses, the *Catechism of the Catholic Church* clearly prefers the second definition when it says that “in the celebration of the sacraments, it is thus the whole assembly that is *leitourgos*, each according to [proper] function, but in the ‘unity of the Spirit’ who acts in all” (*Catechism*, 1144).

• Christ also is present in the response of the congregation: both in their sung response and in their daily lives. *Rev. Patrick Collins*

• In the late sixties, the Black renaissance reached within the walls of the Catholic Church. *Rev. Clarence Rivers*

• The Mexican American's lack of enthusiasm for the experimental English Liturgies is due to the fact that traditionally he possesses a life of liturgical celebration more meaningful and more integral to the person and to the community than what has been contributed by the experts. *Carlos Rosas*

• A particular delicate challenge comes in the gradual change of the character of a parish as members of one language group decrease and another group increases. *Bishop John Cummins*

- If we survey the liturgical scene in parishes across the country today, we find great unevenness in quality. *Sr. Janet Baxendale, sc*

• We sometimes overlook the joy, the privilege, and the hope that is ours as members of the community of the baptized. *Dr. Mark Searle*

• The assembly's role in the Eucharistic Prayer can be made more dynamic. *Rev. Eugenio Costa*

• Churches are once again becoming what they once were, the primary music educators in our society. *Michael Wustrow*

• In one place, for example, they trained the video camera on the congregation for the whole Mass. . . . it was not a happy event to watch that video! *Bishop Kenneth Untener*

• I don't know many parishes where the people long to pray the universal prayer with the same longing they have to receive Communion. *Dr. Paul Ford*

• The assembly as the Body of Christ is also the convener of Liturgy. This fact has been understood much more clearly in the past thirty years. *Rev. James Notebaart*

• We are still very far from sharing the one Bread and the one Cup at a common table. *Archbishop Roger Mahoney*

• People with very little background in the language of music who pick up a hymnal are picking up a book in a foreign language. *Carole and Gordon Truitt*

And about children and youth in the liturgical assembly:

- Children don't want to hear about faith—they want to feel it, taste it, do it. *Rev. Thomas B. Shepard*

- When a majority of youth speak of "faith," "religion," or "church" (really, three separate realities) they seem to mean Sunday Mass. *Paul K. Henderson*

- It is the teens who are so amazing. *Tom Booth*

- When the sacredness of life is expressed through the joy of music, a child understands what words alone cannot explain. *Don Campbell*

- Our first commitment now for the future is the song of the assembly. This song must be led, however, so the future of the assembly's song lies in our ability to invite young women and men into this ministry and nurture them. *Dr. Elaine Rendler-McQueeney*

Some of What We've Learned about Music

Music as a part of ritual, music as personal prayer, music as catechesis, music as craft and art, music as communication—we've learned a lot about music!

- Repertoire is most changeable element in the Roman Liturgy. *Rev. Virgil Funk*

- I am praying when I am performing my best *Dr. Alexander Peloquin*

- Music must be intrinsic to prayer; its texts must be from biblical or doctrinal sources; it must serve and never dominate; and it must be identified with the community itself. *Rev. Roc O'Connor, SJ*

- There is a growing awareness that music is one of the most important media in religious education. *Carl Pfeifer and Janaan Manternach*

- Music's symbol power can aid the process of grief and remind us of the future fulfillment in the resurrection. *Ed Gutfreund*

- Music is a beautiful and lovely gift of God, which has often moved and inspired me to preach with joy. *Dr. Martin Luther*

- Claim Your Art! *Dr. Elaine Rendler-McQueeney*

- Did you ever notice that the people love the songs they know? *Dr. Richard Gibala*

- Christ's call to Church composers is a call to serve people well, to become adept at their way of prayer. *Rev. John Foley, SJ*



“Music must be intrinsic to prayer; its texts must be from biblical or doctrinal sources; it must serve and never dominate; and it must be identified with the community itself.” Rev. Roc O’Connor, sj

- When people respect the music, they feel a part of it.

Dr. Thomas Day

- Music repertoire and performance practice play a critical role in uniting the two inner longings for transcendence and continuity. *William Brislin*

- This hymnal . . . represents a growing trend of ecumenism among East Asian Church Musicians. *Rev. Ricky Manalo, CSP*

- More needs to be said about acoustics and sound.

Michael Cymbala

- No story is complete until it has been given voice in song. *Rev. David Power, OMI*

- To rediscover the presence of God, we need music we can sing and people we can touch. *Rabbi Lawrence Hoffman*

- We will need simple ritual music that respects and captures the genius and qualities of the English language. *Peter Finn*

- Music is only one aspect of normative Liturgy. *Gordon Truitt*

And about that kind of music called “singing”:

- If I sing I become praise; if I recite a psalm, I become the psalm; if I raise my hands, I become dance. And if I eat, I become the Body of Christ. *Rev. Joseph Gelineau, sj*

- While certainly not strictly necessary for communication, singing is certainly irreplaceable. *Felice Rinaldi*

- Christians sing because they have something to sing about, something to sing for, and someone to sing with.

Dr. Paul Ford

- It seems as if today’s Christians are most comfortable singing only “good news.” *Robert Strusinski*

- Humans are designed to vibrate at certain levels of their being. *Alfred Tomatis*

- Singing is one of the most potent of all expressions of communal awareness and common purpose. *ICEL Pastoral Notes*

- Today, live music-making opportunities are an increasingly rare experience outside the church setting. *Christopher Walker*

- You are the music / While the music lasts. *T. S. Eliot*

We’ve been learning how to use all the arts in the service of the Sacred Liturgy, including the arts at the service of

music, like text writing.

- The art song is a blend of the rhythm and melodic line with the sense of the poetry or the text . . . the perfect marriage of the poetry, the melodic line and the accompaniment. *Rev. Lucien Deiss, CSP*

- The arts should serve the rite. *Bro. Howard Hughes, SM*

- All art shares the same spirit. All genuine artists drink from the same cup. *John Buscemi*

- Art is humanity’s interpretation of life expressed in a way that can be universally recognized and understood. *Dr. Dolly Sokol*

- On “the breath of dawn” and other metaphors: The question of language and poetics is fundamentally tied to the question of content and, therefore, to meaning and belief itself. *Rev. Edward Foley, CAPUCHIN*

- Words predispose us to see in certain ways, to “edit in” and to “edit out” various facets of reality. Language gives symbolic expression to reality and helps to shape a worldview. *Sr. Kathleen Hughes, RSCM*

- The diversity of musical form expressions will . . . be enhanced through further contact with other religious communities. *Marty Haugen*

- The responsibility for evaluating the texts of the repertoire of the Catholic Church cannot be delegated and rests squarely in the hands of the pastoral musicians. *Rev. Virgil Funk*

- Today we have very few rules for musical art that are universally acceptable. *Dr. Helmut Hucke*

Looking in the Mirror: What We’ve Learned about Ourselves as Pastoral Musicians



What is this ministry we embrace? To what does it call us, and what does it require of us? Here are some things we’ve

learned since we invented the title “pastoral musician” for ourselves in 1976:

- The term “pastoral musician” is useful because it allows the musician to be identified with the Church community in the whole of its life and work. *Rev. Virgil Funk*

- We active pastoral musicians need to keep up our skills. We need to practice, study, and constantly look for music. Our work is never finished. *Dr. Marie Kremer*

- Pastoral musicians must learn to love the sound of a singing congregation above any other sound. *Charles Gardner*

- Questions for group directors: Do I have time for you in my life? Will I go out of my way to be present to you? How much of myself am I willing to give? How much of myself am I willing to let you see? *David Haas*

- Student, servant, creator, teacher: Which are you? *Dr. John Ferguson*

- We have a ministry, not a function. *Archbishop Daniel Pilarczyk*

- Hence we desire that . . . our message be not only a testimony of our gratitude for the industrious efforts already made in the field of music but also an incitement to continue these efforts in the future. *Pope St. John Paul II*

- The fundamental work is turning the audience into an assembly. *Mary Ann Simcoe*

- “We” can’t want collaborative ministry . . . it can only happen in the “I.” *Beatrice Fleo*

- Pastoral musicians live from one deadline to the next, and the bottom line is always the next downbeat. *Patricia McCollam*

- What we really need is to continue to promote the musical and liturgical excellence of pastoral musicians, so that professional standards may emerge which would be recognized by the worshiping assemblies we serve. *Sr. Judith Kubicki, CSSF*

- Like all useful terms, “pastoral musician” is finding definition even as it is being lived out in practice. *Dr. Carol Doran*

- The nature of the rite is itself in a process of change, and pastoral musicians need to take this into account. *Paul Inwood*

- There are many solutions to the problem of frantic commitment . . . but one truth is common to them all: If you don’t take control over your life, someone or something

else will. *John Miller*

- By journeying into our pain, we can find God; the dark spaces are integral to the cosmos and to our bodies.

Matthew Fox

- It’s the privilege, the blessing, and solemn responsibility of all of us . . . to be the song that rises from the very heart of Christ . . . into the very arms of God. *Sr. Suzanne Toolan, RSM*

- How is a “mere” pastoral musician to deal with the complicated area of Church acoustics? *Dennis Fleisher*

- I believe that pastoral musicians have perhaps the best opportunity to pave the way for recognition of lay ministry as vocational and worthy of a just salary and benefits. *Denis Beeman*

We are people who “associate” for mutual support and challenge, as well as for continuing formation. What have we learned in these past years about being an association?

- The major event for any association is the time when its membership convenes for a national meeting. *Rev. Virgil Funk*

- I sensed I was no longer on my own. *Tim Dyksinski*

- The major benefit I received from this convention was . . . renewal and reassurance . . . hope for the Church . . .

1989 Convention Participants

- Without an international musical forum, we are headed toward a series of national churches, without international links, at least musically. *Rev. Virgil Funk*

- Given the challenges of our ministry and the diversity of our ministers, no one person, structure, or organization alone can provide the formation or support required for pastoral music ministry. *Ginny Miller*

- We are challenged to stay committed to the ongoing renewal of the Church; to maintain and develop competency in our ministry; to sustain ongoing formation; to be an association; and to respond to our diversity. *Rev. Virgil Funk*

From the beginning of our Association, we have affirmed the teaching of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* that “in the restoration and promotion of the Sacred Liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit . . . Yet it would

be futile to entertain any hopes of realizing this unless the pastors themselves, in the first place, become thoroughly imbued with the spirit and power of the liturgy, and undertake to give instruction about it" (SC, 14). Therefore, our basic membership category has always included the pastor (or other clergy) and the pastoral musician. Here's some of what we learned about those two people (and ministries) working together:

- Some people need a personal invitation to sing from one of the clergy . . . *Rev. Ron Krisman*
- The early deacon . . . was the constant link between the altar and the nave, between the ritual action and the participants. *Rev. Joseph Gelineau, sj*
- Should we ever start listening to our people, our homilies and music would come to life. *Rev. Tom Caroluzza*
- The bishops saw an essential key to liturgical reform in the formation of the clergy. *Rev. J. Michael Joncas*
- Is it possible that twenty-six percent of our seminaries have no organists? *Rev. Anthony Sorgie*
- My comments did not convince the pastor, and I was dismissed. *Lynn Hugh Monkres*
- Note the priest's responsibility for appropriate ordering of public worship here explicitly involves consulting with participants. *Rev. J. Michael Joncas*

The Director of Music Ministries Division developed slowly, as the ministry of pastoral musicians developed and as NPM's service to that developing ministry grew. It is our "professional" arm; its members are those who are trained professionally as musicians and who serve churches and communities in a directorial capacity.

- Both the salaried and the non-salaried have the same basic demands made on them. *Rev. John Melloh*
- Are we ministers of music or directors of the ministry of music? *Rev. Austin Fleming*
- It is discouraging to find pay scales so low. *Marilyn Perkins Biery*
- Travel for choirs provides unique musical educational opportunities. *Peter Bahou*
- The full-time music minister should also serve as spiritual leader through interactions with members of the larger faith community. *Eric Utsler*



- C. Alexander Peloquin's great contribution to the growing body of music has flowed, at least in part, from his willingness to risk his gifts, his reputation, and his talent in service to the Church's need for musical worship. *Rev. Ronald Brassard*
- Most DMMD members know from firsthand experience what duties are involved for a director of music ministries who is also an organist. *Joseph A. Guy*
- Justine Ward went to Quarr Abbey for one reason: to learn. *Dom Cuthbert Johnson, OSB*

The two largest "interest sections" in NPM are those for cantors and organists. Here's a bit of what we know about these two ministries:

- The cantor is called to the very public ministry of psalm-singer for the community. *Rev. J. Michael Joncas*
- It is the cantor's job to sing the text in a way that fills the pastoral, liturgical, and musical needs of the congregation while permitting the Word to be reflected on and absorbed by the congregation. *Vincent Patterson*
- The one who animates is one who "endows with life, gives spirit and support, encourages." *Rev. Edward McKenna*
- The choir has numerous opportunities to share their talents with the assembly without usurping the people's part. *Dr. James Kosnik*
- When playing for a choir, the organist must be totally

submissive to the musical direction of the choirmaster. *Robert Batastini*

- Setting the tempo begins long before the first note is played. *Dr. Carol Doran*

- Will the digital computer organ make the pipe organ obsolete? No. *Lawrence Phelps*

- I suspect that the name “folk group” originated from the desires of newly-empowered musicians... to emphasize that their music truly arose “from the people.” *Rod Marvin*

- A second step in relieving tension is to be aware of what can be controlled and what can’t, not only in your musculature but in your life. *Francis Brockington*

Music and Justice

In October 2004, Pope St. John Paul II wrote that the measure of authentic liturgy is service: “We cannot delude ourselves: by our mutual love and, in particular, by our concern for those in need we will be recognized as true followers of Christ This will be the criterion by which the authenticity of our Eucharistic celebrations is judged” (*Mane Nobiscum Domine*, 28). Like so many others, we’ve been trying to learn and teach that lesson:

- When more than two-thirds of humankind are living in a sub-human condition of hunger and poverty, the discord of harmony is reaching to the maximum. *Don Helder Camara*

- We don’t leave our everyday world behind; we bring that world under the judgment of Jesus. *Msgr. Kevin Seasoltz*

- The more you stuff into “culture” the less it actually means. *Felice Rainoldi*

- Is liturgy only for the able-bodied? So many things pass me by *Jan Robitscher*

- We must allow time for God to speak through us. *Randall Steere*

- With one harmonious voice, we express our waiting for God in our music at Taizé. *Brother Robert*

- It is the task of . . . Liturgy to liberate people from a contrived, false, idolatrous construct of reality which robs us not only of faith but of humanness. *Dr. Walter Brueggemann*

- Human misery is unending, so there is no reason for the litany to stop. *Rev. Joseph Gelineau, sj*

- When no thought can steady our weak knees, firm our ankles, or straighten our burdened backs, we find courage and

strength to move forward in our song. *Sr. Teresita Weind, SND*

- Jump into the fire of conversion and experience, be attentive to the changes about us, for certain energies come only when you burn. *Rev. Richard Fragomeni*

- This is no time to be satisfied with the status quo. The stark reality is that much still remains to be done. *Rev. Lawrence Heiman, CPPS*

- First impressions tend to be lasting. *Bro. Howard Hughes, SM*

- Part of the Body is Christ is wounded; part of the body of Christ is dying. *Rev. Ray East*

- Pluralism can imperil that kind of unity which is built on the pretensions of external unity. *Rev. Anscar Chupungco, OSB*

- The hierarchy was only beginning to struggle with the many concerns which could (and did) arise as the Church became less Eurocentric and more truly global. *Alan Hommerding*

- There is always a tendency in the Roman Church to allow only one narrow way of doing things, and both the left and the right must plead guilty to having this tendency. *Richard Proulx*

- The Catholic Common Ground Project is an attempt to foster dialogue in the Church among people from various perspectives on some of the key issues facing the Church’s life and mission. *Cardinal Joseph Bernardin*

- Could it be that pastoral musicians . . . may be able to model for other conversational partners the possibility of maintaining convictions without demonizing those of other persuasions? *Rev. J. Michael Joncas*

- Every action is done against odds. *Rev. Daniel Berrigan, sj*

- Everywhere you look, the message we have is contained in poor earthen vessels and denies our imperialistic pretensions. *Paul Westermeyer*

- In 1975 she was told that she was the first woman (ever!) to conduct a choir for the Eucharistic Liturgy presided over by a pope at St. Peter’s Basilica. *Written about Sr. Jane Marie Perrot, DC*

If There Is Nothing Else

“If this is who you are, if this is what the Creator has called you to do, and if there is nothing else that will satisfy you, then we’ll all say a prayer for you . . . and thank you.”
Nancy Bannister

How Firm a Foundation: NPM's Basic Principles

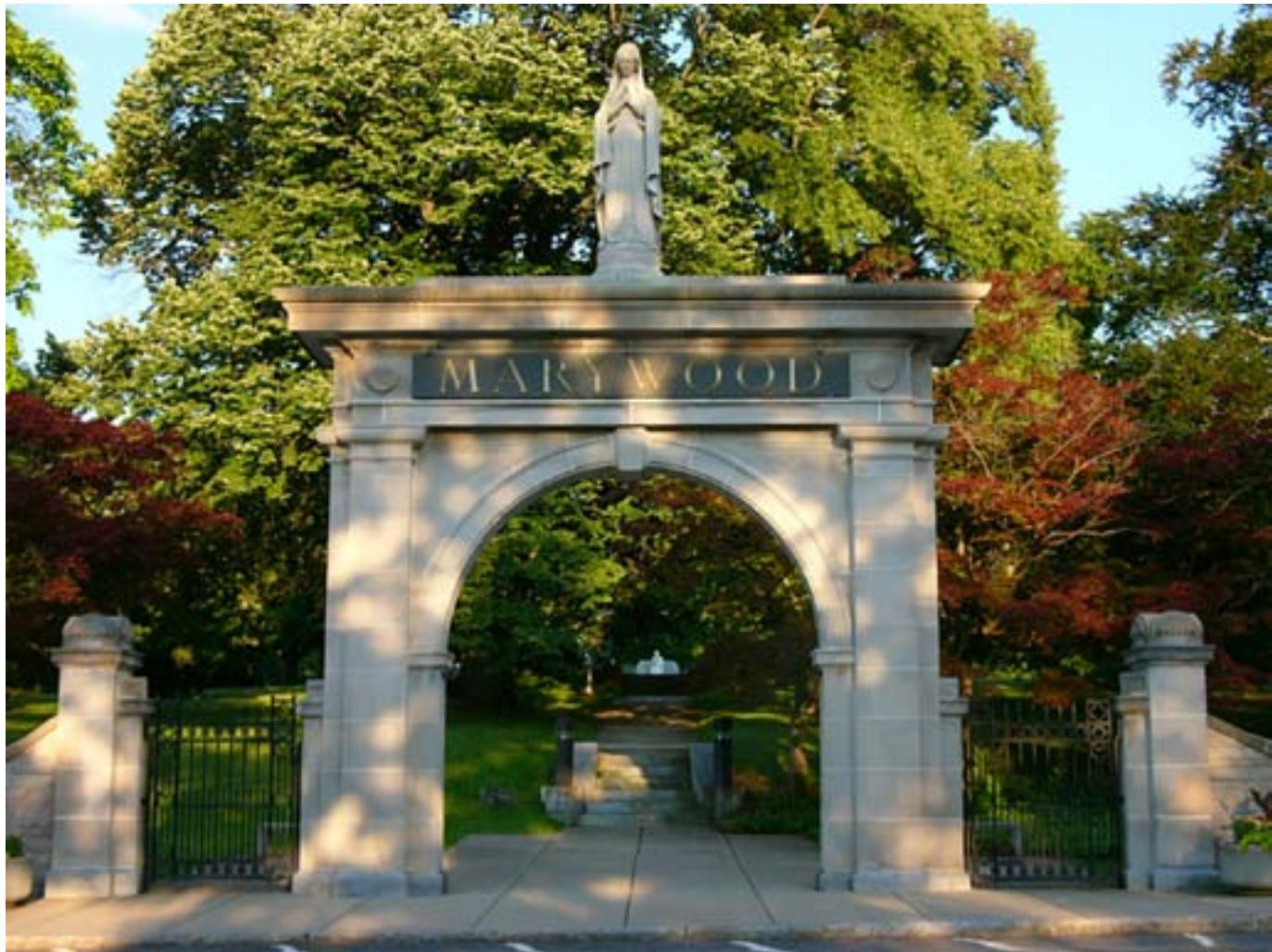
BY ELAINE RENDLER-MCQUEENEY

It is said that timing is everything. This was certainly true when the National Association of Pastoral Musicians emerged forty years ago. In the years after the Second Vatican Council, there was a dire need for music in the vernacular which fit the spirit of the new Liturgy. Texts were not to be literal translations but written in the vernacular—a slight distinction! It is not necessary to rehash the entire saga of those early years of liturgical and ecclesial reform. It's familiar to many and well documented.¹ Two points, however: 1) Many seminarians of the day owned a breviary *and* a guitar, and 2) it was not yet the era of lay ministry. Word of liturgical renewal came first through the seminaries! The first set of instrumentalists working with the reforming Liturgy (it came in stages) were organists and guitarists, and they were followed quickly by wind players, string players, and pianists interested in the renewal. Since the Council was ecumenical, music from other faith traditions, cultures, and musical styles added to the vernacular repertoire. There was a desire for liturgical and musical education. Priest celebrants, liturgists, music directors, cantors—all sought to be part of this energy, this fire, that was capturing the Catholic imagination.

What were the forces in play surrounding music at the time? The implementation laid out by Vatican II was the motivation, with full, conscious, and active participation in the vernacular as the immedi-

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ate driving force for new musical composition. Musicians with limited liturgical training and a nascent repertoire of vernacular music were charged with implementing full participation to *sing* the Liturgy, not merely to *sing at* the Liturgy in parishes. The music document *Musicam Sacram* (1967), that grew out of *Sacrosanctum Consilium*, the Council's Constitution on the Sacred Liturgy, introduced concepts such as full congregational participation and progressive solemnity,² but implementation of the latter notion would not come until much later.

The bishops of Vatican II observed that "it is highly desirable that organists and other musicians should not only possess the skill to play properly the instrument entrusted to them: they should also enter into and be thoroughly aware of the spirit of the Liturgy"³ At the time, The Liturgi-

cal Conference held an annual national liturgical week for anyone interested in Liturgy, but parish musicians pretty much had to go it alone at first. Contact with one another at the parochial level, across parish bounds, was minimal at best. Most organists and choir directors were part-time employees or volunteers. The idea of a full-time position in church music was unheard of at the time, even at most Catholic cathedrals. (Thank you, NPM, for paving the way!)

Why the name "pastoral musician"? Father Funk said the inspiration for the name came from the Second Vatican Council, which was not primarily dogmatic but pastoral. For the new organization, it meant identity. For the members, it also meant belonging to something greater than ourselves. We were no longer solitary in our ministry. Our task was unique and we had a name: *pastoral musician*. The name

“It later became clear to anyone present at that Scranton gathering that something extraordinary was taking place. The whole seemed greater than the sum of the parts.”

helped clarify who we are and also our unique art form. As pastoral musicians, we are servants of the Liturgy bound by the yoke of liturgical, musical and pastoral praxis as understood currently in *Sing to the Lord*, which actually uses the term “pastoral musician” seven times.

They Came to Marywood

In 1978, two years after founding the fledgling musicians’ association, Father Virgil Funk took *Musicam Sacram*’s several challenges seriously and invited any and all who were interested to come to Marywood College in Scranton, Pennsylvania, for the first NPM Convention. We had the opportunity to gather with others who wanted to know more about music and the spirit of the new Liturgy! It later became clear to anyone present at that Scranton gathering that something extraordinary was taking place. The whole seemed greater than the sum of the parts. Some said it was truly the work of the Holy Spirit.

The 1979 Convention was held in Chicago. The call to worship for that Convention’s Eucharistic Liturgy—Bernstein’s “Simple Song” from *Mass*, accompanied by a single guitar—was followed immediately with the entrance processional, Bach’s “Jesu, Joy of Man’s Desiring.” It was sung SATB by the entire congregation, accompanied by orchestra. Fast-forward to today, and such an experience could be considered ordinary at an NPM Convention. Back then, most musicians themselves had not experienced the power of music to evoke and inspire “full, conscious, and active musical participation.”⁴ Even now, conventioneers are still in awe of the experience of full, active, conscious participation heard at NPM conventions. For some, though, it still doesn’t happen anywhere else in their lives.

The bishops have reminded us that “pastoral musicians should develop a working familiarity with the requirements of each rite through a study of the liturgical books themselves.”⁵ NPM has been a vital source of information, liturgical education, prayer, music, and fellowship. NPM leadership recognized that conventions could give musicians a taste of what needed to be learned, but more education was necessary, and an annual convention did not provide an adequate model. And so the Summer Institutes began for cantors, choir directors, guitarists, pastoral liturgists, composers—to name just the early ones. Pioneer “master teach-

ers” sacrificed to make these intensive learning experiences successful. We certainly weren’t trying to build our careers: Teachers and participants were caught up in the vision and the mission. Regional conventions followed, supplementing the national meetings. Chapters were created in all regions of the country and even outside the country.

Foundational Principles

I have recounted these stories from the early days of NPM for this reason: The principles upon which churches grow are also the foundation of NPM. Those principles are: 1) the Word of God is proclaimed (*kerygma*); 2) there is a formational educational process (*didache*); 3) community is experienced (*koinonia*); and 4) there is a sense of service (*diakonia*). These principles were in place within the first few years of the Association, and they must be continued. It’s important that all elements be present at each NPM gathering, from conventions to chapter meetings to rehearsals.

THE FIRST PRINCIPLE: KERYGMA—PROCLAMATION OF THE WORD. NPM has formed us in ritual worship, for sacraments and prayer, and about performance and participation and ministry. We need to do the same in our parishes. At every rehearsal, time must be taken to pray and to break open the Sunday Liturgy with our musicians. Ministry should first deepen the faith and spirituality of the ministers.

THE SECOND PRINCIPLE: DIDACHE—EDUCATION, FORMATION. The word *didache* is most appropriate for NPM because it means training, mentoring, or apprenticeship in a way of life. Conventions, though informative, cannot provide formal education. There are young musicians in our assemblies who are suited for a vocation in church music. Who will call them forth? NPM leadership must do more to encourage the entire NPM membership to invite youth into our ministry. *Pastoral Music* is not something these young musicians read to encounter us; such invitations must come through individual members but especially through the Chapters.

Real formation and mentoring take place at the Chapter level. The Chapters are the backbone and the future of NPM. In some regions, annual conventions are being supplemented with diocesan convocations. It is essential that NPM have a presence at these diocesan events. Much will lie



in the hands of the Chapters. If we are to continue calling forth disciples, it seems logical that new ways of thinking about vision and discipleship are required. I suggest that the chapters be charged with recruitment and given more input into scholarships. Scholarships are traditionally intended for those in financial need. Chapter members know who is needy. *Reserve money for the young and the needy, the poor and the immigrant.* Broaden and simplify the application process.

THE THIRD PRINCIPLE: KOINONIA—CHRISTIAN COMMUNITY. Nobody does it better! Musicians celebrate everything they can, whether in life or death. They take care of their own! NPM offers community through conventions, chapters, institutes, colloquia, and pilgrimages. We have celebrated together for forty years in word and song, bread and wine, laughter and tears. We have enjoyed social and choral immersions. We have made life-changing pilgrimages (not tours) together, and refreshed ourselves for our work. Former and current members express great appreciation for the networking and social aspects of NPM.

In a genuine community people can truly be who they are. At NPM, all are welcome. Unfortunately, the Church is also a human institution that exists in time. Remarriage without an annulment has cost some members their jobs. At this time, so has gay marriage. And what about the women and their role in the Church? Who defends them? I remember Sister Teresita Weind reminding us that a lot of slaves had to die in order for Andrew Young to become mayor of Atlanta! We must ‘keep on keeping on’ as the saying goes. But with NPM, you are not alone.

THE FOURTH PRINCIPLE: DIAKONIA—SERVICE, MISSION. NPM’s mission is more different and more complicated than it was forty years ago. One key issue: We are a universal Church not because of language but because of what we do all over the earth: We listen, stand, sit, sing, offer, eat, drink, and pray together the same way each week. The Catholic Church is a global Church. As pastoral musicians,

we are to serve with respect the persons we serve and their styles of musical prayer. This demands of us different emphases, mentoring, training, skills, and musicianship. The strategic goals for 2013–2015 finally expressed that expanded vision!⁶

My Wish

My wishes for NPM are that everyone strengthen their musical skills; that the principles described here be integrated into every meeting and rehearsal; that the dismissed “wisdom” community who worked to build NPM might be reconciled somehow to the organization to help it remember into the future;⁷ that we will be charitable to one another during “internet intermurals”; that NPM’s vision and mission take priority over self-preservation.

If we are a membership organization, then each of us must take ownership of NPM or we will have no name, no belonging, no networking, no guidance, and a doubtful future.

Ad multos annos!

Notes

1. See Ken Canedo, *Keep the Fire Burning: The Folk Mass Revolution* (Portland, Oregon: Pastoral Press, 2009).

2. *Sacrosanctum Concilium*, 14.

3. Sacred Congregation of Rites, Instruction on Music in the Liturgy *Musicam Sacram* (March 5, 1967), 67.

4. For the threefold judgment governing the choice of music in worship, see United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), 126.

5. *Sing to the Lord*, 129.

6. There were four strategic goals, approved by the NPM Board of Directors in October 2012:

- Evaluate existing educational programs and provide new educational opportunities for NPM’s membership that includes a mentoring program.
- Strengthen and expand the network of NPM members, including a three percent increase in overall membership.
- Actively engage underserved populations (e.g., ethnic and cultural communities, youth, rural parishes, etc.) through increased personal interaction and commitment of resources.
- Strengthen NPM’s financial stability and establish reserves that enable NPM to carry out its mission into the future.

7. The “wisdom” community in any organization includes those who have been long associated with the organization, setting policy and providing foundational service in establishing the organization. Sometimes, for one or another reason, some members of that community may become alienated from the organization as it develops.

NPM's Influence on Repertoire

BY JOHN A. ROMERI

In the forty years of NPM's existence, the development and proliferation of sacred music has been an ever-present goal. The Association's mission was and is to aid the American Church and its pastoral musicians. One way to do that has been to develop a repertoire that would indeed create "full, active, and conscious participation." In those forty years, we have heard music of every kind, in every style, and in every conceivable combination: hymns and spiritual songs for congregations, cantors, and for every variety of choir or ensemble.

Whether in 1978 in Scranton, Pennsylvania, or in 2016 in Houston, Texas, you can witness convention attendees racing from reading session to reading session, trying to figure out how to sneak a packet from one company and scurry on to a second or even a third session. Our insatiable need for the newest pieces for our congregations, cantors, and choirs has always been a top priority for most NPM convention attendees.

All too often, down the years, we hear complaints that the repertoire for worship is "industry driven." As things developed after Vatican II, it has indeed turned out that a Catholic parish's repertoire is established more or less completely by the hymnal or missalette that happens to be in the pews. To the extent that the industry publishes those resources, the complaint is true. But to the extent that they rely on feedback from the people and institutions that buy those resources to determine what goes into the next hymnal or missalette, the repertoire is driven by us. The idea of a common repertoire, especially for the Ordinary of the Mass, once seemingly within reach, currently seems to be completely

lost. This was made very clear to me as I moved from the East Coast to the West Coast. Pieces that I thought were part of the mainstream repertoire of this Church were pieces that musicians in my new diocese had never sung or experienced.

Repertoire a Priority

Almost from its very beginning in 1976, NPM made the repertoire of this great Church a priority. It established collaboration with the International

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“Of course, our Association’s perceptions of what was necessary for a balanced repertoire were not always perfect.”

Commission on English in the Liturgy (ICEL). In 1977, it was NPM that became the vehicle for distributing new music for the rites that had been commissioned by ICEL. The first set of pieces that NPM published were in the collection *Music for the Rite of Baptism of Children*. Together, through that publication, we church musicians met Marianist Brother Howard Hughes, Philip Duffy, Noël Goemanne, Robert Kreutz, Theodore Marier, and many other composers.

Howard was also one of the composers whose work appeared in a second setting of ritual texts. In *Music for the Rite of Funerals* we found his setting of “May the Angels,” which has become a staple in many parishes.

These were just the first in a long list of composers we came to know through the National Association of Pastoral Musicians. In the late 1970s, NPM even tried (briefly and occasionally) being a publisher of original music and introduced to us the composers Jim Hansen and Everett Frese. Everett’s setting of the *Exsultet* became a mainstay

in parishes throughout the nation. Though the text of the *Exsultet* has changed, that setting is still requested at the NPM Office and remembered fondly in parishes where it was used.

Here is just a sample of the endless list of composers we all came to know through NPM: Grayson Warren Brown, the St. Louis Jesuits, Alexander Peloquin, Robert Twynham, Joseph Gelineau, David Haas, Michael Joncas, John Bell, and Jacques Berthier and the music of Taizé.

There are two more giants of Catholic repertoire—Richard Proulx and Marty Haugen—whose music came to us through NPM. In 1984, Marty introduced us to the new *Mass of Creation* and explained that he wanted a setting that was as accessible as the enormously success *Community Mass* by Richard Proulx. Marty’s goal was to create a work that would allow contemporary ensembles as well as traditional choirs to perform his Mass setting, at the simplest Liturgy and at great occasions.



In addition to introducing us to new music from various publishers, NPM brought into existence new compositions through the commissioning of music. In 1980, for example, there was the première of Dave Brubeck's *Mass: To Hope* at the Providence Convention. A setting of Psalm 128, composed by James Chepponis, is a standard psalm for weddings, which I have used since its 1985 première in Cincinnati. (It is still a best seller in the GIA Cantor-Congregation Series.)

At that very same 1985 Cincinnati Convention, we were introduced to the artistry of the composers of the St. Thomas More Centre from England. Composers Christopher Walker, Paul Inwood, Bernadette Farrell, and Peter Jones performed music for us that had a completely new sound, which, short of the Beatles' appearance on "The Ed Sullivan Show," was a British invasion which took the country by storm.

The Pittsburgh conventions, both regional and national, introduced even more newly commissioned compositions. There we heard and sang "Love One Another" by Howard Hughes and "Sing a New Church" by Peter Jones, with its newly commissioned text by Sr. Delores Dufner—just to name two.

Pros and Cons

While this trip down memory lane could indeed go on, let's now examine the pros and the cons of the enormous influence that NPM has had on the musical life of the Catholic Church in America.

To be sure, the "folk" music of the late 1970s was instantly improved with the advent of NPM. In our zeal to "get everyone singing," our musical choices were not always the best, musically or scripturally. There is no doubt that the influence of that enormously successful first NPM Convention in Scranton helped spread the good news that music, no matter the style, needed to be performed well.

Everyone who attended that convention in 1978 somehow returned home with a sense that things might just be okay after all. Before Scranton, Vatican II had left many trained musicians in great despair, as they watched their choirs disbanded and experienced the loss of all they had worked so hard to maintain. NPM, with its focus on good music well performed, helped to allay some of that despair.

Of course, our Association's perceptions of what was necessary for a balanced repertoire were not always perfect.

NPM, like many musicians of the day, seemed to have little regard for the beauty of Gregorian chant or the great wealth of polyphony. Entire generations grew up in a church that had abandoned its 2,000-year history of musical development (highways and byways included) but instead heard whatever the publishers offered us at each year's convention or reading sessions.

Could NPM have made a greater effort to preserve some of this rich tradition? Is the "four-hymn syndrome," to which so many parishes astonishingly still seem wedded, the result of NPM's folk music push and its attention to hymnody and song? At the same time that focus centered on music for these processional parts of Mass, other parts of Mass that should have been sung—the Ordinary of the Mass, the responsorial psalm, and the dialogues and orations—continued to be recited. The complete loss of the singing of the propers, until the last decade, could no doubt be attributed in part to NPM's lack of attention to our rich musical heritage.

Indeed, the publishers and their showcases largely governed the repertoire. What they knew would sell was featured. Quality and tradition were often overlooked. I remember, as a convention committee chair and later as a convention chair, always having to look at the repertoire lists to be certain that all of the "big three" Catholic publishers were equally represented. No one asked questions like: "Did we include some chant?" "Is there any piece written earlier than ten years ago?" "Is this Liturgy real prayer or just another showcase in disguise?"

Enormous Effort

I am delighted to report that I experienced firsthand the enormous efforts of the NPM leadership to help move the repertoire of the Church in the United States to a more



Practice leading chant at the 2014 Annual Convention



balanced, yet eclectic, higher standard. With the establishment of divisions within the organization, like the one for professional musicians (the Director of Music Ministries Division) and interest sections for organists, choirs, and even one for chant, NPM has made untold strides in educating and uplifting the pastoral musicians of this country. The Liturgies at NPM conventions often include some chanting of the propers, real choral repertoire, beautiful organ repertoire, and outstanding instrumental arrangements worthy of this Church. Workshops at conventions include more actual choral sessions (technique and repertoire) and beautiful choral concerts by artists like Chanticleer. The inclusion of Hispanic/Latino and Vietnamese musicians and clergy at the 2016 Houston Convention showed a greater understanding of the face of the Church in the United States, and the sessions and rituals in Houston offered concrete ways in which languages and customs can indeed be part of the Liturgy but without losing sight of the fact that we are indeed a universal Church with an immense history and musical treasury. We are a Church in which all cultures are honored, but one in which local cultures may have to take a back seat to the traditions of the universal Church.

NPM has not only reached out to folks annually at conventions but also by educational offerings through its Chapters across the country. Likewise, on its website there are repertoire suggestions for both congregational music and choral repertoire, each based on the readings and propers of the day. NPM took the lead with the introduction of the new *Roman Missal*. It made available excellent recordings not only of the new chants and responses but also of the

presider parts. In partnership with the Bishop's Committee on Divine Worship, NPM encouraged each publisher to print the new ICEL chants from the Missal in their publications in a most prominent place. The reason that some of the chants of the new Missal were used and promoted by so many dioceses was a direct result of NPM and its members nationwide.

Even beautiful choral settings with parts, descants, and instruments were created to help "dress up" these new chants for solemnities and major feasts. A notable example is the *Mass of SS. Peter and Paul* by Normand Gouin, using the missal chant melodies in a splendid setting for congregation, instruments, and choir. Peter Latona also created a choral setting of the *Gloria* from the *Missa de Angelis* with chant in alternation with beautiful choral verses.

Worthy of Prayer

The repertoire of the Church in America has indeed improved since the days immediately after Vatican II. NPM can look proudly at the lasting influence it has had and will continue to have on the repertoire of the Church in this country. In addition to the repertoire, NPM can take a particular pride that it continually calls pastoral musicians in America to strive for the excellence that true worship demands. It is when our art is perfected that it is worthy to be prayer.

It All Began with a Phone Call

By JOANNE WERNER

It all began with a phone call from the Fort Worth Diocese Office of Worship. They were hosting a regional convention of the National Association of Pastoral Musicians in Fort Worth in June 1982, and they wondered if I would be willing to sing the Communion song (bilingually with Clara Dina Hinojosa) for the Convention Mass. I remember the song distinctly: “*Digo Si, Señor.*” Sure, I’d be happy to!

Little did I realize that that “yes” would mean a thirty-four-year (so far) relationship with NPM. I was new to the Dallas-Fort Worth area and had taken a part-time position at a church in that part of Texas. In fact, I had imposed myself on the pastor because the musicians were obviously in need of someone who could help them with rhythm and pitch issues, even though at that time I didn’t know much about Liturgy and church music (my degrees were in piano and vocal performance).

Recognizing my lack of knowledge, I was determined to search out ways to increase my understanding. Supported by my pastor, I was encouraged to attend my first NPM National Convention in St. Louis, Missouri, in 1983. I think many readers can resonate with the “first-time” experience of an NPM Convention: Everyone sings; everyone sings at full throttle; everyone sings in tune; everyone stays until the end of the Liturgy; the Liturgy is celebrated in its fullness with a singing presider, beautiful environment, and an imaginative vision. Like many first-timers, I returned to my parish

infused with great musical solutions and liturgical knowledge that I was sure would change the dynamic of our parish. And as many have had to learn the hard way, I had to put on the brakes! Ah, the headiness of those first conventions! So much was happening in the 1980s and ’90s—such a wealth of musical composition and liturgical innovation.

Encouraged by supportive pastors, I made my way every summer to a regional or national convention, finding in each one a “direction” aptly represented by each convention theme. Having music degrees did not prepare me for the depth of liturgical theology of the plenum speeches. Fortu-

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“I think many readers can resonate with the ‘first-time’ experience of an NPM Convention: Everyone sings; everyone sings at full throttle; everyone sings in tune; everyone stays until the end of the Liturgy . . .”

nately there were wonderful theologians who were there to comfort and encourage a new kid on the block! During one of the bus runs that conventioneers are familiar with, I sat down next to a kindly priest who identified himself as Father Eugene Walsh. His words to me were inspiring, encouraging, and wise.

Very early in my ministry I became aware of the return to Catholic ritual of the ministry of cantor. As a trained singer, I was intrigued with this and turned my attention to opportunities for formation. I was fortunate to attend a week-long institute in Burlingame, California, with Jim Hansen, Tom Conry, and Father James Empereur. This amazing week was filled with the study of the psalms, practice in cantor techniques, and a lot of singing, which gave me the confidence to begin an involvement with cantor formation through NPM’s Cantor Express. When the Cantor Express came to the little Montana town of Lewistown, the program needed some voice teachers. What a pleasure it was to join

Jim Hansen, Melanie Coddington, and Michael Prendergast in that effort! Their unique approach captivated me and made me want to participate in an even greater way.

Opened Doors, Opened Eyes

Full-time ministry in music and Liturgy for me at my parish opened the doors to membership in the Director of Music Ministries Division (DMMD). A letter from Father Virgil Funk arrived with an invitation to a winter “colloquium.” The experience of my first colloquium led me to return again and again to Washington, DC, where I met wonderful colleagues and heard presenters in an intimate and interactive setting. Sitting at tables with some of the most accomplished liturgical musicians in the country and hearing insights that I had never before considered helped me to be open to new possibilities in ministry.

In 1999 I received an invitation to offer my name in



A scene from the 1983 NPM National Convention in St. Louis

nomination for the DMMD Board. That invitation led to an eight-year experience that opened my eyes to the large scope of our Association. This board performed the valuable work of addressing the professional issues of those in full-time (and now also those in part-time professional) ministry. Serving as secretary for the Board for several years eventually led to a promotion—I was elected the first female president of the DMMD Board.

A major focus of the Board during those years was the expansion of NPM's certification initiatives to include the Certified Director of Music Ministries (CDMM). I believed that if the Board was supporting the certification process, then I needed to be an example by entering the process. At the "advanced" age of sixty, I prepared a full voice recital, given during the 2006 Regional Convention in Stamford, Connecticut. What I experienced personally from this effort was the knowledge that, with a wonderful voice teacher, determination, and practice, I was still able to perform professionally. Writing a twenty-five-page paper was another challenge because it had been forty years since I had been in graduate school! Then there were the theory and music history exams. But I valued the challenges of these experiences, and the surprise to me was how much I still remembered. To date, this challenge remains one of my finest personal achievements.

At the Phoenix, Arizona, Regional Convention in 2004, I was invited to give my first workshop presentations—"The Role of Cantor at Sunday Mass" and "Singing the Psalms." I don't possess the outlines anymore, but I certainly do remember the fear and panic of those first presentations. Other invitations included serving on the faculty of the Cantor Express with my delightful colleagues Joe Simmons and Mary Lynn Pleczkowski and offering NPM Chapter cantor workshops locally and nationally. I came away from these workshops with a greater understanding of the art of singing, the ministry of cantor, and that most important quality—being pastoral. I cannot thank NPM enough for the opportunity to share my gifts with so many dedicated pastoral musicians!

Soon after my retirement from the DMMD Board I was invited to run for the national Board of Directors. Was I really ready to do four more years of work for the Association? I rather thought that the odds of my winning were not good and was truly surprised when I was elected. I dis-



Joanne Werner (above) with Joe Simmons at the 2012 Cantor Institute in Pittsburgh and (below) at the 2015 Cantor Institute in Grand Rapids.



covered that the scope of this Board was very different from that of the DMMD Board. We were asked to be visionaries, to think outside the box. Everyone on the Board brought personal expertise and a unique personality, and together we made decisions that had great impact on the Association.

It was during my time on the Board of Directors that we went from alternating regional and national conventions to a yearly national convention model. Surprising to me was my election to serve as chair of the Board for two consecutive terms. In 2011, I decided to retire from Board work, knowing that there were many competent younger colleagues whose leadership would bring new energy to the Association.

During the past fourteen years, the musical direction in my parish has focused on the building of a choir program. Conventions provided opportunities for me to sing under the direction of great conductors such as Paul Salamunovich, John Ferguson, and Kent Tritle. The Choral Anthem Project—an ongoing DMMD project to find and list appropriate choral anthems for every Sunday in the three years of the *Lectionary for Mass*—has certainly provided guidance to the most appropriate lectionary-based choral music. An association with the wonderful staff at Peter's Way has led to four memorable European trips with my choir as well as “bonus” music director trips.

Understanding and Appreciation

Working as a pastoral musician has above all impacted my faith life. The unexpected graces that have come to me through these years of service to the Church are a reflection of a God who is generous, loving, and merciful. The variety of prayer experiences I have encountered as part of NPM presentations, in particular the Taizé experience of prayer,



Joanne Werner conducts the adult choir at St. Michael Catholic Church, Bedford, Texas, during the blessing of the parish's outdoor statues.

has led me into a deeper and more profound prayer life.

I would be remiss not to mention individuals who have been a powerful presence and impact on my ministry—and likely for many of you as well: Fr. Virgil Funk, Dr. Michael McMahon, Dr. Gordon Truitt, the other members of the National Office Staff, and so many wonderful and valued colleagues. If I were to make a list of every person who has impacted my life as a result of our association with NPM, it would number in the hundreds!

This journey down memory lane has clarified my understanding of and appreciation for what a presence NPM has been in my life and in the lives of so many others. From the early formation that the Association has provided me to professional development opportunities, NPM has been a singular, most valuable, and significant influence.

I know that many of you resonate with the same appreciation for all those who have been committed to the mission of NPM—to foster the art of musical liturgy in the parishes we serve. May we continue to be blessed with forty more years of growth, music ministers, and an Association that stands as a beacon to guide us!

Handing On What We Have Received

BY MEG MATUSKA

Each year on Holy Thursday, when the Church gathers to celebrate the institution of the Lord's Supper, we hear the earliest written account of that meal, found in Saint Paul's First Letter to the Corinthians. It begins: "For I received from the Lord what I also handed on to you" (1 Corinthians 11:23a), continues with the words of institution we recall at every Eucharist, and culminates in the command: "Do this in remembrance of me" (1 Corinthians 11:24b). Paul recognizes that he has been the recipient of a gift beyond measure and is eager to hand on that gift to all who will receive it, in accord with Christ's command. We, as Christians, but even more deeply as servants of the Liturgy, know the greatness of that gift and share Paul's desire to pass it on to generations to come.



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As an Association of diverse members committed to vibrant musical Liturgy, NPM is a steward of the beloved gift of our Eucharistic tradition. This year we celebrate forty years of handing on the treasure in big ways and small ways, serving members of all ages, and empowering them to offer valuable ministry throughout the Church. With many NPM members approaching or already at retirement age, it's good to ask ourselves how effectively we are handing on the gifts we have received. What have been our successes? In what ways is the Association being challenged to explore new ways of being, thinking, and growing?

At the National Level

Several fruitful initiatives in promoting our mission to the younger generation have been focused in the direction of education. Academic scholarships are available for undergraduate as well as graduate students in fields related to liturgical music. Generous donors endow several annual scholarships, and the collection at the Annual Convention Eucharist supports many others. Brief biographies of winners are published in *Pastoral Music* and, from reading those, one can see that a breadth of musical styles is represented. Awardees range from students pursuing terminal degrees in organ to those in college whose goal is to lead a vibrant parish contemporary ensemble of volunteers. It is a program for which NPM is grateful and proud.

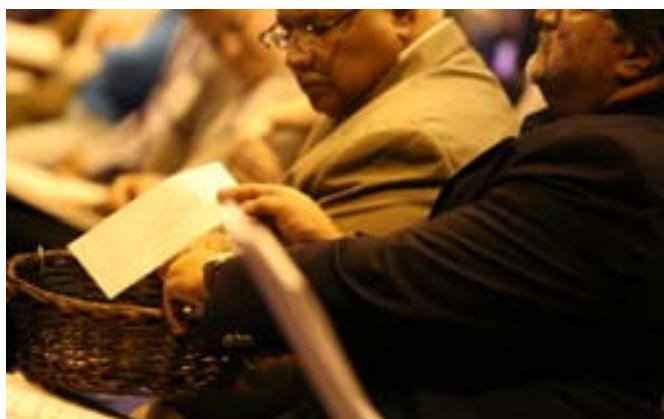
The Interest Section for Youth, one of eighteen NPM interest sections, is the principal way the Association includes

young people in the structure of the organization. Youth activities at conventions have ranged from leadership of plenum morning prayers, gatherings to explore and process the array of breakouts and events, and jam sessions with well-known composers and musicians. Breakouts centered on developing musical, liturgical, and leadership skills are plentiful. Youth interns bring crucial technical skills to support convention operations, and they also serve as roving reporters—documenting the activities of attendees, interviewing speakers, and posting to social media. Late-night events are popular, and increasing numbers of youth are growing in their faith, learning new skills alongside their peers, building new friendships, and going home with a new energy to share their gifts in their local communities.

At the Parish and Institutional Level

NPM members know that the most powerful way we can pass on the work of pastoral music is to model beautiful and engaging sung Liturgy in our local parishes and institutions. Communal singing is a foreign activity in mainstream American culture, making it all the more important for us to do it well in order to hand it on. Scientific studies tell us of the physical health benefits of choral singing and point toward the reality that singing together is deeply human. Communal singing holds the power to resonate with people of all ages, and in places where it is done well, good things happen. Vibrant sung Liturgy is alive in communities all over the country, and for that we give thanks.

Most of us, at some level, were led into our vocation as pastoral musicians by wisdom figures who served as vehicles of the Holy Spirit's inspiration. (A couple of those wise people in my life are probably reading this article!) The finest learning and formation for ministry happens on a one-to-one basis, in a mentor-mentee relationship where practical work is done and problems and challenges are addressed collaboratively. Of course, this often happens informally, but NPM is looking at ways in which a formal mentorship program can be initiated. Some local chapters already facilitate mentoring relationships, such as the NPM Chapter in Grand Rapids, Michigan. (NPM Grand Rapids also pays the NPM national dues for students pursuing studies in liturgical music and related fields—a program other chapters may want to look into.) While musicians



The collection at the Annual Convention Eucharist supports academic scholarships.

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Youth participants at a recent NPM convention meet with Peter Kolar and Father Jan Michael Joncas.

of any age can benefit from a mentoring relationship, the intentional building of connections between experienced pastoral musicians and younger musicians new to the field will reap rewards for years to come.

Even if your current situation doesn't offer the possibility of a professional mentorship opportunity, every pastoral musician can strive to offer a repertoire that deepens the prayer life of people of every age in their community. Sing rich texts that praise God in all the complexity of human life—the joys as well as the struggles. Let your choirs, including those for children and youth, sing a diversity of music from the ancient to the contemporary. Outside of rehearsals and Liturgies, don't be afraid to be available to your young people and walk with them. Be real to them, and give them permission to be real to you. Be eager to listen and learn and to let their perspectives change you. In doing this, our faith is shared as a living organism—not only a list of beliefs and commandments but the very core of what it means to be human on this earth.

Challenges

The demographics of the NPM membership mirror the lived experience in many parishes, where the number of people over age fifty attending events is much greater than the number under age fifty. While each of our conventions seems to bring more young faces than the previous year, there is still an “age gap.” We know that a growing number of young adults have found their vocation in pastoral music, but we have not yet found an adequate support system for their work. What more can NPM do to support the next generation of professional pastoral musicians?

One thing that each of us can do is reflect on the unconscious assumptions that we make in everyday life, to the extent that such self-reflection is possible. Beloit College publishes a “Mindset List” every summer, examining in a lighthearted way the life experiences that have formed the incoming college class. The list also points out things and events that the incoming class has *never* experienced,

things which may be ubiquitous to an older generation. These lists are often entertaining to read but also serve to increase our awareness that those around us of various ages—our colleagues, coworkers, and fellow members of the association—come to ministry from a different perspective than our own.

It almost goes without saying that, in terms of experience in the Church, those born in the 1950s or before were formed in a very different mainstream Catholic culture than those born in the 1970s, '80s or '90s. While some of my colleagues born in the 1950s remember Mass in Latin before school each day, my own memories of some school Liturgies in the 1980s are of singing lyrics like "If I were a butterfly" and "I've got that joy, joy, joy, joy down in my heart." These experiences can't help but affect how we think about the Church and the world.

What more can we do? When we gather as an Association, we can all be more aware of the diversity of individuals in the room—not just in terms of age but also in race, gender, ethnicity, and all the other ways in which each of us is unique. As in any human relationship, the language we use when addressing each other is important. We can avoid beginning sentences with the words "we all remember when . . ." or making cultural references that will only be understood by a portion of the assembly. We can invite theologians, musicians, and pastoral workers from the younger generations to speak and share their gifts, so that their voices are heard. We can each make a conscious effort to connect with those significantly younger or older than we are, even if doing that might be outside our personal comfort zone.

A Beautiful Inheritance

On January 12, 2014, the Feast of the Baptism of the



Lord, Pope Francis gave a homily in which he proclaimed that "we must be transmitters of the faith." The gathered assembly, largely consisting of parents of soon-to-be-baptized infants, was counseled: "It is the most beautiful inheritance you will leave to them: the faith!" As Saint Paul instructed the people of Corinth, and Pope Francis has shown us by his daily living, each of us is called to do his or her best to hand on the great treasure we have received, in hope and in joy, with patience and understanding.

The Next Forty Years: Challenges and Opportunities

By RACHELLE KRAMER

Our world is not what it used to be. In the past fifty years, we have seen enormous changes in our country and abroad. The fight for racial and women's equality, the explosion of technology, global terrorism, a distrust of institutional authority, a new-found xenophobia and hatred for "the other," and unparalleled gun violence are just a few examples of what we have come through and are currently immersed in.

Some fifty years ago, Saint John XXIII observed the drastic changes that were already beginning to happen globally and the challenges they presented for the Church. With great wisdom, he convened the Second Vatican Council to address how the Church might bring the Gospel to the modern world in a new way. He invited respectful dialogue and honesty because, without it, he knew the credibility of the Church would be all but lost.

Fifty years after that Council, we find ourselves in a similar situation of drastic change for the Church, though the particulars of our circumstances are different now. Today in the United States, myriad Catholics are leaving the Church, the demographic

of the faithful has been turned on its head, and the need to inculcate the Gospel in people's everyday lives is needed now more than ever. In this article I would like to discuss these challenges and suggest a path forward for how we might continue our own renewal as an institution.

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Exodus

It is obvious that one of the greatest challenges the Catholic Church in the United States faces today is the mass exodus of its faithful from the institution. Catholics are leaving the Church in droves. Consider these statistics:¹

- Among all religious institutions in the United States, Catholicism is the one that has experienced the greatest net losses as a result of affiliation changes.
- Ten percent of all adults in America are ex-Catholics.
- While nearly one in three Americans (31%) were raised in the Catholic faith, today fewer than one in four (24%) describe themselves as Catholic. These losses would have been even more pronounced were it not for the offsetting impact of immigration.
- Former Catholics who are now unaffiliated cite as the reason the fact that they have stopped believing in Catholicism's teachings overall (65%).

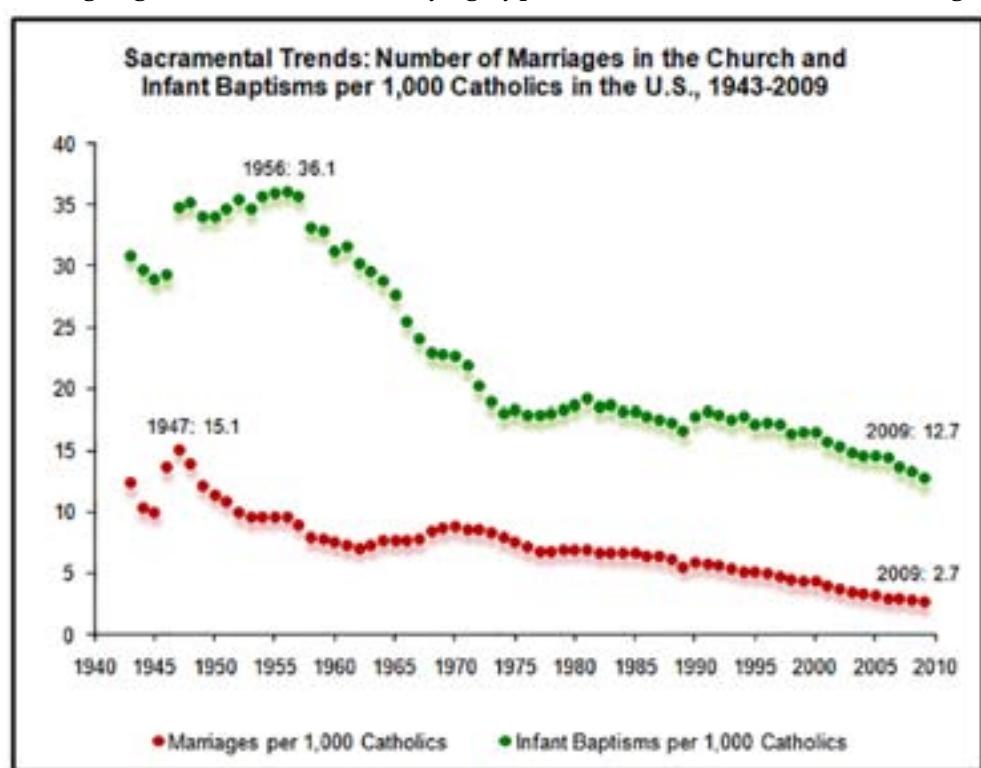
These numbers are staggering and carry with them enormous implications. What in the world is going on?

One major cause for the vast departure of Catholics from the institutional Church is a crisis of authority. People in the United States (young and old alike) simply do not believe in many of the Church's teachings on social issues. Further, living in a democratic society, countless North American Catholics perceive the monarchical structure of the magisterium as outdated and oppressive. Some find the Church hypocritical (because of the sex abuse scandal and the way it has been handled, among other things) and judgmental. Still others feel that their voices are ignored and dismissed, and the fact that the decision-making body of the Church essentially belongs to celibate men does not

help the Church's cause. Eric Plumer states this well:

Thus, both the Church's teaching and its claims to authority are frequently viewed with distrust in America. It is true that growing numbers are now turning to authoritative Catholic teaching because they are appalled by the moral chaos they see in so much of American society. But many others, while seeing the moral chaos, no longer trust the Catholic Church, perhaps in part because they feel the Catholic Church no longer trusts them. They feel unable to give obedience to moral teaching which makes no sense to them.²

This lack of credibility has left the Catholic Church in a state of crisis, and we have seen it firsthand. Dioceses are going bankrupt, parishes have closed or merged, budgets have been slashed, and employees have been let go. The situation with young Catholic adults is nothing short of catastrophic. In 1965, there were 352,458 marriages and roughly 1.3 million baptisms; in 2015 that number shrank to 148,134 marriages and 693,914 baptisms.³ For the first time, alienation from the Church is stronger among Catholic young adult women than among their male counterparts,⁴ and nearly eighty percent of "cradle Catholics" are no longer



Courtesy of CARA

“This lack of credibility has left the Catholic Church in a state of crisis, and we have seen it firsthand.”

Catholic by the age of twenty-three.⁵ It appears that the very existence of Catholicism in this country is in jeopardy.

Shifting Demographic

A second trend that is drastically affecting the Catholic Church is the shifting demographic of the faithful. As mentioned earlier, if it were not for the huge increase of immigrants in this country, the number of self-identified Catholics in North America would be far worse. At present, thirty-eight percent of Catholics in the United States are Hispanic/Latino⁶—that’s approximately thirty million people.⁷ As numerous parishes close and merge in the Northeast and Midwest, the South and Southwest areas of the country are booming. Already in the United States, there are 6,332 parishes that are known to serve a particular racial, ethnic, cultural, and/or linguistic community—35.9% of all U.S. parishes.⁸

These changes have huge ramifications, particularly as they relate to our approach to pastoral ministry. How do we, the ethnically diverse face of Catholicism, learn to be Church together? How do we worship and sing together? Are the ethnic minorities in the parish relegated to Liturgies in the church basement and Mass times no one else wants? Are they members of the parish council and other committees who share a *real* voice in the decision-making process, or are they handed a separate space so as to not disturb the cultural norm of the parish? These questions, among many others, must be discussed openly and honestly if we truly want to be the Church Christ intended us to be.

Discipleship

A third major challenge facing the Catholic Church is our failure to make Christian disciples and foster the spiritual development of our parishioners. Among former Catholics who are now Protestant, seventy-one percent say they left Catholicism because their spiritual needs were not being met,⁹ and nearly a third of self-identified Catholics believe in an *impersonal* God.¹⁰ These figures should be a wake-up call for all of us. In essence, we are not helping people know and experience the love of God, and, I believe, it is time to ask why. Yes, postmodernism and a more individualist and relativist society—as well as other factors outside of



our control—have contributed to the challenges we face. But I also believe that we—the laity, hierarchy, priests, and religious—are deluded if we think that we are not part of the problem. It is time to claim ownership and take action.

Strategies

Having outlined several challenges we face as an institution, I would now like to offer strategies for addressing them. First, I believe the time has come for greater dialogue among the lay faithful, theologians, and the hierarchy. Pope Francis has modeled collegiality well throughout his pontificate, and we would do well to follow his lead. Vatican II called for openness to dialogue, and one of its bedrock documents, *Lumen Gentium*, affirms the role the laity possesses in matters of belief:

The whole body of the faithful who have received an anointing which comes from the holy one cannot be mistaken in belief. It shows this characteristic through the entire people's supernatural sense of the faith, when, “from the bishops to the last of the faithful,” it manifests a universal consensus in matters of faith and morals.¹¹

If sixty-five percent of Catholics in the United States who are now unaffiliated claim that they have stopped believing in Catholicism's teachings overall,¹² and eighty-two percent believe that birth control is morally acceptable,¹³ clearly a “universal consensus in matters of faith and morals” is direly lacking. This leaves us with one of two conclusions: Either the majority of Catholics in the United States lack a moral compass, or the faithful possess helpful insights to offer the hierarchy. Either way, all would benefit from an open

and honest conversation. As Pope Pius XII once said, “Our church is a living body, and it would lack an element of its life if the free expression of opinion was lacking—a lack for which both pastors and faithful would be blamed.”¹⁴ If we can garner the courage to move beyond our fears, there is no telling what transformative work the Spirit might do.

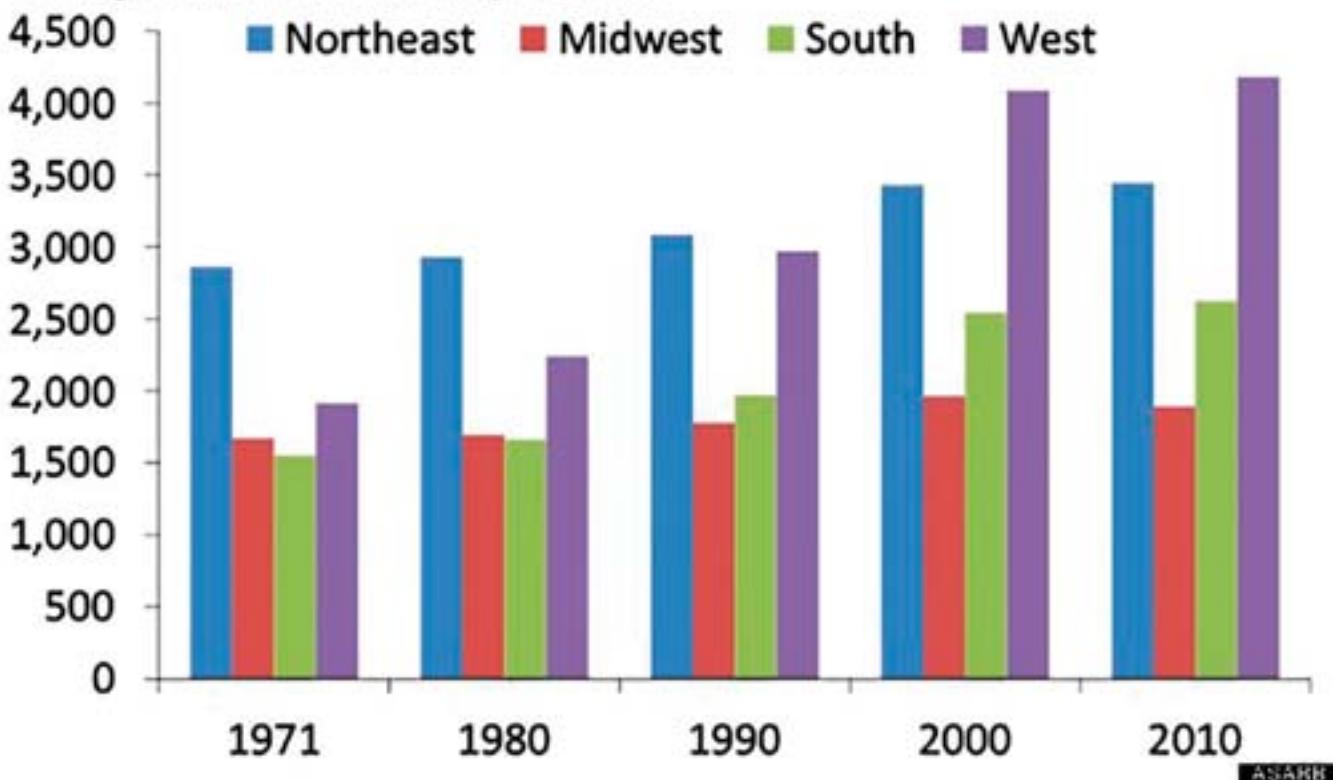
In addition to the need for greater dialogue, I firmly believe that every lay and ordained pastoral minister in this country needs to embrace more fully ethnic minorities and the tremendous gifts they bring to the table. So often we see only the difficulties involved in working with people who are different from us, but it is actually *because of* these differences that we can come to know God in new and fuller ways. Michael Hawn observes: “The more we become aware and attempt to enter into the worldviews[other cultural dialects] represent, the more distinctly we are hearing the voice of

God and the more clearly we are seeing the face of Christ as the musical mosaic of the world’s cultures reflects his face.”¹⁵ In short, by fostering relationships with those who are different from us, we are able to experience the Divine in ways that would never have been known to us before. In order to do so, however, we need to go outside of our comfort zones. We must begin to initiate conversations, take time to form friendships, experience different forms of prayer and devotional life, and learn from an overall way of being in the world that is likely foreign to us. If we can do this, our faith will undoubtedly be enriched in ways never imagined.

Finally, if we want to help people know who Jesus is and provide them with spiritual enrichment, we cannot use “quick fix” approaches in our ministry. To help people grow in their faith, we must first have healthy faith communities

Largest Catholic Churches Now in West

Average Number of Catholics per Church



Source: Grammich, Clifford, Kirk Hadaway, Richard Houseal, Dale E. Jones, Alexei Krindatch, Richie Stanley, and Richard H. Taylor. *2010 U.S. Religion Census: Religious Congregations & Membership Study*. Association of Statisticians of American Religious Bodies, 2012.

and a strong and active faith ourselves. Catchy, “upbeat” music is not going to solve the crisis of young people leaving our churches, nor is singing a couple of songs in another language going to tear down walls built between ethnic communities. We simply cannot continue to respond to such complex problems with seemingly superficial answers. Rather, we need to be committed to the long haul, and this takes patience and trust in the work of the Spirit. It is our responsibility to build authentic relationships with our communities, to mentor others, to care for others, to offer true hospitality, to give up our own desires for the good of the community, to refrain from gossiping and complaining, and so on. Gimmicks are not needed—only authentic lives of faith.

A Family Crisis

A priest I greatly admire once offered me wise words when I was grappling with the complexities of the Church. He told me that we are a Church made up of sinners and are a lot like a family. Our family may annoy us, challenge us, hurt us, and drive us crazy, but they are still our family, and they teach us to be more loving, more merciful, and—in a word—more like Jesus. The challenges we face today as a Church are great, but there is good news in all of this. All challenges, including the current ones, present tremendous opportunities for growth and renewal.

When Saint John XXIII convened Vatican II, he demonstrated courage, openness, and trust in God, and just look at the amazing work the Holy Spirit brought forth! And so it is with us. Through increased dialogue, authentic relationships with *all* members of the Body of Christ, and a renewed fervor for the faith, all things are possible “through Christ who strengthens me” (Philippians 4:13). All we need to do is our part. The rest is up to the Holy Spirit.

Notes

1. Pew Research Center, “Leaving Catholicism,” April 27, 2009. Revised February 2011. <http://www.pewforum.org/2009/04/27/faith-in-flux3>.
2. Eric Plumer, *The Catholic Church and American Culture: Why the Claims of Dan Brown Strike a Chord* (Chicago, Illinois: University of Scranton Press, 2009), 230.
3. Center for Applied Research in the Apostolate (CARA), “Frequently Requested Church Statistics,” accessed June 10, 2016. <http://cara.georgetown.edu/frequently-requested-church-statistics>.
4. Patricia Wittberg, *Catholic Cultures: How Parishes Can Respond to the*

Changing Face of Catholicism (Collegeville, Minnesota: Liturgical Press, 2016), 79.

5. Pew Research Center, “Leaving Catholicism.”
6. Center for Applied Research in the Apostolate (CARA), “Cultural Diversity in the Catholic Church in the United States,” *The CARA Report* (June 2014): 9.
7. Non-Hispanic white Catholics represent fifty-four percent, roughly forty-two million people.
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10. Sherry Weddell, *Forming Intentional Disciples* (Huntington, Indiana: Our Sunday Visitor, 2012), 43.
11. Second Vatican Council, Dogmatic Constitution on the Church *Lumen Gentium*, 12. Promulgated November 21, 1964. http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19641121_lumen-gentium_en.html.
12. Pew Research Center, “Leaving Catholicism.”
13. Frank Newport, “Americans, Including Catholics, Say Birth Control is OK,” May 22, 2012. <http://www.gallup.com/poll/154799/Americans-Including-Catholics-Say-Birth-Control-Morally.aspx>.
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15. C. Michael Hawn, *Gather Into One: Praying and Singing Globally* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2003), 28.



The Coming Hispanic Majority: Challenges and Opportunities for Pastoral Musicians



Excerpts from *Hispanic Ministry in Catholic Parishes*

By HOSFFMAN OSPINO



Catholic parishes with Hispanic¹ ministry constitute a very important portion of the U.S. Catholic experience that needs to be better *studied* and *understood*. The findings of the *National Study of Catholic Parishes with Hispanic Ministry*, with its reports and publications, are instrumental to achieve that twofold goal.

Photo above: Hispanic Catholics at Mass in St. Francis of Assisi Church, Orem, Utah. Photo by Chris Bunker courtesy of Brigham Young University.

What we learn about parishes with Hispanic ministry today gives us a sense of what Catholic life in the United States already is in many places where Catholicism is growing vibrantly—of course, not without challenges. Considering current demographic trends and the steady growth and influence of Hispanic Catholicism, these communities also provide us with a glimpse of what U.S. Catholicism will likely be in vast regions of the country—at least during the first half of the twenty-first century.

The study of these communities is an invitation for pastoral leaders, scholars, and organizations interested in supporting the U.S. Catholic experience to imagine a future together, investing and planning today with Hispanic Catholics.

Diocesan reconfigurations in various parts of the country during the past two decades have led to thousands of parish closings and mergers. This is somewhat concerning considering that during the same period of time those changes have coincided with a large influx of Catholic immigrants—mainly from Latin America, the Caribbean, and Asia—who often rely on parishes to remain connected to their religious roots and identity while they integrate into the larger society.

Hosffman Ospino, PhD, is an Assistant Professor of Theology and Religious Education at Boston College's School of Theology and Ministry. His research focuses on how the conversation between faith and culture shapes ministerial and educational practices in the Church. Professor Ospino has written and edited several books on Hispanic ministry, theology, and religious education. He served as the principal investigator for the *National Study of Catholic Parishes with Hispanic Ministry*, published in 2014, and the *National Survey of Catholic Schools Serving Hispanic Families*, published in 2016. He is an officer of the Academy of Catholic Hispanic Theologians of the United States (ACHTUS), a member of the Board of Directors of the National Catholic Educational Association (NCEA), and a member of the central team coordinating the Fifth National Encuentro of Hispanic/Latino Ministry (2017–2020).

Hispanic Ministry in Catholic Parishes is a summary report of findings from the *National Study of Catholic Parishes with Hispanic Ministry*, written by Hosffman Ospino, Ph.D. The *National Study of Catholic Parishes with Hispanic Ministry* was designed and led by the Boston College School of Theology and Ministry in collaboration with the Center for Applied Research in the Apostolate (CARA) at Georgetown University. Dr. Ospino was the principal investigator for that study.

This article is excerpted from the full text of *Hispanic Ministry in Catholic Parishes*, written by Dr. Hosffman Ospino, © 2014 Trustees of Boston College, published by Our Sunday Visitor (Huntington, Indiana), 2014. All rights reserved. Used with permission. The full text is available at http://www.bc.edu/content/dam/files/schools/stm/pdf/2014/HispanicMinistryinCatholicParishes_2.pdf.

Parishes Matter

Parishes continue to be privileged places where most active Catholics learn, live, and celebrate their faith. Such is a hallmark of the communal identity at the heart of Catholicism, an experience very close to the Hispanic cultural ethos. Parishes play an important role in the lives of millions of Hispanic Catholics. In parishes where Hispanics are present, the number of Catholics attending Mass is larger compared to the overall U.S. Catholic population. Parishes are among the first places Hispanic Catholic immigrants seek when searching for a familiar experience of community in a foreign land. Parishes with Hispanic ministry are often centers where Hispanics seek spiritual accompaniment alongside support to meet other immediate needs.

The Hispanic parish antedates the well-known national parish, which was created in the nineteenth century United States for ministry to European immigrants like the Germans, the Italians, and the Poles. The national parish allowed those who understood languages other than English to sustain their religion after arriving in the country. The general assumption, however, was that such parishes were temporary and would no longer have the same function once later generations learned English.

When absorbing the annexed Mexican territories, long-standing Hispanic parishes were typically treated as “only” national parishes. This tendency intensified when Hispanic American citizens began to leave their homeland parishes and migrate toward industrialized cities around the country. Technically, this was internal migration, not immigration. Yet, the predominance of Spanish and the deep-rooted traditions of popular religious practice functioned for Hispanics very much as language and culture had sustained European immigrants.

There was a major difference, however. The European national parish was indeed for a “nationality”: Poles went to the Polish parish, Italians to the Italian parish, etc. But a mixture of Catholics from the twenty-one nations in Latin America, without counting Spain and Puerto Rico, call the Hispanic parish home. The Hispanic parish has often been a place of *encuentro* for different nationalities, making the name more appropriately “Pan-Hispanic national parish.” True enough, the Mexican influence was the most common from Texas to California.

Although 64.5 percent of the nation's Hispanics today have roots in the Mexican culture, concentrated mostly in the Southwest, not every parish is mostly Mexican. In the 1950s, for instance, New York City's Hispanic population was eighty percent Puerto Rican. After the 1959 revolution, Cubans became the dominant Hispanic presence in Miami. During the first half of the twentieth century, Hispanic parishes were focused on effective service to the local community. They differed widely from diocese to diocese and had few connections with each other.

The Second Vatican Council (1962–1965) changed the playing field for the Hispanic parish even further. For Catholics in the United States, the Council's call to worship in "the language of the people" meant a more widespread use of Spanish as a shared language alongside English in parish communities. This soon translated into outreach and faith formation initiatives in Spanish.

Something similar has occurred in other languages, although at a smaller scale. Effectively, the U.S. Catholic Church is a multilingual body. Today's pastoral policy of liturgies in different languages like Haitian, Creole, and Vietnamese can be traced to the pioneering experience of Hispanic Catholics.

Have Catholics in the United States come to terms with the growth of the Hispanic presence? Has the Church adjusted its structures and pastoral commitments to serve and evangelize appropriately the millions who are bringing new life to thousands of faith communities and writing a new chapter in the history of U.S. Catholicism? Are we prepared to acknowledge that the Church in this country today is Catholic, American . . . and Hispanic as well as African American, Asian American, Native American, and Euro American? These are vital questions.⁵ We cannot afford to ignore them.

Hispanic Catholics and Their Parishes: A Snapshot

Hispanics account for seventy-one percent of the growth of the Catholic population in the United States since 1960.⁶ About six percent of all Masses (weekend and weekday) in the United States are now celebrated in Spanish. The Center for Applied Research in the Apostolate (CARA) estimates that nearly 29.7 million U.S. residents who self-identify as Hispanic also self-identify as Catholic, representing about

fifty-nine percent of the 50.5 million Hispanics in the country. An estimated sixteen million of these Hispanic Catholics were born in the United States. Some 13.7 million are foreign-born. Overall, thirty-eight to forty percent of adult Catholics in the United States self-identify as Hispanic.

According to the March 2013 Current Population Survey (CPS), sixty-one percent of Hispanics are U.S.-born. 37.3 percent of Hispanics thirty and older are in this category. Yet more striking is the fact that ninety-three percent of all Hispanics under the age of eighteen are U.S.-born. Any form of pastoral planning and strategy for evangelization in the Church today must consider these figures, mindful that most of these young Hispanics are likely to be growing up in Catholic households. Much of the Catholic experience in the country during the next few decades will be significantly shaped by how the Church reaches out to this last group and whether young Hispanics in this age bracket, at least those growing up in Catholic households, decide to self-identify as Catholic.⁷

About 35.5 percent of all Catholic parishes in the United States, a total of 6,269 parishes, are known to serve a particular racial, ethnic, cultural, and/or linguistic community other than Euro-American white Catholics. The majority of these parishes, approximately seventy percent, serve Spanish-speaking Catholics. On average, seventy-two percent of Hispanics active in responding parishes are estimated to share a Mexican background. Five percent are Puerto Rican. Fewer than five percent each, on average, are Guatemalan (four percent), Salvadoran (four percent), Dominican (four percent), other Central American (three percent), or Cuban (one percent).

Six percent are estimated to be South American. These numbers do not represent the exact demographic distribution of these groups in the United States, yet they give us a sense of what groups are more actively involved in Catholic parishes with Hispanic ministry.

Researchers for the *National Study of Catholic Parishes with Hispanic Ministry* found that thirty-one percent of pastors in these parishes report that half to three-fourths of Hispanic households attending Mass are formally registered with the parish. Twenty-one percent estimate that seventy-five percent to one hundred percent of Hispanic households attending are registered with the parish. On average, pastors indicate that forty-six percent of Hispanic households attending

Mass are registered with their parish (median observation of fifty percent).

Worship in the Hispanic Parish

Ninety-eight percent of responding parishes in the *National Study* indicate that they offer sacraments and other religious services in Spanish. Liturgical life clearly plays a central role in the dynamics of these communities.

- Parishes with Hispanic ministry have on average four weekend Masses (Sunday and Saturday Vigil) and six weekday Masses. Of these, one or two of the weekend Masses are likely to be in Spanish (average of 1.6) and one of the weekday Masses is likely to be in Spanish (average of 1.1). Ten percent of responding parishes do not have a Spanish-language Mass during the weekend, and 65 percent do not have a Spanish language Mass on weekdays.
- On average, 1,419 parishioners attend weekend Masses at parishes with Hispanic ministry. This is about twenty-two percent higher than the average for all parishes nationally (1,110 parishioners). The median for Mass attendance on weekends in parishes with Hispanic ministry is 1,000 parishioners, compared to 750 in all parishes.¹⁰ About half (forty-eight percent) of these parishioners attending Mass are Hispanic. In more than a third (thirty-four percent) of these communities, 1,400 parishioners or more attend on a typical October weekend. Twenty percent of parishes report a total of 344 parishioners or fewer attending weekend Mass regularly.
- The higher the number of Hispanic Catholics attending Mass in a parish, the more likely they are to attend Mass in Spanish. In general, Hispanic parishes have low rates of attendance at weekday Masses in Spanish compared to all parishes nationwide.¹¹
- Fourteen percent of responding parishes indicate that they celebrate Mass in languages other than English or Spanish. The most common languages noted are Vietnamese (3.3 percent), Tagalog (2 percent), Latin (1.6 percent), Polish (1.4 percent), Portuguese (1.2 percent), French (1 percent), and Korean (1 percent).

“While fifty-five percent of parishes with Hispanic ministry have a paid music director, only twenty percent of these individuals speak Spanish . . .”

- Eighty-four percent of responding parishes celebrate bilingual Masses (English and Spanish) during the year. Most (sixty-one percent) indicate doing so fewer than ten times per year. The times of the year when most bilingual Masses are celebrated are Advent, Lent, and Holy Days of Obligation. Christmas and Easter Masses are the most common, followed by Ash Wednesday services. Weddings, *quinceañeras*, First Communions, and Confirmations are often celebrated bilingually.
- On average, parishes with Hispanic ministry celebrated eighty-two baptisms in Spanish in 2011 and thirty-six in English. Parishes in the West and those where Hispanics are more than seventy-five percent of Catholics attending Mass have higher numbers of baptisms celebrated in Spanish.
- While fifty-five percent of parishes with Hispanic ministry have a paid music director, only twenty percent of these individuals speak Spanish, and nineteen percent self-identify as Hispanic. Twenty-six percent of parishes serving Hispanic Catholics have a paid music director in charge of the Spanish-language choir(s). Three of five of these individuals are Hispanic.

Perceptions about Participation in Parish Life

Parishes are distinctive spaces where Catholics meet to share the gift of faith, be nourished spiritually through prayer and celebration, experience the joy of belonging to a community of believers, and be sent out to live as authentic Christian disciples in more intentional ways. Though vital for many of these dynamics to occur with a degree of intentionality, parishes are not the end goal of Catholic life. The role of the parish is rather mediatory. In culturally diverse contexts like the Catholic experience in the United States, the parish often mediates the Christian experience while accompanying Catholics from various backgrounds

in negotiating questions of pluralism, cultural difference, and language.

One way to get a sense of how well parishes with Hispanic ministry are doing accompanying Hispanic Catholics to benefit from the resources of their faith communities is by looking at perceptions about participation. We asked pastoral leaders overseeing Hispanic ministry in the parishes involved in this study: *How integrated would you say the following Hispanic/Latino(a) subgroups are to the larger life of the parish (e.g., leadership, collaboration with non-Hispanic/Latino(a) groups, participating in common social projects, liturgical life)?*

Less than ten percent of pastoral leaders perceive Hispanic parishioners in all subgroups as “fully” integrated. Most either say that these groups are “visibly, though not fully” or “minimally” integrated in the parish. One in five or more say these groups are “not at all” integrated. However, responses for the “minimally” and “not at all” options together yield a total of more than fifty percent for all subgroups for all groups. “Minimally” is the median response.

Here are some observations about parishes with Hispanic ministry:

- Hispanics account for seventy-one percent of the growth of the Catholic population in the United States since 1960. Such growth has directly impacted the number of Catholic parishes in the United States that have intentionally developed structures, programs, and strategies to serve this population. Twenty-five percent of all parishes in the United States have Hispanic ministry. However, the number of parishes with Hispanic ministry has not increased at the same rate as the larger Hispanic Catholic population.
- Since most parishes with Hispanic ministry are located in the South and the West (sixty-one percent), also the regions of the country where most of the growth of the Catholic population is taking place, Catholic parishes with Hispanic ministry in these geographical locations assume most of the responsibility for welcoming, serving, and integrating Hispanic Catholics into the life of the Church in the United States. It is imperative that strategic pastoral planning efforts at the regional and national levels make it a priority to strengthen evangelizing initiatives, ministerial development, and the building of organizational



Photo courtesy of New Ways Ministry, Mt. Rainier, Maryland

structures to better support Catholic parishes serving Hispanics in these geographical areas.

- Overall, parishes with Hispanic ministry have fewer resources compared to parishes without this ministry. Many struggle financially. Resources are even scarcer in parishes where Hispanics are more than half of the entire parish population. Under these circumstances, these communities cannot invest what is needed to meet their growing demands. Pastoral planning in the near future will require that more parishes serve Hispanic Catholics, and that service will need to be appropriately resourced. In the meantime, more resources need to be allocated to those parishes already serving Hispanic Catholics.
- Pastoral observation confirms that for many Hispanic Catholics, particularly immigrants, parishes are trustworthy institutions that facilitate communal belonging and participation. Most Hispanic ministry efforts, at least as presently defined by dioceses and parishes nationwide, focus on meeting the immediate spiritual, sacramental, and social needs of Hispanic immigrants and their immediate families. Data from this study shows that parishes are being defined and redefined by such Hispanic presence. Growing trends such as bilingualism and initiatives in English that incorporate key elements of the various Hispanic cultural and religious traditions point to an even deeper transformation of the U.S. Catholic parochial experience. Despite these ongoing transformations, it is of concern that pastoral leaders from more than half of parishes with Hispanic ministry consistently report that Hispanic Catholics at all age levels, immigrants and U.S.-born, are “visibly, though not fully” or “minimally” integrated in the life of the parish. All these dynamics together demand a renewed vision for ministry, creativity as well as flexibility, and a body of pastoral leaders appropriately prepared to serve in these communities.
- The Hispanic Catholic experience in the United States is closely linked to the presence and vibrancy of apostolic movements. Ministry in these parochial communities will benefit significantly from partnering with the apostolic movements in them and their leaders to facilitate effective evangelizing initiatives among Hispanic Catholics. More

attention is to be given to the integration of these groups into the larger ministerial strategies in the parish so they do not function as independent, perhaps isolated units. Also, pastoral leaders overseeing Hispanic ministry will benefit from learning more about the apostolic movements and their contributions to parish life. Apostolic movements are effective in developing and sustaining new leadership, forming small communities to pray and study, and keeping Hispanic Catholics actively involved in the life of the parish.

Ten Signs of Vitality in Parishes with Hispanic Ministry

1. The parish remains a very important institution for U.S. Hispanic Catholics to build community and celebrate their faith. On average, parishes with Hispanic ministry have larger numbers of Catholics attending Mass compared to all parishes nationwide. Approximately two-thirds of all baptisms in these communities are celebrated in Spanish.
2. Catholicism in parishes with Hispanic ministry is a *de facto* bilingual and bicultural experience. These parishes are microcosms of the rich cultural diversity that is shaping Catholicism in many parts of the country and will continue to transform the U.S. Catholic experience in the future.
3. Ministry in parishes serving Hispanics is neither a homogeneous nor a static reality. The vast diversity of experiences, backgrounds, contributions, and needs of this population is an invitation for pastoral leaders constantly to explore creative approaches to pastoral care and accompaniment.
4. Apostolic movements in parishes with Hispanic ministry are sources of much pastoral energy. Through their activities, they nourish Hispanic Catholics spiritually, foster leadership, and bring them closer to their faith tradition.
5. A new generation of young Hispanic pastoral leaders is emerging in the context of parish life. Many are U.S.-born. With the appropriate encouragement, support, and promotion these leaders will stay in ministry and make significant contributions.
6. Parishes with Hispanic ministry benefit from the experience of many seasoned leaders, Hispanic and non-Hispanic. Most are bilingual and bicultural. Many have lived in Latin America and the Caribbean. Mindful of the continuous need to prepare appropriately for ministerial service in the

United States, in a time of transitions they can offer invaluable insight.

7. Hispanic permanent deacons constitute one of the fastest-growing bodies of pastoral agents in positions of leadership in parishes with Hispanic ministry. They are joined by an also fast-growing and large contingent of Hispanic lay ecclesial ministers.

8. Diocesan offices of Hispanic ministry (and their equivalents) play a fundamental role supporting initiatives to support Hispanic ministry in parishes. Within them their directors are the most valued assets. They embody important competencies for pastoral leadership that are necessary to serve in a culturally diverse Church.

9. Hispanic ministry in parishes is essentially ministry with youth and young families, an opportunity to shape a new generation of Catholics. The average age of Hispanics in the United States is twenty-seven. About fifty-five percent of all U.S. Catholics under the age of thirty are Hispanic.

10. Two-thirds of parishes with Hispanic ministry have developed initiatives for Hispanic parents to get involved in their children's religious education programs. When well-organized, these initiatives are unique opportunities for adult faith formation. They also affirm the value of family catechesis.

Areas that Require Immediate Pastoral Attention in Parishes with Hispanic Ministry

1. Parishes with Hispanic ministry will be notably impacted by major transitions during the next decade as thousands of culturally competent pastoral leaders approach the age of retirement. Dioceses and ministerial formation programs must ensure that the new generations of pastoral leaders have the appropriate intercultural competencies to serve the growing Hispanic population in parishes throughout the country adequately.

2. Most pastoral leaders overseeing Hispanic ministry observe that integration into the life of the parish among Hispanic Catholics of all ages—immigrants and U.S.-born—remains at a minimal level. Parishes must engage in serious discernment with all their members, Hispanic and non-Hispanic, about building communities where all members find themselves at home. Dialogue is needed about how the idea of integration is perceived by the various communities

that coincide in the Hispanic parish.

3. Resources for ministry in parishes serving Hispanic Catholics are limited and, by and large, unequally distributed. Too many pastoral leaders serving Hispanic Catholics continue to oversee multiple areas of ministerial life with little or no means. In a world of limited resources, parishes with Hispanic ministry as well as dioceses must develop sound strategies to invest generously in the evangelization of Hispanic Catholics as a non-negotiable priority.

4. Offertory giving from parishioners at Spanish-language Masses is significantly low compared to the size of the Hispanic population in the parish. About twenty percent of the parish weekly collection comes from these Masses. Yet, almost half of all parishioners attending Mass—typically in Spanish—in communities with Hispanic ministry are Hispanic. A comprehensive discussion is needed to address questions related to the financial sustainability of these parishes in light of how they currently operate while taking into consideration socio-cultural barriers and new ways to foster Christian stewardship.

5. The percentage of U.S.-born Hispanic pastoral leaders in parishes and dioceses remains noticeably small. Dioceses and parishes need to foster vocations to pastoral leadership among Hispanics born and raised in the U.S.—already a majority up to age thirty. Hispanics in this group typically possess cultural and linguistic skills which, strengthened with appropriate training, can be significantly valuable to respond to the shifting demands of ministry with Hispanics and other groups in our culturally diverse Church.

6. The nature of the engagement of volunteer pastoral leaders in parishes with Hispanic ministry needs to be carefully assessed. It is a positive development that a large number of volunteers generously share their time and talent serving Hispanic Catholics, which clearly illustrates the spirit of missionary discipleship which the Church has called Catholics to embrace in our day. However, the delegation of major responsibilities associated with the pastoral care of Hispanics to volunteers—responsibilities that often require appropriate ministerial and theological training, some level of professional stability, and the ability to participate in decision-making processes—is less than ideal. Parishes and dioceses must develop strategies to help volunteers with major pastoral responsibilities to improve the conditions within which they serve by procuring adequate ministerial

formation and professional support and integrating them more intentionally into the structures of the parish organization.

7. About one in five pastoral leaders serving Hispanic Catholics in major ministerial positions in parishes and dioceses are not compensated. While clergy and vowed religious count on established support networks, a significant number of these unpaid leaders are lay women and men. Parishes and dioceses need to attend urgently to questions of fair compensation and parity with non-Hispanic ministries/ministers.

8. Pastoral outreach to Hispanic youth, particularly U.S.-born Hispanics, is minimal in parishes (and dioceses) compared to the size of this population. Lack of appropriate investment in ministry with this population at a time when most young Catholics in the country are Hispanic is self-defeating.

9. A widening distance between parishes with large Hispanic populations and Catholic schools may undermine the development of a “Catholic school culture” among Hispanic Catholics. Such distance may also have a negative impact upon efforts to increase the enrollment of Hispanic children and youth in Catholic schools.

10. Besides families, parishes are the most readily available resources for the vast majority of Hispanic Catholic children and youth not enrolled in Catholic schools to learn their faith tradition formally. Serious investment in faith formation initiatives for this school-age population at the parish level is urgent.



11. Very few Hispanics participate in adult faith formation programs despite the fact that most parishes serving Hispanics offer initiatives in this area. Parishes and dioceses need appropriate tools designed to measure progress and effectiveness of adult faith formation among Hispanics adequately. The development of such tools must involve Hispanic adults and the catechetical leaders working with them.

12. Few efforts are dedicated in parishes to developing programming and resources to reach out consistently to non-traditional Hispanic Catholic populations. Regular parish initiatives seldom focus on inactive Hispanic Catholics. Very few parishes have developed strategies to serve Hispanic Catholics, many of them young, who live in at-risk circumstances, are imprisoned, have joined gangs, or live in other marginal situations.

Notes

Footnote numbering follows the numbering in the original text.

1. The term “Hispanic” evokes the legal and direct connection to Spain in the sixteenth century. Another term, “Latino,” has gained currency as referring to persons born in the United States with a Spanish-speaking heritage. The use of “Hispanic” in this report reflects stylistic preference, keeping with official use by government agencies, Church documents, and traditional pastoral practice.

5. The following works engage these questions more in depth: Timothy Matovina, *Latino Catholicism: Transformation in America’s Largest Church* (Princeton, New Jersey: Princeton University Press, 2012); Hosffman Ospino, *Hispanic Ministry in the 21st Century: Present and Future* (Miami, Florida: Convivium Press, 2010).

6. Cf. USCCB, *Hispanic Ministry at a Glance*, available at <http://www.usccb.org/issues-and-action/cultural-diversity/hispanic-latino/demographics/hispanic-ministry-at-a-glance.cfm>. Accessed on April 21, 2014.

7. Catholic self-identification among Hispanics, especially those who are U.S.-born, has been on a continuous decline for the last two decades. See Barry A. Kosmin and Ariela Keysar, *American Religious Identification Survey* (ARIS 2008). Summary Report (Hartford, Connecticut: Institute for the Study of Secularism in Society & Culture, March 2009, available at http://commons.trincoll.edu/aris/files/2011/08/ARIS_Report_2008.pdf). See also Paul Taylor, Mark Hugo Lopez, Jessica Hamar Martinez, and Gabriel Velasco, *When Labels Don’t Fit: Hispanics and Their Views of Identity* (Washington, DC: PEW Hispanic Center, April 4, 2012, available at <http://www.pewhispanic.org/files/2012/04/PHC-Hispanic-Identity.pdf>).

10. See Mark M. Gray, Mary L. Gautier, and Melissa A. Cidade, *The Changing Face of U.S. Catholic Parishes. The Emerging Models of Pastoral Leadership* (Washington, D.C.: CARA, 2011. Available at <http://emergingmodels.org/wp-content/uploads/2012/04/Changing-Face-of-USCatholic-Parishes.pdf>).

11. Ibid.

NPM at Forty: Where Do We Go from Here?

BY RICHARD B. HILGARTNER

This past July, at our Annual Convention in Houston, there was a special performance of music commissioned or “encouraged” by the Association, offered as one of our pre-convention activities. It is encouraging to think of this one facet of NPM’s influence on the Church in the United States: Many pieces of music sung in parishes across our country have their origin in NPM. More encouraging still is the role NPM has had in forming pastoral musicians who serve in parishes throughout the United States and beyond. Our esteemed Association has been a source of liturgical and spiritual formation, skill-building for singers and instrumentalists, a source of ongoing formation for clergy and lay ministers, and a forum for networking and support for our members. We have provided resources in print and online for members and non-members alike.

But as we look back over these forty years of service, we also have to look forward. What do we do next? And how will we do it? In some respects, the needs of our members remain the same: a venue for formation and a source for resources to support our ministries. But the Church in the United States is in a different place today than it

was when Father Virgil Funk convened the first convention in Scranton, Pennsylvania, in 1978. Let us look at a few things that have changed and how our Association plans to move forward in light of the ever-changing landscape of the Church, which is at the same time “ever-ancient” and “ever-new.”

Green and Growing

Raymond Kroc, the businessman who invested in a hamburger stand and turned it into McDonald’s, the world’s largest fast-food chain, once said: “As long



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“The Church in the United States is in a different place today than it was when Father Virgil Funk convened the first convention in Scranton, Pennsylvania, in 1978.”



NPM was founded in 1976, when the United States was celebrating its bicentennial. In that year, the Catholic bishops convoked the Detroit “Call to Action” Conference (left). More than 100 bishops were among the 1,340 voting delegates and the 1,500 observers. At the end of three days of discussion and debate (October 20–24), the assembly voted for radical change in the Church’s life and witness. Earlier that year (August 1–8), the Forty-First International Eucharistic Congress took place in Philadelphia. A central symbol of the Congress theme, “Jesus, the Bread of Life,” was the statue “Jesus Breaking Bread” by Walter Erlebacher. The statue is now outside the Cathedral-Basilica of Saints Peter and Paul in Philadelphia.

as you’re green, you’re growing. As soon as you’re ripe, you start to rot.” He meant that as an encouragement never to grow complacent but to be thinking always about progress and growth. That means being open to change as well. To put it in biblical terms, “unless a grain of wheat falls to the ground and dies, it remains just a grain of wheat; but if it dies, it produces much fruit” (John 12:24).

When NPM was founded in 1976, there were more than 25,000 Catholic parishes in the United States. We were still in the early years of celebrating the reformed Mass of Pope Paul VI according to the *Missale Romanum* of 1970, the English translation of which was finally published as the *Sacramentary* in 1975. Everyone had a lot to learn, and the Church needed music, too: Composers of liturgical music were in great demand as there was an immediate need, especially as our understanding of “sung liturgy” was still growing.

Today there are fewer than 17,000 parishes, which translates into fewer directors of music ministries to oversee and lead the sung worship of those communities (though there are certainly new challenges, as many of those directors oversee programming in multiple locations as part of merged

or clustered parishes). We are still only about five years past the implementation of *The Roman Missal, Third Edition*. The makeup of our communities in terms of cultures and spoken languages is rapidly changing, though admittedly in some places it is more a matter of growing awareness and receptivity of already-present cultural diversity within communities. As it was at the time of our founding, there are wide-ranging expectations, preferences, and tastes in regard to musical forms, genres, and “styles.”

Now What?

So where does NPM go with all of this? This question has been on the minds of our leadership—the Board of Directors, the President and the Staff, and the NPM Council—for more than a few years. In 2012, NPM’s leadership approved a strategic plan that focused on the future in light of many of these issues. That plan focused on the financial health of the Association, growing membership, better serving a broad cultural base, and mentoring. Some steps were taken in each of those areas, but it is clear that more needs to be done. This spring, the Board and the Council

began discussion about the next cycle in strategic planning, and we began discerning new goals through a process of “appreciative inquiry” at the annual meeting of the Council during the Houston Convention this summer. While that process is far from complete, there are several observations that can be made at this juncture as we commemorate the first forty years of our history.

1. Cultural Diversity and Liturgy. The Houston Convention was a great beginning in regard to our understanding of the complex diversity of cultures and languages that make up our liturgical assemblies. In some parts of the country this diversity has been the reality for many years, but for others this is a new challenge and a new opportunity.

If our Association is called to serve the Church in the United States, then we need to reflect that reality. This means not only that our programming needs to address the needs of this complex reality but that our own liturgical practices should reflect it as well, because our membership will also reflect it. Our gatherings ought to serve as a microcosm of the larger reality, which means that we need to reach out more effectively to invite and welcome new members, just as our parishes across the country are called to do. Our Association is at the service of the Church, so we cannot be merely a group of like-minded individuals with similar tastes but rather an association of those with a shared mission and passion for music for the Sacred Liturgy.

2. New Forms of Programming. With ever-changing technologies come new forms of communication, new ways of doing business, and ultimately new methods for sharing our message. Across the broad spectrum of industries, organizations, and professional associations, groups do things differently today than they did ten, twenty-five, or forty years ago. The convention industry has been radically altered because programming takes place in online forums and virtual workshops. Print communication is slowly being replaced by a wide range of forms of digital media.

We at NPM are aware of the changing landscape, and we are discussing how to serve our membership and the Church effectively in light of these changes. We will certainly continue to gather, because there is no virtual replacement for much of what we do in our fellowship and certainly in our prayer, worship, and celebration of the Sacred Liturgy. We have new opportunities, however, to offer training and formation for our members throughout the year without

the burden or expense of travel. While *Pastoral Music*, our primary publication, will continue to serve as an essential form of communication and a pastoral and theological resource for members and the academic community (because *Pastoral Music* is maintained in the periodical section of many theological libraries), we are also exploring other forms of communication through our website and various e-newsletters and bulletins. We will look at new tools and platforms as new opportunities. Our new Technology Interest Section can serve as a great resource for discerning not only technological resources for use in the Liturgy but also for use in our Association.

3. Institutional Health and Viability. Like any other organization, we need to focus attention on good stewardship of our resources in order to assure long-term health. Many associations such as ours face challenges of declining membership and limited financial resources. The formation of a new National Committee for Finance and Development is one step we have taken in this area. This committee met during the recent Convention in Houston, and its members are already working on several initiatives and fund-raising efforts to strengthen our financial base. Our National Office Staff, too, which has become much smaller in size in recent years, will continue to explore ways to do business more efficiently so that we can serve our members well, providing the resources and benefits that come with membership. Ongoing examination of our leadership structures—the Board of Directors, the Staff, and the NPM Council—will help to determine how best to manage the work of the Association and to chart our course for the future by setting goals in light of the needs of the Church in the United States, so that we can be of effective service to the Liturgy.

Called by the Gospel

As we celebrate forty years of ministry, of singing praise to God in the Liturgy, our Association faces challenges, but such is the call of the Gospel to all disciples. We are called from our comfort zones, from our complacency. We are called to put out into deep waters, and that means being open to change and to risk. Let us not fear, but let us keep singing in faith and love, and so encourage our assemblies to sing as well, as together we walk with Jesus and go where he leads us.

Toward Singing in a New Cosmology

By PATRICIA GALLAGHER, OP

Every generation prays in its own way, with its own available imagery, and for its own needs. Along the coasts of western Europe during raids by Scandinavian seafarers in the middle ages, as well as in England and Ireland, God was sometimes invoked with this prayer from antiphonaries found in abbeys or churches dedicated to St. Vaast (Vedast) or St. Medard of Noyon: “*Summa pia gratia nostra conservando corpora et custodita, de gente fera Normannica nos libera, quae nostra vastat, Deus, regna.*” (“By supreme and holy grace, protecting us and ours, deliver us, O God, from the savage race of Northmen which lays waste our realms.”)¹

As late as the twentieth century, before the Second Vatican Council, the *Missale Romanum* had a set of prayers for the Holy Roman Emperor, to be used *ad libitum juxta rubricas* (“at will, according to the rubrics”). And Latin hymns of the missal and the divine office, even into their current postconciliar incarnations, frequently invoke God using the political models of a former time, calling on the Holy One as “king” and similar royal titles.²

Even in its current form, at least in part because it draws its imagery from the ancient cosmology operative in the Bible, *The Roman Missal* operates in a world in which heaven is up, hell is down, and we live in between, in some form of J. R. R. Tolkien’s “Middle Earth.” This cosmology is clear, for example, in the Preface for the Feast of the Baptism of the Lord, which speaks of “the voice that came down from heaven” and describes the Holy Spirit

“descending in the likeness of a dove.” And to complete the three-level imagery of this cosmology, we sing in “the Holy Night” of how Christ “broke the prison-bars of death and rose victorious from the underworld.”

With this knowledge about how our prayers and hymns draw on available and often dated imagery, particularly on an outdated cosmology, in January 2016, I enjoyed a month of study with Father Edward Foley, CAPUCHIN, Duns Scotus Professor of Spirituality and Professor of Liturgy and Music at

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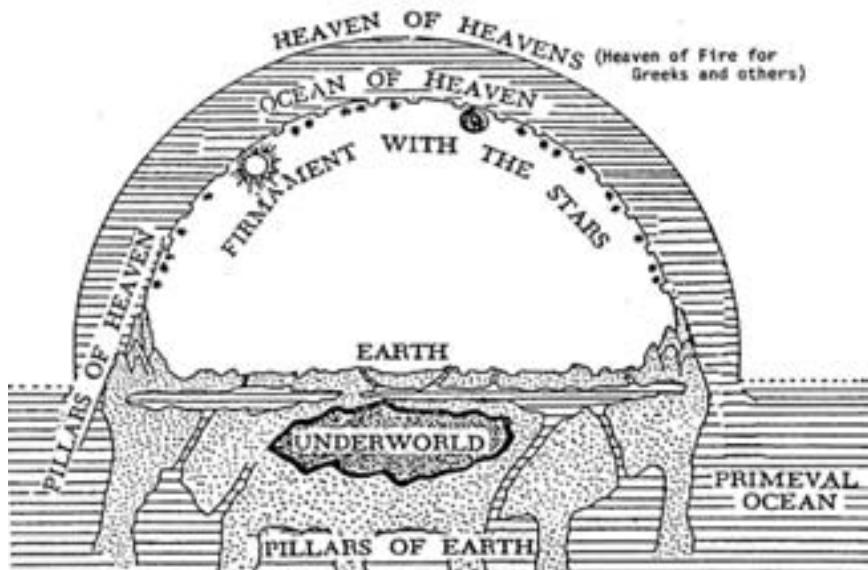


the Catholic Theological Union in Chicago. My intent was to look at how we pray in light of the new cosmology, particularly in our hymns and in the collects of *The Roman Missal*. Because I had only a month for the project, though, I soon realized this was too broad a topic. So I elected to focus on hymnody, to explore the theologies articulated and the connections made among God, humanity, and creation. In addition, I had to consider the text, the melody, and the marriage of the two. Since Father Foley is a musician as well as a liturgical scholar, he was most helpful in advising me how to sort out these musings once I had decided to focus mainly on the hymn texts.

Additional Background

It was soon clear to me that I needed additional background in the current discoveries of science and their connections with theology. Authors such as Ilia Delio, Elizabeth Johnson, Barbara Fiand, Catherine Vincie, John Haught, Thomas Berry, Brian Swimme, and Pope Francis were among my guides to help me delve into this broad and vast territory. As I read these and other scholars I began to form a set of principles for choosing hymn texts. Text writers included Brian Wren, Ruth Duck, Carol Doran, Thomas Troeger, and John Bell. With a pile of hymnals on my desk, I was soon poring over text upon text with developing principles in my mind:

- a sense of expanding consciousness of the universe as symbolized in the cosmic Christ;
- God as Trinity;
- the inter-connectedness of all creation as mirrored in the Trinity;
- our interdependence with Earth and all creatures;
- inclusion of God in our world, not “up there”;
- consciousness of oneness with God;
- the reorientation of ourselves in right relationship with earth and cosmos;
- increased use of biblically-based texts;
- lamentation and suffering as part of the life process;



The cosmology used in the Bible: heaven above, the underworld below, and earth in between, below the firmament. *Image courtesy of the University of Idaho.*

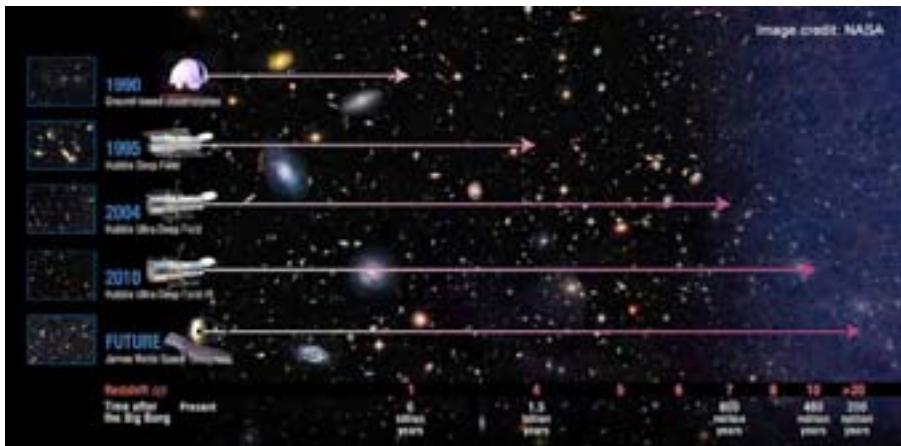
- non-anthropomorphized images of God;
- humans and creation giving praise and thanksgiving to our Creator.

No doubt there are others, but these seemed appropriate for now.

Other authors stimulated my thinking, one of whom is Susan J. White. In her article “Sing to the Lord a New Song,”³ she makes many comparisons between current hymnody and the findings of contemporary science and finds hymnody wanting in its expression of the new cosmology. She writes: “Hymns that deal straightforwardly with the sciences are exceedingly rare, and in most cases we must look below the surface of our hymns to see what they imply about the key scientific questions: the nature of humanity, the world around us, and the universe in which we live.”⁴ She then proceeds to ask several questions well worth pondering:

- Does modern science have a place in the liturgical language of our hymns?
- Have the pastoral, preindustrial, and premodern images in our congregational hymns outlived their usefulness?
- Do we need to invite our hymn writers to enrich their work with new images that more nearly reflect our contemporary scientific worldview?⁵

White’s questions came to mind as I attended a Sunday parish Eucharist during my stay in Chicago. The opening hymn was “The God of Abraham Praise.” Phrases such as “who reigns enthroned above,” “to heav’n ascend,” “who



SCALE OF THE OBSERVABLE UNIVERSE

In the observable universe, using the technology currently available, scientists estimate that there are more than 100 billion galaxies, and each galaxy comprises millions to trillions of stars. Evidence indicates that our own galaxy, the Milky Way, is roughly 100,000 light-years across. Compared to a sphere with the diameter of the Milky Way, the volume of the known universe is now believed to be at least 20 quadrillion times larger. (That's a two followed by sixteen zeroes.) But this figure is among today's more conservative estimates; some scientists maintain that the volume of the universe is much larger. *Illustration by NASA shows how far back toward the "Big Bang" current space observation can reach.*

was and is the same," stuck in my throat, and rather than "praising the God of Abraham," I found myself reflecting on the questions raised by White.

A second scholar, Stephen Bevans, svd, considers the importance of theological contextualization in his book *Models of Contextual Theology*.⁶ He points out that contextual theology is both traditional and radically new, and he considers external and internal factors which make this kind of theologizing an imperative.⁷ This helped me understand how we are inundated with "important movements and currents of our times"⁸ which demand that we take seriously all the findings of science and their connection with theology when choosing our hymnody for common prayer. This realization brought home the need we have for an interdisciplinary approach to studying the question: How do we pray in light of the new cosmology?

Searching, Searching

It takes a good deal of searching to find texts which express this new cosmology. The verses of some hymns begin situated within this view but then lapse into the older one. An example of this is "How Long, O Lord, How Long" by Thomas Troeger and Carol Doran in *New Hymns for the Life of the Church*.⁹ It is a wonderfullament which expresses one's grief and finds it joined with God's (verse three), recognizes the force of grief and rage (verse two) and the love which

"shaped our dust" (verse five). However, in verse four, the text expresses an anthropomorphized image of God with "your hand, O Lord, your hand! We need your hand to hold." Unless it's clear that one is directly addressing the incarnate Christ when using such imagery, it is probably difficult to escape the anthropomorphic pitfall. Barbara Fiand expresses this succinctly in her Madeleva lecture, *Awe-Filled Wonder*:

An anthropomorphized version of God belonged there (in a static universe), and our being made "in God's image" took on physical characteristics. Ironically, this interpretation was really upside down: We made God in *our* image instead—with hands to hold us, feet to walk in the garden, and eyes to watch us.¹⁰

Even "God's tears joined with ours" (verse three), while recognizing God with us and not "up there," hints at this tendency, unless one is evoking, perhaps, Jesus weeping over Jerusalem. The examples are numerous when one begins to study hymn texts critically and look at all the verses.

One hymn which uses anthropomorphic imagery in a new way caught my eye and surprised me with its fresh and consistent images. "Come, Join the Dance of Trinity" uses an old Irish melody with a text by Richard Leach. It is published by Selah Publishing Company, Inc. and is found in the fourth edition of *Worship* published by GIA.¹¹ The "flaring forth"¹² of the universe is expressed, as the text articulates it, when the "Trinity make room within their dance." The text of this hymn alludes to Scripture—incarnation, crucifixion, resurrection ("God rolls away the stone"), and the descent of the Holy Spirit—by which humankind is included in the Trinitarian dance. I experience a freedom of spirit when this text is on my tongue and in my heart.

Questions Arising

Although my focus was on hymn texts, as I pursued my research, a related question presented itself: What about a community's familiarity with the *music*? It is really important that one considers the community within which one serves,

“We need to be formed in a new way which recognizes that our universe is not static, that all of creation is interconnected, and that the Trinity’s creative outpouring of love makes all this possible.”

the available musical resources (instruments, leaders of song, worship aids), and how much new music an assembly can absorb at any one time.

Fortunately, some work has been done to update the words of familiar hymns. One hymnal, *Everflowing Streams*, edited by Ruth C. Duck and Michael G. Bausch, is an example of such an effort.¹³ The book, copyrighted in 1981 and 1986, is not new, and much work has been done since then to infuse hymnody with the new cosmological view. However, it could provide a way for assemblies to enter this process gradually.

One example is the reworking in this collection of the hymn “Jesus Christ is Risen Today.” A comparison of the texts shows what is possible (the reader can supply the *Alleluias* that are part of the text and the tune EASTER HYMN with alleluias):

<u>Earlier version</u>	<u>Updated version</u>
Jesus Christ is ris’n today	Jesus Christ is risen today
Our triumphant holy day	Let the joyful people say
Who did once upon the cross,	Christ has shared our earthly life:
Suffer to redeem our loss.	Conquered death to end our strife.
Hymns of praise then let us sing,	Pow’rs of death have had their day
Unto Christ, our heav’ly King,	Earthly rulers have no sway:
Who endured the cross and grave,	Nothing more to fear have we
Sinners to redeem and save.	Those who trust in Christ are free:
But the pains which he endured,	Sharing in Christ’s death, we rise:
Our salvation have procured:	Soar like eagles to the skies:
Now above the sky he’s King,	Finding mercy, we forgive:
Where the angels ever sing.	Off’ring up our lives, we live:
Sing we to our God above,	Glory be to God on high:
Praise eternal as his love:	Let the whole creation cry:
Praise him, now his might confess,	Let the name of Christ be sung:
Father, Son and Spirit blest.	Ev’rywhere, by ev’ry tongue.

Strictly speaking, there are lines in the newer version which need to be updated in light of the new cosmology, e.g., “Glory be to God on high”; but there are also seeds of the new in the updated version, e.g. “conquered death to end our strife” and “Let the whole creation cry” This reworking of the text serves as an example of how a congregation can ease into this “brave new world.”

Another path to learning new hymn tunes, while at the same time processing new language, images, and theological

concepts, is to choose hymns which have a repeated refrain after each verse. A cantor or small group could sing the verses, and the rest of the assembly could join in the refrain.

As my month of study drew to a close, other questions arose. What does a liturgist or church musician do with these newfound awakenings? Can one continue to pursue the question which began it all? In musing on these and other questions, a surprising idea presented itself: I should return to the motherhouse at Sinsinawa and find a group of sisters with the necessary interdisciplinary skills who might study together on this project. I did just that, and I can now report that I have a study group of retired sisters—with the necessary interdisciplinary skills—at the motherhouse continuing this study with me. It is exciting to me that we can pursue this grounded in study, one of the pillars of Dominican life.

Formed in a New Way

As we all grow in an increased awareness of the connections of the new science and theology and the imperative to internalize their findings, we need to be formed in a new way which recognizes that our universe is not static, that all of creation is interconnected, and that the Trinity’s creative outpouring of love makes all this possible. Work on these questions will not be satisfied by a short-term fix. It will take careful study over a period of time to choose hymnody which can effectively help broaden our faith horizon to the wonders of science and how it can enrich our theological understanding of God in our midst.

Again, Susan White’s insights are helpful:

We presume that the church believes what it sings and so to ask what hymns say about the world and its contents is to ask what the church says about the world and its contents. Likewise, to ask about a Christian approach to science is to invite a conversation about the place of science in the church’s sung theology.¹⁴

Language forms our beliefs and attitudes, as we realized when our consciousness was awakened to the need for inclusive gender language in our prayer and conversation. Now we are becoming more aware of how we experience ourselves in relation to the cosmos. It seems, then, that the next frontier is to activate what Catherine Vincie calls “the lens through which reality is viewed and interpreted. A cosmology tells you how things are in reality, what really



John La Farge, *When the Morning Stars Sang Together and All the Sons of God Shouted for Joy* (Job 38:7), stained glass (c. 1884-1885), based on an illustration by William Blake for the *Book of Job*. Photo courtesy of the Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts.

matters, and provides the foundation for core values, belief systems and moral norms. A cosmology gives a community meaning and purpose.”¹⁵

Notes

1. Magnus Magnusson, *Vikings!* (New York, New York: E. P. Dutton, 1980), 61. The story that a petition was inserted into the Litany of the Saints—“*A furore Normannorum libera nos, Domine*” (“From the fury of the Northmen deliver us, O Lord”) has been shown to be apocryphal. See Albert D’Haenens, *Les Invasions Normandes en Belgique au IX Siecle* (Louvain, Belgium, 1967).

2. See, e.g., the description of Christ as “*rex gloriae*” in the *Te Deum*, and in the daily hymns of the Divine Office the invocation of God as “*pio regi*” (“loving king”), “*orbem potenter quae regis*” (“all-powerful king of the world”), among others. The same titles crop up in hymnody for the seasons and feasts. Consider the title “*rex Christe, redemptor*” in the processional hymn for Palm Sunday of the Lord’s Passion (see “All Glory, Laud, and Honor”); “*Rex sempiterne coelitum*” (“eternal king of the heavens”) in a hymn for Matins in the Easter Season; “*Jesu rex admirabilis*,” in the hymn for Matins on the Feast of the Holy Name of Jesus; the reference to Christ as “*Regem Gentium*” in the hymn for Vespers on the Feast of Christ the King—known in the current missal as “the Solemnity of Our Lord Jesus Christ, King of the Universe”—and so on.

3. Susan J. White, “Sing to the Lord a New Song,” *Liturgy* 21:3, “Christian Hymnody and the Scientific Worldview” (The Liturgical Conference, 2006), 41-50. DOI: 10.1080/04580630600642759.

4. Ibid, 44.

5. Ibid, 49.

6. Stephen Bevans, svd, *Models of Contextual Theology* (Maryknoll, New York: Orbis Books, 1992, 2002).

7. Ibid, 3–15.

8. Ibid, 15.

9. Carol Doran and Thomas H. Troeger *New Hymns for the Life of the Church* (New York, New York, and Oxford, UK: Oxford University Press, 1992).

10. Barbara Fiand, *Awe-Filled Wonder* (Mahwah, New Jersey: Paulist Press, 2008), 21.

11. *Worship: Fourth Edition* (Chicago, Illinois: GIA Publications, Inc., 2011), hymn 554.

12. Catherine Vincie, *Worship and the New Cosmology* (Collegeville, Minnesota: Liturgical Press, 2014), 8.

13. Ruth C. Duck and Michael G. Bausch, eds., *Everflowing Streams* (New York, New York: The Pilgrim Press, 1981, 1986).

14. White, “Sing to the Lord a New Song,” 42.

15. Vincie, *Worship and the New Cosmology*, 6.



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Chapter Happenings

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

Arlington, Virginia

Eugene Harper Jr., Chapter Director

In April, the Arlington and Washington, DC, Chapters welcomed Christopher Walker to Arlington’s newly renovated cathedral to begin an amazing thirty-six hours of prayer, music, food, and fun. A choir composed of members of the St. Thomas More Cathedral Choir, Arlington Diocesan Choir, and members of the local chapter boards met on Thursday for a few hours to rehearse with Walker and begin a journey and celebration through the Easter Season. Rehearsal went quickly—he accomplished a great deal in a short time—and the work was interspersed with wonderful stories and images to get his points across. After rehearsal, food and fellowship went well into the night.

Friday evening’s performance was jubilant and prayerful. The program took the assembly (and all the musicians!) on a journey from Palm Sunday to the triumph of the Easter Season. To transition from piece to piece, or from day to day, Walker selected various poems and hymn texts—from seventeenth century poetry, through Scripture (“Arise, my love, my fair one”),



Choir warm-up in Arlington

to modern selections (“In times of trouble, Mother Mary comes to me. . . .”).

Saturday morning came early, as Chris led a retreat back at the Cathedral for music and choir directors, cantors, and choir members—all musicians seeking some peace during the busiest time of the year for pastoral musicians. Walker’s British wit and wisdom peppered the morning as he explored the spirituality of the church musician. The morning’s talk was divided into various sections, all exploring our relationships: “You and God,” “You and Your Choir,” “You and Your Pastor,” and finally “You and You.” As part of this last section, Walker shared a few questions to think about for personal reflection: Where do I want to be in ten years? Do I have a social life? What gives me life? How do I get affirmation? How are my personal relationships? Do I make time for myself? On my deathbed, what would I like my last thought to be? Perhaps the best piece of advice or wisdom that Walker shared was a closing thought about prayer: “Know the Father, speak to the Son, listen to the Spirit.”

Grand Rapids, Michigan

Robert Batastini, Chapter Director

NPM-GR and the Grand Rapids Diocesan Office of Worship are presenting a total of eight events—six in English, two in Spanish, divided between spring and fall—on the theme “Celebrating the Jubilee Year of Mercy in Song.” These events are scattered at parish locations across the eleven counties of the diocese. Interspersed with messages from Pope Francis, this festival of song will open with the international “Hymn for the Holy Year of Mercy,” followed by hymns and songs—organ and

ensemble led—that explore our experience of God’s merciful love. Hymns that petition for mercy, explore the corporal works of mercy, sing of reconciliation among nations and peoples, personal witness and praise for the abundant gift of mercy. For more information, including dates and places, go to www.npm-gr.org.

Dallas, Texas

Brent McWilliams, Chapter Director

The 2015–2016 program year has been very busy for NPM Dallas. There has been tremendous growth and activity taking place in our chapter.

2015 was our second year of restructuring our membership categories. In 2014, we moved to a parish-based membership, and that resulted in nineteen parish memberships and a handful of individual memberships for folks wishing to be involved who were unable to obtain parish funds to cover the parish membership. We are currently at approximately one-third of the parishes in the diocese with memberships in our chapter. Word is getting out about the good work we are doing, and we expect even greater growth in the coming years as our role in the musical and liturgical life of the diocese is further entrenched.

Our programming was successful this year and offered a wide variety of learning opportunities for our musicians in the diocese. We sponsored a reading session from GIA that was presented by Kate Cuddy in August. In September, we had a day of reflection led by Msgr. Don Fischer, one of the priests of the diocese.

In October we hosted a day of formation called “How Can I Keep on Singing” that featured presentations on good vocal and choral techniques, an introductory

session on singing various styles of chant, Latin and Spanish diction for non-native speakers, and a session on the care of the aging voice. Presenters included local professional voice teachers, music directors, and a practitioner from the UTSW Medical School Voice Clinic, which has recently opened and specializes in care of those who use their voice professionally.

In January, we presented "Sound Thinking," which was a session on the basics of successful use of sound equipment, exploring the various types of microphones and the appropriate application of microphones in the Liturgy. This was presented by a local member who is a sound and lighting designer for an international sound design company.

One of the highlights of our year was the breakfast event we call "Eat, Pray, Network." We have offered this free breakfast for three years now; it provides our members a chance to break bread together and to network with musicians from across the diocese, discovering what is happening in our sister parishes. We also had a Directors Chew and Chat luncheon which featured a presentation by Brian Hehn of the Hymn Society of the United States, who introduced us to the new Center for Congregational Song, which is being rolled out this coming year. We are ending our year with a Chapter Dinner at a local restaurant, which will provide an opportunity to celebrate our successful program year and to unveil some of our programming for the coming year.

Kansas City-St. Joseph, Missouri and Kansas

Patricia Woodrum, Chapter Director

2016 got off to a great start! The NPM Chapters in Kansas City-St. Joseph, Missouri, and Kansas City, Kansas, have both been hard at work this year. On Saturday, January 23, both chapters sponsored a morning of prayer, song, and reflection.



St. John's Men's Club and Bowling Alley

Taking our cues from *Sing to the Lord*, the morning's topic centered on the qualities of music we sing and how to use the threefold judgment. We had more than 120 musicians from both states attend. On reading the evaluations from the day, it was clear to us that this was a worthwhile day. Everyone appreciated a deeper understanding of how and why music is chosen in our Liturgies.

After a very busy but most blessed Holy Week and Easter, members from both chapters met on Monday, April 4, for Happy Hour from 4:30 to 6:30 at St. John's Men's Club and Bowling Alley (located next to St. John the Baptist Catholic Church, an ethnic Croatian parish, established by immigrants in 1900). Sometimes musicians just need to let loose and have fun!

We are very excited for our fall gathering this year. On Monday, September 12, David Hass will be offering an afternoon of reflection and renewal followed by an evening concert at the beautiful Visitation Parish, just south of the Country Club Plaza in Missouri.

Buffalo, New York

William Fay, Chapter Director

Our NPM Chapter, the Church Musi-

cians Guild of Buffalo, enjoyed a successful year for its 140 members.

Our opening event was a convocation at Christ the King Seminary, East Aurora, in September. The program featured Sister Judith Kubicki, who spoke on the hymn texts used in our worship. The two-day event included evening prayer led by organist Alan Lukas and morning prayer led by musician Edward Witul.

In October, the diocesan choral festival took place at Saint Joseph University Church, Buffalo. The host choir combined with volunteers from around the diocese to form a special ensemble directed by Roland Martin. The Buffalo Brass Ensemble, under the leadership of Nick Del Bello, accompanied some of the anthems and hymns. The organist for the program was Peter Gonciarz.

Our winter dinner was held in January at The Eagle House, Williamsville, where twenty-three members enjoyed the cuisine and the camaraderie of church musicians.

Our Lady Help of Christians Church, Cheektowaga, was the host for a March workshop on using wind instruments in the Liturgy. Nick Del Bello led the session and introduced the attendees to sources of literature for brass and woodwinds.

In April the Guild gathered for a members' recital at Saint Benedict Church, Elgertsville. We heard performances given by Joanne Jasinski (organ), James Estep (baritone), Heather Lovelace (soprano), Anthony Kunz (organ), Shelley Gerovac (soprano), Nick Del Bello (trumpet), Julia Wallace (mezzo soprano), and Susan Wesley (flute). Glenn Hufnagel and parishioners provided a reception after the program.

Our annual Mass and awards presentation took place at Saint Francis of Assisi Church, Tonawanda, on May 19. Host organist Robert Hull played the organ prelude, and the choral music was provided by Saint Katharine Drexel Church Choir under the direction of Heather Lovelace.

Awards for fifty years of membership were given to Dr. James Kosnik, Edward Witul, and Robert Winkler. The Cecelia Roy Kenny Award for liturgical music leadership in the diocese was given to Gail Shepherd. Bill Fay introduced the proposed calendar and board membership for the next season.

In June, the Guild hosted the Monsignor Henry Kawalec Organ Scholarship auditions at Saint Benedict Church. In addition, we opened our sub-chapter in the Allegheny/Olean/Wellsville area of the diocese with a kickoff event on June 14. Mary Weimer hosted this event in a local restaurant in Wellsville.

Baltimore, Maryland

Thomas Bozek, Chapter Director

The Baltimore Chapter held our annual retreat, "In the Spirit of St. Francis," on April 22 at the Shrine of St. Anthony

of Padua in Ellicott City, Maryland. Father Dennis Mason, OFM CONV, was the presenter. The Shrine of St. Anthony is a seventy-year-old Italian Renaissance building, and one can't help but be awed at the artistry and magnificent architecture. The rich history of relationships surrounding the property on which the Shrine of St. Anthony sits extends all the way back to the founding of the Colony of Maryland. As the friars of the Shrine of St. Anthony continue their ministry today, the story of the Church in America continues in the twenty-first century. The building is a miniature Sacro Convento d'Assisi, the friary in Italy where St. Francis is buried. Chapter members had the opportunity to attend an afternoon session and/or an evening session and came together over dinner.

On May 9, the chapter hosted a chapter lunch at The Cathedral of Mary Our Queen along with a music planning session

led by our host, Wm. Glenn Osborne, the director of music at the Cathedral as well as the music director for the Archdiocese of Baltimore. Information was offered on planning for various groups, such as choirs, ensembles, summer and pick-up choirs, and smaller groups during the summer months, along with suggestions for psalmody and music selections and a discussion of available resources.

The chapter concluded the program year on May 16 at St. Mary of the Assumption, Govans, with David Dasch, music director of the parish, as host. A delicious buffet dinner with homemade desserts was prepared by the choir of St. Mary's along with a wonderful selection of hors d'oeuvres and beverages during the social hour before dinner. Following dinner, the annual chapter meeting was conducted with reports from the chapter director, treasurer, recruitment director, and others. Dr. Lynn Trapp and Berta



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Sabrio, co-chairs of the 2018 NPM Annual Convention in Baltimore, also presented information about the planning process for the upcoming convention. Input from the members was sought as the board begins to plan the events for next year as well as feedback on the current year's programs. There was also further discussion of the forming of branch chapters, the revised NPM Chapter Manual, and the updated offices for chapters, which were discussed and approved at the Houston Convention. Members also had the opportunity to visit the church and play the church's Peragallo-Moeller-Wicks pipe organ.

Cincinnati, Ohio

Paul Bresciani, Chapter Director

On Sunday, April 24, NPM Cincinnati in conjunction with the Archdiocese of Cincinnati Worship Office hosted a Choral Festival Workshop and Concert with Lee Gwozdz. More than 150 pastoral musicians from throughout our archdiocese participated.

On Friday, May 27, at the May NPM Cincinnati monthly meeting, OCP artist and NPM Cincinnati member Bobby Fisher presented a workshop entitled "Composing: From Conception to Published Product."

Pittsburgh, Pennsylvania

Kevin Maurer, Chapter Director

The Pittsburgh Chapter of NPM ended the 2015–2016 season with a diocesan hymn festival featuring twenty hymn tunes on Friday, April 22, 2016, at Sacred Heart Roman Catholic Church. The fifty-voice festival choir, under the direction of Dr. Béla Pater, included members of the Pittsburgh Diocesan Choir as well as directors and members from various parish choirs throughout the diocese. The hymn festival presider was Dr. Fred Moleck, and the festival included music for choir and brass

quintet. Donations of non-perishable food items and canned goods were collected to assist the Pittsburgh East End Cooperative Ministry Food Pantry.

A brainstorming meeting for the 2016–2017 season was held on Sunday, June 5, at St. Paul Seminary. The Pittsburgh Chapter Board, including the vicariate coordinators and district liaisons, were in attendance to map out an ambitious schedule of meetings and events for the coming year.

Wichita, Kansas

Sr. Nylas Moser, Chapter Director

The Wichita NPM Chapter gathered on April 24, 2016, at the St. Paul Parish and Newman Center, Wichita, for a presentation by the pastor, Fr. John Hay, "Expressing Our Faith Using Our Talents," and remarks by the parish director of music, Taylor Tracy. Fr. Hay emphasized the value and importance of music in the Liturgy. He would rather shorten the homily than the song! Taylor Tracy shared how, when he started in November 2015 as director of music at St. Paul, there were four choir members. Through his inviting various students and others from the school of music, the choir grew to eighteen in a

few months. At St. Paul, the community is building bonds with each other. See our chapter website, npmwichita.org, under "Archives," to view the summary of the April 24 meeting.

On Friday, May 27, seven board members of the NPM Wichita Chapter met Bishop Carl Kemme in the Bishop's Conference Room at the chancery. There, Bishop Kemme provided the required signature for the application to be chartered as a permanent NPM Chapter. The chapter had temporary status (it was initiated on June 7, 2015, in Hutchinson, Kansas) until it received permanent status at the Annual Convention in Houston.

Hartford, Connecticut

Rick Swenton, Chapter Director

On Saturday, April 16, at St. Rose of Lima Church, Meriden, all were invited to participate in a concert of youth voices. Experienced children and youth choir director Chris Shay was the clinician. The festival ran from 10:00 AM until 2:00 PM, with the concert starting at 2:00 PM. About seventy youth participants worked together all day and sang together from three different balconies in the church.



Sr. John Patrick Beckius, Emily Pischnotte, Sr. Nylas Moser, Jeanne Recker, Charlene Dreiling, Bishop Kemme, Christopher Dean, Kitty Michot, and Tom Wierman look on as Bishop Kemme signs the application for permanent status.

The program featured a few works sung by the large choir, including “Freedom Trilogy” by Paul Halley and “I’ve Got Peace Like a River,” and each choir also sang an individual anthem.

Sometimes people say that the youth are the future of the Church. It is true that when we help train and form our youth in spiritual and physical ways, we are investing in the future of the Church. What is sometimes overlooked is that the youth *are* the Church right now, right here with the rest of us. They deserve our encouragement, support, and respect. In the youth we experience the hope that through them the Church will persevere as strongly as ever. When we help them experience high quality music in church, we are helping ensure that really great music continues in our prayer and worship in the future.

Did you ever imagine that the music of our Liturgy can fill the soul by touching a

place in the heart where the reservoir of God’s peace can flow forth? Music can do that for an assembly that is “impoverished” by the stresses and hardships of their lives. That was the focus when the chapter sponsored an annual Music Minister’s Evening Retreat on June 7–8, an opportunity to share in the healing power of liturgical and sacred music and to pray together in joyful song. The same program was offered both nights, from 6:00 to 9:00 PM. It included a delicious buffet dinner and inspiring conversation about the challenges and joys of music ministry among those who share their musical gifts in the Liturgy and who seek to be renewed and refreshed by the changes that are possible in a life of faith as a servant for others. (Attendance by clergy was free.)

Dr. Ezequiel Menéndez, music director of the Archdiocese of Hartford, presented free organ masterclasses for archdiocesan

musicians during the summer. Parish pianists and organists were welcomed and encouraged to attend and participate. Participants discovered new repertoire, and learned the trade of hymn playing, pedal technique, registration, and accompanying, in a beautifully relaxed environment.

Worcester, Massachusetts

Peter Brockmann, Chapter Director

The NPM Worcester Chapter June Meeting, with the theme “Parish Musician’s Appreciation Encounter,” took place on June 5, an overcast and on-and-off-rainy-and-humid day in north-central Massachusetts. Still, more than twenty-five members of the NPM Worcester Chapter came together on that Sunday afternoon to celebrate each other’s music ministry in one of the diocese’s most beautiful churches and church basements, St. Joseph

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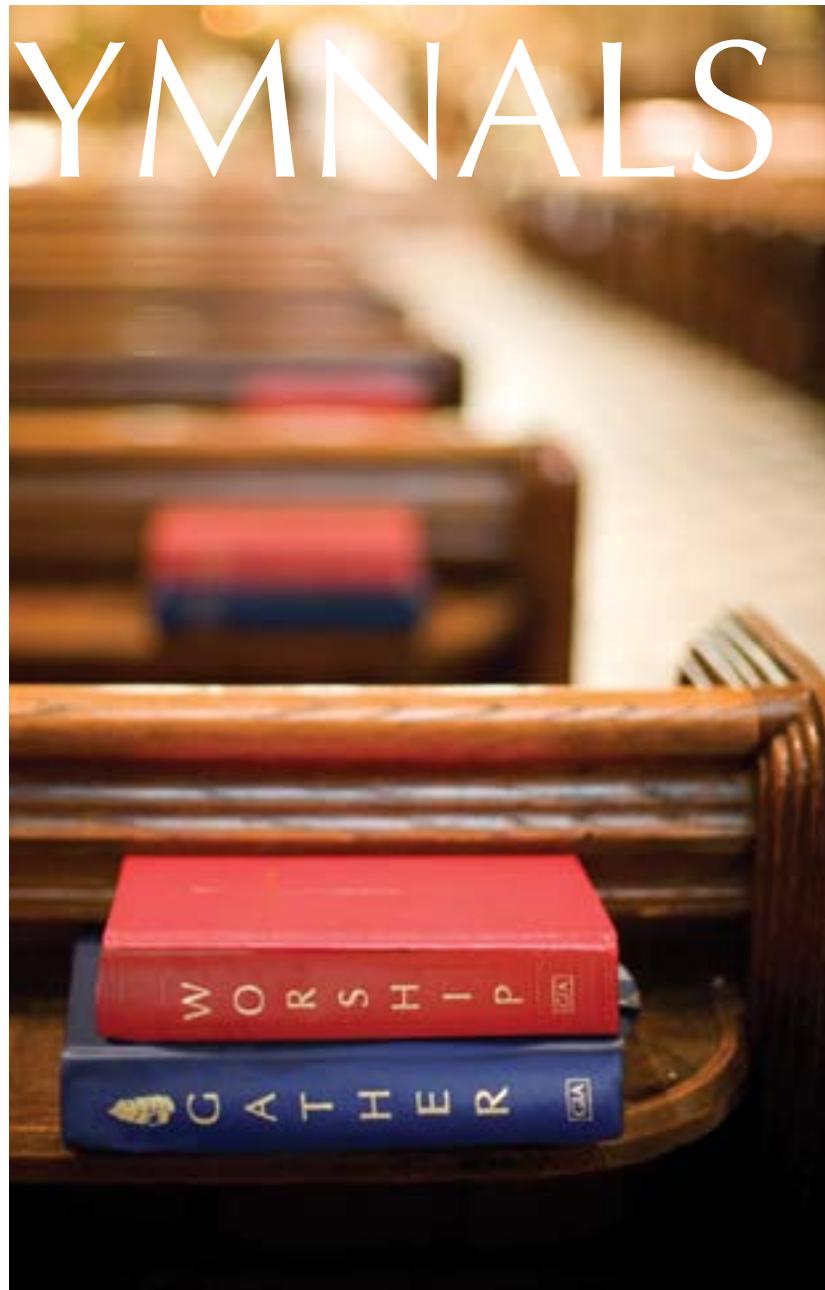
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of Fitchburg.

Peter Brockmann, the chapter president, called his seventh meeting to order with a musical prayer. We all sang the refrain to "Table of Plenty" by Dan Schutte. George Janicello, the director of music at St. Joseph, took the members on a short tour of the church, highlighting the view from the choir loft and covering a brief history of the parish.

After the tour, the group retired to the parish hall for a short business meeting conducted by Peter. The executives of the chapter were introduced: Brandon Vennink, St. John Paul II Parish and Trinity Academy, Southbridge, President-elect; Betsy Fiedler, Holy Family of Nazareth Parish, Leominster, Programs Director; Patricia O'Connor, St. Joseph, North Brookfield, Koinonia; and Dennis Ferrante, Christ the King, Worcester, Education. The chapter's financial position was reviewed on behalf of our treasurer, Renee Legendre, of St. Bernadette Parish, Northborough, who was absent.

A brief overview of the past year's events was discussed, and both organizers and participants in the chapter's activities were publicly thanked.

Peter spoke about upcoming events, including the Annual Convention to be held this year in Houston, Texas. Chapter participants expecting to attend included Peter, Brandon, Ray Liu, and Kiel Kramer. Attendees were encouraged to attend this gathering or to begin planning to attend next year's Convention in Cincinnati Ohio.

The rewards are great and long-lasting in terms of ideas, energy, skill enhancement, musical confidence, and fellowship.

At the conclusion of the business meeting, Peter introduced President-elect Brandon Vennink and, to the applause of the members in attendance, handed

over the "ceremonial gavel" to the new president.

Brandon expressed his appreciation for the work of the chapter and the musicians present. He highlighted his desire to listen to the needs of the chapter members and to encourage their active lobbying of their parish clergy, to attend the upcoming September musician-clergy dinner. "Get with your pastor now," he said, "to be sure he adds dinner with you on Wednesday, September 14, to his busy, busy calendar."

Then the business portion of the meeting was adjourned, and the members lined up for the buffet lunch. Arranged by St. Joseph music ministry, the buffet of hot dogs, burgers, salads, chips, and watermelon for dessert was most appreciated.

After lunch, the St. Joseph choir gathered and sang several prepared selections, including "Sing of the Lord's Goodness" by Ernie Sands and "Lift Up Your Hearts to the Lord" by Roc O'Connor. Rachel Schultz, a 2016 graduate of Fitchburg State University, sang Franz Schubert's "Ave Maria." Several members in attendance got up and sang karaoke songs, including the theme song to *Gilligan's Island*, several Dean Martin standards, "Amazing Grace," and "What a Wonderful World." Musical charades followed, where the members, in teams competed to guess a favorite hymn title.

Wednesday, September 14, is the upcoming musician-clergy dinner at the Worcester-area landmark restaurant, O'Connors on Boylston Street.

Rapid City, South Dakota

Jackie Schnittgrund and Carman Timmerman, Chapter Co-Directors

Thirty liturgical musicians met on March 5 at Sacred Heart Church in Philip. We were blessed with great travel weather and excellent program offerings. Parish members and Pastor Fr. Kevin Achbach made us feel right at home, and Fr. Achbach gave us a priest's perspective on the direction sacred music should lead us. Terry Schroeder, from Rapid City's Blessed Sacrament Parish, led us in song as we sight-read a selection of Oregon Catholic Press (OCP) music. (We were given music to take home, compliments of OCP.) Jackie Schnittgrund, also from Blessed Sacrament in Rapid City, provided some tips on incorporating various instruments in the Liturgy—a musical enhancement and an effective recruiting tactic. She enlisted local Sacred Heart talent to demonstrate creative ways to enrich the music of the Liturgy.

On June 10–11, we held an NPM Choir Festival at the Cathedral of Our Lady of Perpetual Help in Rapid City. All music ministers in the diocese were invited to participate in an enjoyable and educational weekend of sacred music. Local music conductors Anella and Clayton Southwick led singers through a broad range of liturgical music. On Saturday evening, the choir festival culminated with a concert to benefit the Catholic Social Services-Love INC Prosperity Initiative.

All Rapid City Diocese music ministers and clergy are encouraged to attend quarterly NPM meetings at which education, prayer, and fellowship are the focal points. For more information about the Rapid City Chapter of the National Association of Pastoral Musicians, go to our website (www.npmrc.org) or our Facebook page (www.facebook.com/NPMRapidCityChapter).

Hymnal

Glory and Praise: Third Edition

OCP, 2015. Several versions: assembly, assembly with readings, choir/cantor, keyboard accompaniment, guitar accompaniment, solo instrument, CD recording library. Assembly edition, hardcover, 30131331, \$16.00.

Almost forty years after the publication of the first edition, and about twenty since the second edition appeared in 1997, OCP presents the third edition of *Glory and Praise*. Parishes whose music is led by a contemporary ensemble will find many choices for repertoire in this hymnal, which is thoughtfully assembled and reflects some of the best of liturgical music for piano and guitar-led ensembles. Assembly, choir/cantor, keyboard, guitar, and solo instrument editions are available, along with a complete CD recording library. Some of these editions are available as eBooks for iPad or Android devices.

On the inside front cover of the hymnal are printed texts for Penitential Acts A and B, the *Gloria*, and the Nicene Creed. A curious omission is the Apostles' Creed; this may be because of space considerations or because of its less frequent usage.

The Order of Mass, including ICEL chants, appears first in the book, before the Psalter. The placement in the front of the book, rather than after the Psalter, may be beneficial to visitors or other members unfamiliar with the Liturgy. Eight Mass settings, all OCP-published, are included—some classics that have been revised, others newly composed to accord with the third edition of *The Roman Missal*, and one bilingual setting in Spanish and English (*Misa Santa Fe* by Mary Frances

Reza).

A variety of contemporary psalm and canticle settings are offered in the Psalter, along with orders of worship for Morning and Evening Prayer. The assembly edition with readings contains Lectionary psalm refrains from the *Respond and Acclaim* collection.

Following the psalms and canticles are 570 hymns and songs, divided into sections by liturgical season and theme. In the Advent section, one finds the familiar chant hymns of the season as well as perennial favorites (such as "A Voice Cries Out" by Michael Joncas) and newer contributions to the repertoire (e.g., "Ready the Way" by Curtis Stephan). The Christmas section contains a great many favorite carols, including Spanish language text for "Silent Night." "Child of the Poor" by Scott Soper is included here—a piece that I have found particularly useful and poignant that can be sung in tandem with "What Child Is This."

The Lent section includes some of the most iconic music of the St. Louis Jesuits—"Seek the Lord" by Roc O'Connor and "Turn to Me" by John Foley, sj—along with the spiritual "Somebody's Knockin'" and classical hymnody such as "Again We Keep this Solemn Fast" (ERHALT UNS HERR). For Holy Thursday and other appropriate times, the *Pange Lingua* is presented entirely in both Latin and English, using the St. THOMAS tune. Continuing in the Triduum section, two settings of the Litany of the Saints are included: the ICEL chant and the popular setting by John Becker. In the Easter section, one finds an entirely Spanish language translation of O FILII ET FILIAE (an English translation is printed on the facing page) and a solid selection of classical hymnody.

Music for solemnities and feasts, as well

as for ritual actions, is well chosen from among OCP-owned titles. A few selections from OCP's contemporary "Spirit and Song" division appear in the hymnal, including Matt Maher's "Love Has Come." The bulk of the hymnal—music for general use—features a few GIA- and WLP-owned titles ("You Are Mine," "Blest Are They," "All the Earth") but is overwhelmingly OCP.

This hymnal will be most useful to the parish that has been singing from OCP resources for years, has a skilled contemporary ensemble, and is looking to incorporate into their repertoire the best of the past forty years of music in the "folk" style as well as newer contemporary pieces.

This reviewer continues to hope that, in the future, hardbound hymnals in the United States might include more crossovers between the major Catholic publishers, so that a more stable repertoire may be cultivated between parishes and a greater unity achieved throughout the Church.

Meg Matuska

About the Reviewer

Ms. Meg Matuska is the director of music ministries at Communion of Saints Parish in Cleveland, Ohio, and the music review editor for NPM.

Publisher

OCP, 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; web: www.ocp.org.

Some NPM Highlights 1976–2016

1976

July 1. Father Virgil Funk opens an office for the National Association of Pastoral Musicians in Hyattsville, Maryland. Sister Jane Marie Perrot, dc, joins the NPM staff on November 1.

November 19. First meeting of the NPM Board of Directors.

1977

May. The first issue of *Pastoral Music Notebook* reports that membership has grown to 1,886 parishes (3,600 individuals).

1978

March 28–31. First NPM National Convention, at Marywood College in Scranton, Pennsylvania, draws 1,400 participants.

June 19–23. NPM sponsors its first summer “school”—a training program for future NPM teachers—at Georgetown University.

October. NPM becomes the American contact for Universa Laus, an international study group of liturgical musicians.

1980

April–October. The first NPM Regional Conventions take place in three-day units in twelve regions of the United States.

August. The first NPM Chapter is organized in Orlando, Florida.

September. NPM opens a Western Office in Portland, Oregon, staffed by Nancy Chvatal (later Bannister) and Karen Heinsch.

1982

June 7. The first of six regional conventions opens in Fort Worth, Texas, setting until 2009 the alternating pattern of a national

convention in odd-numbered years and regional conventions in even-numbered years.

1983

July 11. Opening of the first NPM “School

of Cantoring” at Huntington Seminary in Rockville Centre, New York.

1985

February 1. Deadline for applications for the first NPM academic scholarships,



Allendale Mass
Tobias Colgan, OSB
The *Allendale Mass*, composed for and dedicated to the Carmelite nuns in Terre Haute, Indiana, is a simple, unison setting that religious communities and parishes alike will find to be easily singable and a useful addition to their repertoire. The goal of the musical setting is to show humble reverence for the texts, allowing them to speak directly to the hearts of the singers.
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4640E Accompaniment/Vocal Score eMusic Edition, \$3.25
4640G Guitar eMusic Edition, 8 1/2 x 11, \$4.50
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Mass of Forgiveness
Frederick W. Strassburger
Written for assembly, SATB choir, organ / piano, and brass, the *Mass of Forgiveness* is a festive, accessible setting of the Ordinary of the Mass. Originally composed as the *Mass in E Minor*, this setting has been revised for the 2010 Roman Missal texts.
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4617E Accompaniment/Vocal Score eMusic Edition, \$4.50
4617G Guitar eMusic Edition, 8 1/2 x 11, \$4.50
4617B Brass eMusic Edition, 8 1/2 x 11, \$18.00
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Mass of Exultation
Matthew S. Still, Composer
Mass of Exultation is a festive Mass setting of the revised texts of the Roman Missal, written for assembly, SATB voices, organ, brass quintet, and timpani. Stylistically reflecting the spirit of Richard Proulx's *A Community Mass* and *A Festival Eucharist*, this setting is perfect with full orchestration in a cathedral setting, as well as for use with organ and cantor alone. *Mass of Exultation* also offers versatility with presider intonations for the acclamations, an alternate *Great Amen* and *Agnus Dei*.
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4664FS Full Score eMusic Edition, 49 pp., 8 1/2 x 11, \$18.00
4664I Instrumental eMusic Edition, 24 pp., 8 1/2 x 11, \$20.00
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1986

March 31. The first DMMD Winter Colloquium begins at Trinity College in Washington, DC.

May 8. The first NPM Chapter outside the United States is formed at St. Catharine's, Ontario.

July 7. The first NPM Choir Director Institute begins in Portland, Oregon.

1987

June 22. The Director of Music Ministries Division is organized as a distinct group within NPM.

July 13. The first NPM School for Guitarists (now the Guitar and Ensemble Institute) opens in Cleveland, Ohio.

1989

The number of NPM members and subscribers tops 9,000—the high point (so far) of NPM membership.

June 26. The first NPM National Convention on the West Coast begins in Long Beach, California, with 3,000 participants.

July 24. The first NPM School for Organists begins in Cleveland.

1990

July 9. The first NPM Gregorian Chant School begins in Winooski, Vermont.

1991

May. The first issue of *Choral Voice* is distributed. (It was replaced in 1999 by *The Liturgical Singer*.)

July 9. At the National Convention in Pittsburgh, NPM begins keeping its *Book of Remembrance* for deceased members, their families, and friends. The book becomes a

part of every convention thereafter.

1992

July 8. NPM inaugurates the Music Educators Division (to become in 2008 the Standing Committee for Music Educators).

1994

August 1. The first NPM School for Pianists begins in Cleveland, Ohio. (It later combines with the Organ School to become the NPM Keyboard Institute.)

August 9. NPM re-establishes its Board of Directors and begins the NPM Council as an advisory body.

October 13. Opening of the NPM Hispanic Conference for Music Ministers and Clergy at St. John Vianney College Seminary in Miami, Florida.

1995

March 23. The NPM Board of Directors drafts a new constitution and set of by-laws to be presented to the members at the National Convention in Cincinnati. (The members approved them overwhelmingly.)

1996

January 24. NPM becomes a collaborating member of the National Federation for Catholic Youth Ministry.

1997

July 8. Father Virgil Funk reports at the Annual Convention in Indianapolis that there are eighty-two active NPM Chapters in the U.S., Canada, Europe, and the Bahamas.

August. NPM begins a certification program with a revised NPM/AGO Service Playing Certificate.

2001

February 10. The NPM Board of Directors confirms Dr. J. Michael McMahon as NPM's second president and CEO.

2009

NPM goes from alternating national and regional conventions to one annual national convention.

2010

At the Annual Convention in Detroit, NPM begins an intern program for college and post-graduate students at conventions.

2011

NPM joins The Alliance for the Certification of Lay Ecclesial Ministers—one of five national Catholic ministry organizations working collaboratively to produce common standards for lay ecclesial ministry and to implement and promote the certification of lay ecclesial ministers. In October 2011, the Committee on Certification and Accreditation of the United States Conference of Catholic Bishops (USCCB/CCA) grants approval of the national certification standards and procedures for a period of seven years.

2013

August 1. Dr. McMahon's term as president and CEO ends; Dr. Gordon Truitt and Mr. Peter Maher serve as interim coordinators of the Association while the Board looks for a new president.

2014

September 1. Rev. Msgr. Richard B. Hilgartner begins his term as part-time president and CEO while also serving as a pastor in Baltimore.

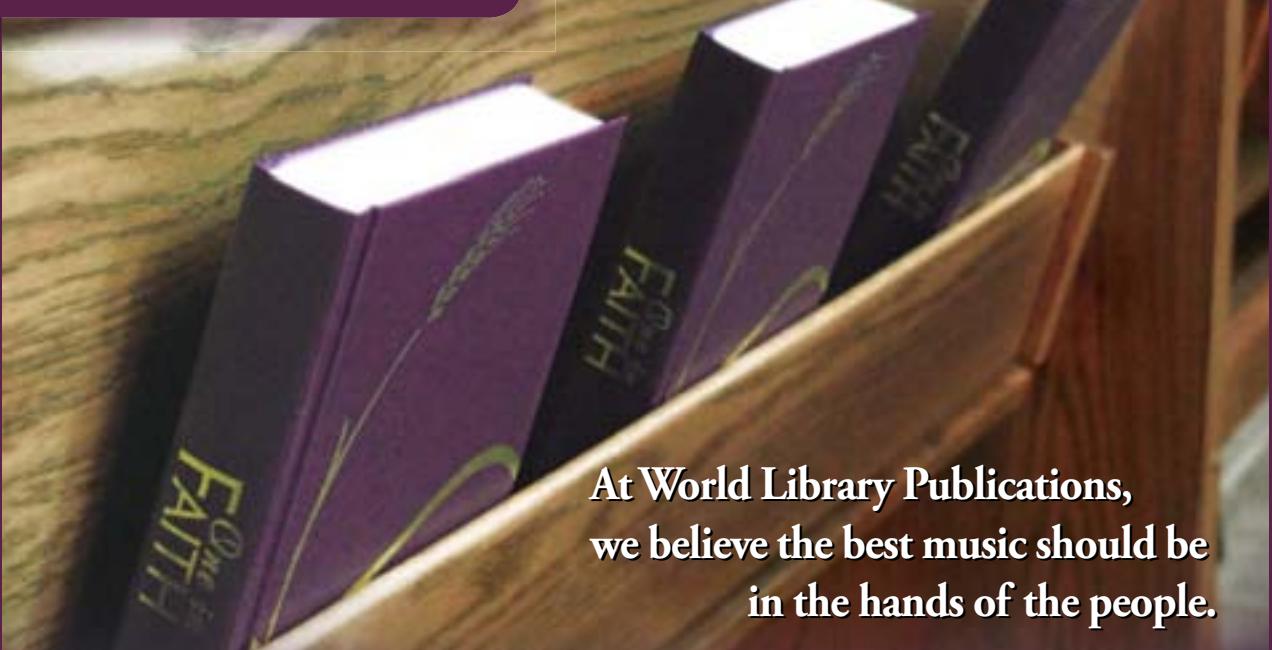
2016

July 11. NPM's first Annual Convention in the Southwest begins in Houston, Texas. It is also NPM's first multilingual gathering, with presentations in English, Spanish, and Vietnamese.



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