

PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

JANUARY 2017

Foundational Skills



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Greeters

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From the President

Dear Friends:

Every once in a while it is good to go “back to basics,” and the pages of this issue of *Pastoral Music* explore some of the basic skills that are expected of us as pastoral liturgists and musicians. When we get bogged down in the details of our day-to-day ministry, it is easy to lose sight of why we do what we do. Why do we sing? What is the function of our singing within the context of the Sacred Liturgy? As you know, music expresses a wide range of sentiments and serves in a variety of purposes (proclamation, praise, lament, intercession, accompaniment of ritual action, just to name a few) within the wide range of the rites within the Roman Rite. Take time for some personal renewal of your own vision of the Liturgy and the role and function of music within ritual and the place of Scripture in the Liturgy (particularly as the basis for what we sing).

We also examine the scope of repertoire for a parish community. Selecting music for a worshipping community is a sacred task because those choices provide the content of our sung prayer and praise, and we all know that people take that very seriously. How do you balance the tastes and opinions of the members of the assembly (who know what they like, but who don't always know what else is out there) with the needs of the ritual?

We also examine the skills we need for managing our work as directors of music and Liturgy. The often overlooked skills of communication and management of details are important as we advertise, organize, schedule, and rehearse. We are blessed with new tools emerging all the time to assist us, and we have compiled some of them in this issue.

A New Chapter

As we begin this new year of grace, NPM begins a new chapter with new leadership and a renewed vision for our future. The official announcement by the NPM Board of Directors in early December regarding the appointment of Mr. Stephen Petrunak as the fourth president and CEO of our Association is welcome

news for all of us. Many of us have known Steve as a colleague, clinician, and leader in a variety of functions in our apostolate and our Association. For those who might not know Steve well, you will see from his biography on page eight that he also brings extensive experience and expertise in finance, management, and administration. Steve brings a unique combination of talent as a musician and a leader that makes him uniquely qualified to lead us and guide our Association to renewed fiscal strength and stability. I am grateful for his willingness to take on this ministry at great personal sacrifice, giving up his long-time ministry at St. Blase Church in Detroit and moving to the DC-Maryland area.

It has been a privilege for me to serve as president, but it was clear to the Board, the staff, and me that the arrangement of my part-time status over and above my full-time responsibility as a pastor would not serve the Association well on a long-term basis. During these next four months, Steve and I will be working closely together to lead the Association through a smooth transition of leadership. I continue to serve as president while Steve takes on the role of vice president in charge of operations, overseeing the day-to-day management of the staff. Once Steve assumes the presidency on May 1, I begin a new role as Director of Ecclesial Identity and Mission as part of the NPM Board of Directors.

In this issue you will also find information about our Fortieth Annual Convention in Cincinnati, Ohio, this July. There is a lot to look forward to in this “homecoming” of sorts, as this will be our third national convention to be held there. But we will not just be gathering with a sense of nostalgia, for we will look to the future as we celebrate our “changing of the guard,” and we will establish some new customs. Instead of my handing over the gavel used to open and close the conventions for many years, thanks to the generosity of the Verdin Bell Company of Cincinnati, we will cast and christen the NPM Bell, which will travel to our conventions for years to come to call us together. A musical instrument in its own right, the bell will ring out in a most fitting way to announce our convening and to send us forth each year. I hope you will join us as we gather in unity of heart and voice to sing God's praises, to hone our skills, to be renewed in spirit, and to strengthen our friendships.

God's peace to you,

A handwritten signature in dark ink, appearing to read "Fr. Rick". The signature is written in a cursive, flowing style.

Rev. Msgr. Richard B. Hilgartner



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PASTORAL MUSICIANS

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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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The Misunderstood Guitar

I remember the 1970s and '80s as a wonderful time in the church, with many people fully participating in the Liturgy. There were never too many guitars in the guitar group. Everyone was welcome to be a part of the music ministry. Although we sang some popular music in the '70s that should not have been sung at Mass, by the '80s we were going to workshops and learning liturgical guidelines. The music was very spirit-filled and uplifting. I miss the church I knew as a young adult very much.

I cannot understand the aversion to guitars that so many of the younger

priests have today. Do they not know that so many of our favorite hymns of today were written for guitar? Hymns like "Here I Am, Lord," "On Eagle's Wings," "Be Not Afraid," and "Holy Is His Name" were all written for guitar. Why are there priests who will not allow the music at Mass to be led by guitar? Why do they only allow a guitar as a token to play with a piano?

It is true that many guitarists in the '70s did not play guitar well, but there are also pianists and organists that do not play well. It is also true that most of the liturgical composers, who once composed for guitar, now compose for piano. To me, it is very disappointing that so many chose to change instruments rather than learn to play melodies and harmonies with chords

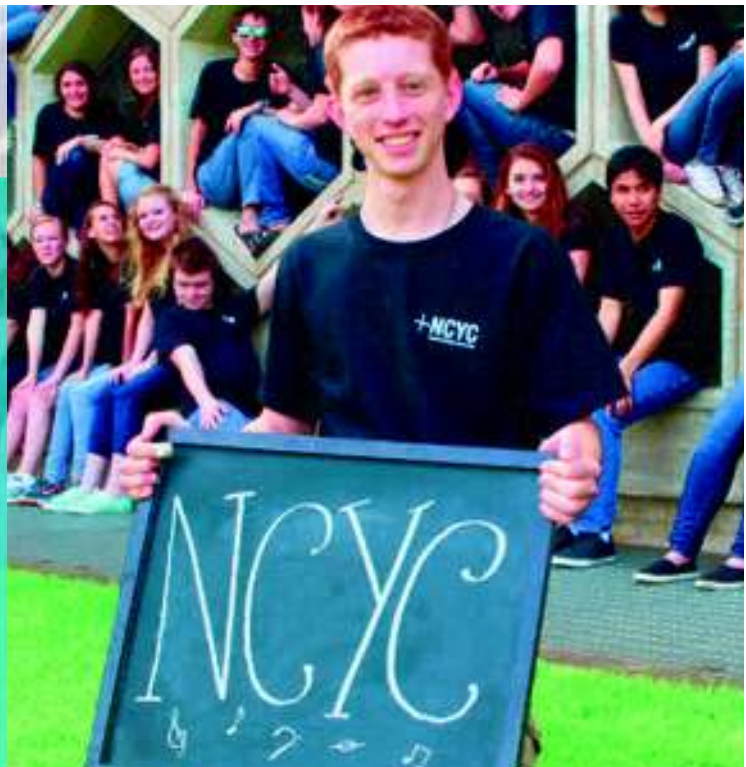
on guitar.

I started playing guitar at Mass on a regular basis in 1971, when I was a freshman in college. I remember that there was an announcement made at Sunday Mass to come to a rehearsal on Tuesday evening if you wanted to play guitar at Mass. More than twenty people showed up with guitars. I also registered to take guitar lessons through the music department in my second semester. I already knew how to read music and most of what was taught in that semester guitar class, so the next semester I signed up for classical guitar lessons. I didn't know what classical guitar was, but it sounded interesting. Thus, my life-long love for the guitar continued to grow.



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So, what does it say about guitars and Liturgy in the most recent liturgical documents? It is true that organ is to have pride of place, but that does not mean organ or piano has to be present at every Liturgy with music. *Sing to the Lord* (STL) says:

God's people have, in various periods, used a variety of musical instruments to sing his praise. Each of these instruments, born of the culture and the traditions of a particular people, has given voice to a wide variety of forms and styles through which Christ's faithful continue to join their voices to his perfect song of praise upon the Cross.

Many other instruments also enrich the celebration of the Liturgy, such as wind, stringed, or percussion instruments "according to longstanding local usage, provided they are truly apt for sacred use or can be rendered apt" (STL, 89–90).

I feel that the Church is abandoning those of us who, according to longstanding local usage, have attended a "guitar Mass." I always attended a Mass where the music was led by an acoustic guitar from 1971 until 2009, when I moved to Florida. I have finally found a church, forty-five minutes from my home, which welcomes me and my guitar. I have had two medical issues affecting my singing voice, so my guitar, as a medium for prayer, is more important to me than ever. After having played guitar for all Sundays and holy days for many years in Pennsylvania and New York, it was very upsetting to me to be told, on some occasions in Florida, to come to Mass without my guitar. I read music well and can make my guitar blend with any instrument playing from written music. I don't believe that God wants me to retire from music ministry yet.

In general, the classical guitar is becoming more and more popular. A growing number of colleges and universities now offer a classical guitar major. Even some high schools now offer classical guitar as an elective, along with the opportunity to play in a classical guitar ensemble as an

extra-curricular activity. I continued my study of guitar from those first classical guitar lessons in college until I became a Suzuki classical guitar teacher. (The Suzuki method is a way of teaching young children to play a musical instrument, and I have taught children as young as three years old on one-quarter-size guitars.) I presently teach guitar to students ages eight to eighty.

So I am deeply saddened to see the decline of the guitar in our Catholic Liturgies. I can play all kinds of music on guitar—chant, traditional hymns, modern hymns, contemporary Christian, and classical music. With modern amplification, a guitar can fill a church just as well as a piano or organ. (If you don't believe this, go see John Michael Talbot some time.)

When the great guitarist Segovia was growing up, it was obvious from when he was young that he was very talented musically. His parents were told that such talent should not be wasted on guitar, that he should study piano or violin. Segovia said, "But I could not betray my beloved guitar."

Although I do not have the musical talent of Segovia, I could play piano if I wanted to practice piano, but I cannot betray my beloved guitar. After all, "It is good to give thanks to the LORD, to sing praise to your name, Most High, to proclaim your kindness at dawn and your faithfulness throughout the night, with ten-stringed instrument and lyre, with melody upon the harp" (Psalm 92:2–4).

Joette Georgis

Sacred Heart Catholic Church
Okeechobee, Florida

Comments Welcome

Comments and reflections from our readers are welcome, though all such communications are subject to editing for content and length. Send your comments via email to: npmedit@npm.org. Surface mail should be addressed to: From the Readers, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.



VALE INSTITUTE OF SACRED MUSIC ANNOUNCES

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Dear Members:

For several months, the NPM Board of Directors and the Association's President, Rev. Msgr. Richard Hilgartner, have been searching for someone who might function as a full-time president and CEO for the Association. This search was undertaken in light of Msgr. Hilgartner's increasing pastoral responsibilities in the Archdiocese of Baltimore as well as his commitment to assisting with liturgical development for the United States Conference of Catholic Bishops. In undertaking this search, the Board of Directors identified the needs of the Association and the corresponding skills a new President/CEO would ideally possess to meet these needs.

Now the Board of Directors of the National Association of Pastoral Musicians has completed its national search for a new President/CEO of the Association, and we are pleased to announce to you that we are hiring Mr. Steve Petrunak. Steve will assume the fulltime role of NPM's President/CEO on May 1, 2017. In the interim, starting December 5, 2016, he began a transitional role as Vice President for NPM Operations. Msgr. Rick Hilgartner will remain as NPM's President/CEO until May 1, 2017, at which time he will begin serving the Association on the Board of Directors as Director of Ecclesial Mission and Identity. Msgr. Hilgartner has served in an advisory capacity to the Board throughout this search process and is supportive of the Board's choice of his successor.

Many of you know Steve Petrunak well as a director of music who has established a solid and wonderful music program at St. Blase Parish in Sterling Heights, Michigan. Others of you may know Steve as a published composer and recording artist of sacred music. Still others know him as a dedicated and long-time member of NPM who has served as convention coordinator, presenter, performer, writer, event director, Council member, and Board member. He is currently the co-chair of NPM's National Committee for Finance and Development and is responsible for writing and beginning to enact an aggressive development plan.

What you may not know about Steve is that before he became a full-time pastoral musician, he was a successful businessman, who rose from an entry-level position to execu-

tive management in a manufacturing service center in the steel industry. This proven success in organizational management in the business sector, added to his demonstrated skills in development and fundraising, his knowledge of and passion for NPM, and his skills and success as a pastoral musician made Steve a clear choice as NPM's new President and CEO. We are extremely grateful that he is

willing to take on the responsibility of leading this Association, relocating from Michigan to the DC area, to take NPM into the future. Msgr. Hilgartner states: "Steve's gifts . . . his financial and administrative background combined with his experience as a musician . . . are a rare find and a necessary combination. He is passionate about NPM's mission and he has the skills and experience to lead."

This announcement is the culmination of a national search conducted by the Board of Directors in which fifteen candidates were nominated for our consideration. We are extremely grateful to all who assisted with and were contacted in this process, those who gave this position serious consideration by providing letters of interest and CVs, and those who continued in this process through the personal interview phase. All are valued members and leaders in our Association and in our Church, and it is our hope that they remain dedicated to the mission and success of NPM and supportive of our choice of Mr. Steve Petrunak.

Our new President/CEO will be blessed in his new position at the 2017 Annual Convention in Cincinnati this coming July. Please join us in Cincinnati as we congratulate Steve and as we celebrate NPM, moving forward to serve our members and our Church.



*Anne Ketzer, Jeremy Helmes, Lena Gokelman,
Sister Kathy Harmon, Meg Matuska, Msgr. Richard Hilgartner
NPM Board of Directors*

About the New President

Since 1984, when he was working as a sales manager for a steel company in Detroit, Steve Petrunak has been attending NPM conventions. In those years, he was serving as a volunteer pastoral musician at his parish, St. Blase, in Sterling Heights, Michigan, where he had joined what was then the “folk group” as a teenager, and the conventions became for him a way to continue developing his music ministry professionally.

Steve went to work for the James H. Kurtz Steel Company right out of college in 1981. Ten years after he was hired, Steve was named vice president of administration for the company, responsible for all hiring and firing as well as for corporate sales, computer operations, and leading strategic planning. In fact, he was part of a five-member management team that directed all corporate activities and financial decisions.

In 1994, Steve was finally able to dedicate himself fully to his desired ministry, when he became the director of music at St. Blase Catholic Church, where he continues to serve as he makes his transition to the Washington, DC, area and to full-time work as NPM’s new president. For more than twenty years, he has been responsible for music planning and scheduling for all parish Liturgies. He directs two choirs/ensembles of more than forty voices each (one contemporary, one traditional SATB), and he oversees a children’s choir, a teen choir, and a young adult music ministry. There are also twenty cantors serving worship in this parish. Steve manages the annual music budget and writes a weekly bulletin article.

During these years, Steve has worked to improve pastoral music through insightful articles and longer works, especially those produced by GIA Publications in Chicago. A classically trained and jazz guitarist, he is the co-author (with Kathy Felong) of *Beyond Strumming*, a three-volume liturgical guitar methodology, and co-author with Father Randy Phillips of *Managing Music Ministry*. For six years, he has contributed articles to *GIA Quarterly*, and he has also authored articles in *Pastoral Music*. He has been a contributor to the leader/catechist guide for the young Catholics’ hymnal *Singing Our*



Faith and Singing Our Faith, Second Edition, and he served as an editor for *Gather Comprehensive Hymnal, Second Edition*. Steve contributed a chapter to the book *Liturgical Ensemble Basics* (OCP) and a chapter to *Vibrant Worship with Youth* (Saint Mary’s Press). As a skilled musician, Steve has produced and recorded seven collections of liturgical music published by GIA. In these collections and as a studio musician, he has recorded more than 600 songs that appear on more than 300 collections of music.

Steve has served NPM in various ways. He was the first chair of the NPM Section for Youth, he has served as a faculty member for NPM’s Guitar and Ensemble Institute since 1993, and he has been a presenter and performer at NPM conventions since 1998. Between 2006 and 2013, Steve served two terms on the NPM Board of Directors. Since 1998, Steve has been a faculty member of Detroit’s Sacred Heart Major Seminary, and he has served as a team member for Music Ministry Alive! since 2000. He is a private guitar teacher, currently instructing ten students each week.

Steve has played Carnegie Hall! He was the artistic director for a performance with Liam Lawton in 2010, conducting a 215-voice choir, and artistic director with John Angotti in 2011, conducting a 350-voice choir. He has also performed at the Los Angeles Religious Education Conference and at the Big Island Liturgy and Arts Conference in Hawaii.

Welcome, Mr. President!

2017 ANNUAL CONVENTION

Cincinnati Is Ready!

The Core Committee has been working to get ready for us since October 2015; they extended a welcome at the end of the 2016 Annual Convention in Houston; and now everything is polished to a bright shine and ready to receive us and to share a “union of voices” that expresses and brings a “unity of hearts.”

In this issue, you can get a first taste of what Cincinnati has in store for our fortieth annual convention. Check out some of the details here, and take a look at the 2017 Convention brochure found in the middle of this issue.

Keep your eyes on future issues of *Pastoral Music* as well as on *Notebook*, update emails, and the NPM Facebook page for additional information as we get closer to the opening of the convention on July 10.

Tintinnabulation: Ring the Bell!

In 1842, Verdin Bells of Cincinnati built its first clock and bell equipment and installed a tower bell in Old St. Mary Church in Cincinnati. On July 9, 2017, Verdin Bells will begin creating a central image for our 2017 Convention by casting a bell for NPM on a flatbed truck outside the Duke Energy Convention Center. The process begins when invited participants will drop a coin (provided by the Cincinnati Core Committee) into the furnace for pouring and casting the bell.

At 8:00 AM on Monday, representatives from the Archdiocese of Cincinnati and NPM will assist with breaking the mold for the bell so that it can be cleaned and readied for the Opening Event. People preparing to board buses for morning events are encouraged to join in the fun.



The NPM Bell will be taken into the Convention Center, where it will be used to open the Convention on Monday afternoon.

Handbell Festival

Picking up a theme here? The Ninth National Catholic Handbell Festival begins in Cincinnati on Saturday, July 8, and continues until the festival concert performance

on Monday evening. Donna L. Kinsey is the event chair and festival clinician, and Helen Mondy from the Archdiocese of Cincinnati serves as the local coordinator. Ringers participate as full handbell choirs, partial handbell choirs, as well as individual ringers (aka “orphan ringers”) from all over the United States—all of whom will have rehearsed and learned the festival repertoire.

The deadline to register for participa-

tion in the Handbell Festival is **April 28, 2017**. Additional details and a registration form are available at <http://tinyurl.com/2017Handbells>.

Youth Institute at Xavier Plus the Convention!

Working with NPM, the Archdiocese of Cincinnati is hosting a special Youth Institute for high-school-age participants that will also involve them in the 2017 Convention. Based on the Archdiocese's highly successful *Laudate* program for young music ministers, this summer's Institute will be located at Xavier University, and the participants will be bused to the Convention sites for part of each day. The program concludes with a Youth Institute performance for the Convention on Thursday afternoon. Further information will be available soon. A sense of what the program has entailed in the past is available at <http://tinyurl.com/NPM-Laudate>.



Pray!

Opportunities for prayer fill this Convention, like all NPM conventions. Music ministers feed the spirit of worshiping communities but also need to be fed! Set aside some time for a morning of prayer, song, and reflection before the rest of the convention begins. Participants have a chance to shape their week in the context of prayer by participation in the Leadership Retreat with Lorraine Hess on Monday morning or in a special Young Adult Retreat with Diana Macalintal.

In a dramatic change from recent practice, the Convention itself will begin with Mass to set a prayerful, celebratory, and reflective tone for the whole week.

Our Hospitable Host

Early in the nineteenth century, the Ohio Territory—part of the Northwest Territory, marked at its southern border by the Ohio River—was served by priests from the Diocese of Bardstown, Kentucky, the first diocese in the United States west of the Allegheny Mountains. One of those priests was a Maryland-born Dominican, Father Edward D. Fenwick, whose service to the growing number of Irish and German Catholic immigrants in the Ohio Valley led, in 1821, to the creation of the Diocese of Cincinnati, with Fenwick as its first bishop.

Because there was an unwritten ban on Catholic churches in the city, the first Catholic church was built just beyond the city bounds. Taking time from organizing a diocese and building schools and churches, Bishop Fenwick began a newspaper, *The Catholic Telegraph*, which was carried throughout the diocese by stagecoach and riverboat. (*The Telegraph* is now the oldest continuously published Catholic newspaper in the United States.)

Bishop Fenwick also planned for future ministers by establishing St. Francis Xavier Seminary in 1829, the first seminary west of the Alleghenies, which later developed into the Athenaeum of Ohio/Mount St. Mary Seminary of the West. (Today this same institution also trains men and women for lay ministry.)

The Diocese of Cincinnati originally served all of Ohio, Michigan, and parts of the Northwest Territory. But as populations moved west and developed new cities and states, new dioceses were created. By the middle of the nineteenth century, the now-Archdiocese of Cincinnati served the



southwestern corner of Ohio.

Cincinnati's Cathedral of St. Peter in Chains (shown here) was the biggest cathedral west of the Alleghenies when it was constructed in 1845, and it was praised at the time as the "handsomest and most monumental of Greek Revival churches."

The rural area of the archdiocese north of Dayton is described as the "land of the cross-tipped churches" for the many Catholic churches built among the farms. In fact, many of the small towns in this rural area carry the same name as the Catholic parish church.

Thanks for the welcome, Catholic Cincinnati!

Msgr. Hilgarnter will serve as the ordained celebrant and homilist. For the rest of the week, daily Mass will be available at the Cathedral of St. Peter in Chains, and morning

prayer will be offered as the Convention's first scheduled activity. On the Memorial of St. Benedict (July 11), we will celebrate solemn evening prayer, and we will gather

for the Plenum Convention Eucharist on Thursday evening.

And Sing!

The halls of the Convention Center and the hotels will be alive with singing all week, of course, because NPM is in town, and this is the way we pray and celebrate. There will also be opportunities to listen and sing new music offered by the publishers in showcases, and our evenings will be filled with performances.

In addition to the Handbell Festival Performance on Monday evening, you'll have a chance to share "In Spirit and Truth: A Gospel Music Experience," presented by Cliff Petty, Thomas Jefferson, Richard Cheri, and Friends. Or travel "The Old Gravel Road: Story Telling and Songs from the Heartland" with Jeanne Cotter, Michael Cotter, Tony Alonso, and Friends. Or you might prefer a vocal and instrumental concert including organ, featuring Anthony DiCello and the music ministry of St. Peter in Chains Cathedral at the Cathedral.

All that in our first night! On Tuesday and Wednesday, check out the lunchtime recitals. New this year: We're offering both piano and organ recitals.

"It's all happenin'!" Tuesday brings a rare experience: a trip to the award-winning Cincinnati Zoo and Botanical Gardens to stroll the grounds, listen to roving musicians, stop by the gazebo to hear Bobby Fisher and Friends, and share in zoo-appropriate refreshments. In case of rain, the Zoo has us covered—literally! Full details are in the convention brochure in this issue.

On Wednesday evening, choose between the Notre Dame Children's Choir Concert directed by Mark Doerries or a performance of "Blessed are the Peace Makers" with Louis Canter and James Hughes. Then face another choice between a "Praise and Worship Evening with Curtis Stephan, Iván Díaz, and *Spirit & Song* art-

ists or "Sacred Music to Fill a Sacred Space (Part Deux)," a celebration of the decades-long ministry of the Schaefer Family at the Cathedral Basilica of the Assumption, just across the river in Covington, Kentucky. Then come back to the Hilton for Taizé-style prayer to round off the evening.

On Thursday, the performance moves to the afternoon. Be sure not to miss the very special Youth Institute Concert, with performers from the program that has been paralleling as well as participating in the Convention.

Certifiable

The Convention week offers NPM members a chance to test for one of the several certifications that NPM offers to cantors, organists, and keyboard players. Details are in the convention program and

online at the NPM website.

Discounts

NPM offers its members several opportunities to receive a significant discount off the full price of the annual convention—even off the members' discounted price! The first such opportunities come through registering early.

Early Bird and Advanced Registration. If you register for the convention by March 3, you can save \$100 off the regular member's convention registration fee. If you register between March 4 and June 9, you can save \$50 off the regular rate. And don't forget: If you have a current NPM parish membership, anyone in the parish can register at the members' rate. If you have a current individual membership, the members' rate is available only to you.

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2017 NPM Annual Convention based on the member advanced registration fee of \$345.

5–9 attendees:	5% discount (\$328 each)
10–19 attendees:	10% discount (\$311 each)
20–29 attendees:	20% discount (\$276 each)
30 or more attendees:	30% discount (\$242 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, or companion registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 26, 2017.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms with payment before May 26 to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

Nominating the Chapter Leader of the Year

An award to recognize the NPM 2017 Chapter Leader of the Year will be presented at the NPM Members Meeting on Wednesday, July 12, during the 2017 Convention in Cincinnati, Ohio.

All completed nomination applications will be reviewed by the Awards Committee of the National Committee for Chapters. The National Committee for Chapters has identified the following attributes that will be considered during its deliberations. Therefore, please include information about the nominated candidate that would relate to any of these attributes.

The Chapter Leader of the Year will

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

within the chapter and new NPM memberships within the (arch)diocese;

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

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

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

National Association
of Pastoral Musicians
Attention: NPM National Committee
for Chapters
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910-4461

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

The nomination letter should contain the name, address, phone number, and email address of the nominee and also of the person submitting the nomination. Nominations for the 2017 Chapter Leader of the Year must be received in the NPM National Office no later than April 25, 2017.

Clergy/Musician Duo Discount. One clergy member and one musician from a parish with a current parish membership, who register for the convention together and in advance, can receive even greater discounts. Registration by March 3 costs only \$270 each (an additional saving of \$25 each off the discounted Early Bird fee); between March 4 and June 9, registration is \$320 each (a saving of \$25 each off the advance fee). Please note: This discount is not available online.

Youth Discount. NPM member youth (twenty-one and younger) attending the full convention receive a discounted rate (just \$200 by March 3; \$235 between March 4 and June 9; \$285 regular rate). Remember that a parent or chaperone must accompany youth attendees under eighteen; the chaperone must be at least twenty-one years old and registered either for the full convention or as a companion. Signed copies of the *Code of Conduct for Youth Participating in NPM Conventions*, *Code of Conduct for Chaperones and Parents Acting as Chaperones*, and the *Parental or Guardian Permission Form and Release* must be on file with NPM before anyone under the age of eighteen will be admitted to the convention. For more information, visit www.npm.org/Events/Codeofconduct.htm.

Seminarian/Religious in Formation. While the normal convention registration fee for seminarians and religious who are in formation programs is the same as that for youth, through the generosity of an anonymous donor we are able once again to offer a discounted fee of just \$100 for the full convention, if you register by March 3. After that date, the fee increases to \$135 between March 4 and June 9, and \$185 after June 10.

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

information about parish group discounts.

2017 SCHOLARSHIPS

Academic Scholarships

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

An applicant must be an NPM member with a demonstrated financial need, enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2017–2018 school year. The applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied only to registration, tuition, fees, or books. Scholarship is awarded for one year only; former recipients may re-apply, but renewal is not automatic.

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

The deadline for submitting applications this year is **April 7**.

Program Scholarships

NPM offers program scholarships this year from the Association and several partners.

The Association's program scholarships are made possible through the generosity of NPM members who have made contributions to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation

Nominating the Chapter of the Year

An award to recognize the NPM 2017 Chapter of the Year will be presented at the NPM Members Meeting on Wednesday, July 12, during the 2017 Convention in Cincinnati, Ohio.

All completed nominating applications will be reviewed by the Awards Committee of the National Committee for Chapters. The National Committee for Chapters has identified the following attributes that will be considered during its deliberations. Therefore, please include information about the nominated chapter that would relate to any of these attributes.

The Chapter of the Year will

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

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

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

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

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

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

The nomination letter should contain the name, address, phone number, and email address of the nominee and also of the person submitting the nomination. Nominations for the 2017 Chapter of the Year must be received in the NPM National Office no later than April 25, 2017.



"I came for the magic and stayed / for the music. Heard your trumpet calls, / symphonies and syncopations. / I let a stranger sing to me, / lines that told the truth like graffiti / over sanctioned street art." From the poem "Seven Hills and a Queen to Name Them," part of the 2015 CincyInk art project, that placed lines from the poem around Cincinnati.

at NPM conventions, institutes, and academies. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

The NPM Chapter in Detroit has donated funds for three program scholarships this year: one for \$600 and two for \$500 to cover the cost of advance registration plus other expenses.

Several of our business and ministry partners will also be offering program scholarships. Watch *Notebook* and our online sources for additional information about these.

For further information, check the NPM website: <http://tinyurl.com/NPMScholarships>.

Will You?

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

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

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.

Correction

The caption for the bottom photo on page forty-five of the November issue misidentified the people in the photo. The caption should have read: "Alan Hommerding of WLP, Mónica Rada of OCP, and Michael Silhavy of GIA are interviewed for a PrayTell Live webcast. The PrayTell webcasts are sponsored by The Liturgical Press." We regret the error.



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Foundational Skills

Golgotha: detail of the rock of Calvary, Chapel of Adam, Basilica of the Holy Sepulchre, Jerusalem. *Photo by Mark A. Wilson.*

The Relevance of Ritual

Four Ways Ritual Provides a Foundation for Pastoral Music Ministry

BY KATHARINE E. HARMON

In 1532, an avid church musician wrote a friend, exclaiming over the joy of polyphonic song: “How strange and wonderful it is that one voice sings a simple unpretentious tune while three, four, or five other voices are also sung; these voices play and sway in joyful exuberance around the tune and with ever-varying art and tuneful sound . . . meet[ing] in friendly caress and lovely embrace”¹

This fervent lover of choral music was none other than Martin Luther—a reformer with “unabashed enthusiasm” for the gift of music, given by God, to offer praise and thanksgiving in Christian worship.² Luther’s passion reminds us that the practice of music not only binds many voices together in harmony but also draws many parts into one body in Christ, binding us together in Christ’s love.³

In the present day, Luther’s bold claim about the power of song to unite many individuals into one joyful voice is shared by Protestant and Catholic congregations alike. Singing “psalms, hymns and spiritual songs”⁴ is a profoundly communal activity which responds to the “word of Christ”⁵ celebrated during liturgical worship, and it is unique in the way it draws the faithful into the “voice of the Church at prayer.”⁶ The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* even claims that liturgical

music is “integral” to Christian worship and praises the unique ability of music to unite sacred songs with words, add “delight to prayer,” “confer greater solemnity upon the sacred rites,” and foster “unity of minds.”⁷

At the heart of these claims about liturgical music, both past and present, both Reformed and Roman Catholic, is a deeper claim—namely, that

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the ways and means in which Christians practice worship have the ability to shape and celebrate Christian identity. In order to unpack how Christian worship forms and informs Christian identity, we can turn more broadly to the characteristics of ritual. Becoming familiar with the key qualities of ritual and how ritual functions to enable community identity will provide a foundation for an effective pastoral music ministry at the service of the faithful and for the glory of God.

Ritual Is . . .

“Ritual” at its root, comes from a Latin word, *ritus*, referring to a “prescribed act or observance,” usually within a religious ceremony. While the origin of the word comes from religious practice, “ritual” has received much scrutiny in the twentieth century as descriptive not only of worship ceremonies but also of any embodied and social human activity which symbolically conveys meaning and is regularly repeated. Far from scarce in our present-day world, we see rituals enacted in private circles, like singing “Happy Birthday” as a prelude to blowing out candles, and in public forums, as when an entire crowd joins in celebrating a goal scored by a skillful player. Such social participation is often emotional and exciting, solidifying personal belonging and promoting social bonding. Why then, do embodied, symbolic, repeated patterns which celebrate communion in Christ Jesus seem to bore us?



A “prescribed act of observance”: Fans sing the National Anthem before a sporting event.

Declining numbers in Mass attendance (not to mention services of mainline Protestant denominations) have prompted numerous studies. While reasons for decline are complex, at times, the repetitive and sometimes lackluster experience of the Mass has been cited as “boring,” or at least not compelling enough to garner attention in already-busy schedules.⁸ The ritual of the Mass appears tiresome and disconnected from its participants, particularly from “millennial” Catholics, thus driving speculation as to whether the ritual could be improved by changing its style, its character, or its form in some creative way.⁹

Yet, making outward changes to the Mass does not get at the heart of the disconnect which might be experienced within this central Catholic ritual. Ritual is not simply about the *event* of the Mass in an objective sense but about the *formation and participation* of the community of the faithful within that event. Considering ritual, as liturgical scholar and composer John Melloh, SM, once explained, not only has “huge potential for helping worship leaders to understand better the activity in which they are engaged,” but can also help us to *innovate* and to provide suitable variation within that ritual expression.¹⁰

In the following paragraphs, we will examine four ways in which the practice of pastoral music can be enriched and enlivened by a robust theological understanding of liturgical ritual. While numerous ways of describing ritual exist, four central qualities emerge which are particularly relevant for pastoral music ministry: 1) ritual is embodied and social; 2) ritual is symbolic; 3) ritual is transformational and effective; and 4) ritual has pattern and form.

Ritual Is Embodied and Social

Ritual is not cognitive alone but involves the human body. Likewise, music is not cognitive alone but necessarily involves the human body. Ritual music, as liturgical scholar Mary McGann describes it, allows a community to express and actualize itself as a social body, drawing the whole person not only into audio-acoustic expression but also visual, kinetic, and tactile modes of communication.¹¹

Likewise, ritual is not *performed* by an individual person, but *practiced* by a community or people. Because the assembly forms “one body,” its members must “shun any appearance of individualism” so as to affirm that the faithful “form a

“Symbols help Christians to know who they are.”

holy people,” whose very “gestures and postures” illustrate the unity of the Church.¹² To that end, the most effective music minister is the one who disappears behind the ministry, taking second place to the larger picture of liturgical ritual, serving to enrich and support the congregational body, but never to supplant it.¹³

Seeking unity does not imply that everyone should always sing everything at the same time; a balance of choral pieces and congregational hymns, or the children’s choir with the adult choir, brings both necessary variety and offers opportunity for various persons to share their gifts of music and service. But the social qualities of ritual do demand that music employed in worship not be exclusively a passively received experience on the part of the faithful. In any given liturgical ritual at which music is employed, the ritual should include at least some hymns, songs, and/or refrains which invite the full, conscious, and active participation of all who are gathered. To serve the ritual effectively, at least some, if not most, liturgical music should gather up the voices of the assembly into one, expressing communal identity as the People of God.

Ritual Is Symbolic

Ritual serves as an arena for forming and shaping identity and relationships among its participants by employing symbolic gestures, words, and actions. Within Christian ritual, humans rely on symbols to communicate with others and with God.¹⁴ Symbols help Christians to know who they are.

Liturgical music functions symbolically in several ways. (1) The act of participating in music with the whole body symbolically draws the whole human person into the communal experience of offering praise to God. (2) The musical form itself serves as a symbol of a larger concept—for example, hearing the “Passion Chorale” serves as a touchstone for Holy Week, while hearing “Veni Emmanuel” tunes us immediately to Christ’s coming in the Incarnation. (3) The variety of instrumentation and styles of music and number of voices contribute to the richness of musical expression in coloring how a specific piece of music communicates. (4) The texts of songs, often rich with metaphors, offer images of God, community, and sacrament to relay a community’s articulation of faith.

If symbols serve to communicate, and symbols used in

worship allow us better to understand our God and experience of faith, then such symbols should *communicate* clearly. Choral members and cantors should work to articulate consonants in their singing, to aid listener’s understanding. If a language is used which is unfamiliar to the congregation, providing worship aids or some explanation would help the congregation clearly “read” the language’s meaning. Likewise, congregational hymns and choral anthems amplify the Liturgy best when they harmonize with the liturgical feast, season, and readings of the day. For example, the symbolic function of the “Passion Chorale” is thwarted when it is sung in the middle of the Easter Season; it cannot speak its meaning fully because the lectionary and the liturgical year do not resonate with it. Finally, such songs and hymns will communicate with a congregation best if the congregation is comfortable with them; this is not to say that trying out new hymns and styles should be avoided but that congregations require some preparation in order to participate and to hear meaning effectively. Innovation requires practice.

Ritual Is Transformational and Effective

Ritual is never performed for the sake of ritual. Rather, ritual draws its participants through a process and invites participants to respond to their experience.¹⁵ Ritual participation, then, affects and can even *transform* its participants. As *Sing to the Lord* describes this, “charity, justice, and evangelization” are the “normal” consequences of participating in liturgical ritual.¹⁶ This suggests that ritual participation can prepare the faithful for what they are called to be: “one in holiness,” gathered together in Christ Jesus, and primed to go forth as a light for all the world.¹⁷

In this context, liturgical music should never be chosen with only the aims of the music in mind—that is, chosen for purely aesthetic reasons, or determined by the preferences of a particular individual, music ensemble, or sub-group within a community of faith. Liturgical music should contribute to the gathered assembly’s ongoing journey of transformation, conversion, and growth as a community of faith. To accomplish this in the light of the Church’s Liturgy, the hymns and songs chosen should not only draw the faithful gathered into the feast or season on the liturgical calendar but be suitable to the ritual structure of the Mass itself. By allowing the music to bend to the larger liturgical

ritual, music becomes part of the architecture of the liturgical experience and can work, along with the Word and Sacrament, to draw the faithful more deeply into Christ's mystery. For example, hymns chosen for the opening rite should point to the readings of the day and have a character suitable for procession. Choral anthems or hymns chosen for the post-communion should enable the congregation's prayer. Likewise, instrumentation should suit the season, so while percussive instruments may be more suited to the Easter Season, a more subdued instrumentation may be more appropriate for Lent.

Ritual Is Pattern and Form

Rituals are practiced according to a pre-determined pattern in order for a community to participate in them readily and regularly. Structure is not present to *restrict* but to provide *stability*. In the Mass, for example, structure allows the faithful to practice (again and again) preparing their hearts and minds during the Liturgy of the Word for the Liturgy of the Eucharist or to practice drawing connections between the Old and New Testament readings.

To this end, organization and planning are crucial in effective ritual and in effective liturgical music. Of course, any pastoral musician knows that any given liturgical action may take longer (or shorter!) than expected and that surprises of all stripes not only can but *will* happen during the best-planned liturgical celebration. Nonetheless, as an "integral"¹⁸ part of liturgical ritual, music significantly colors the assembly's experience of stability and prayerfulness within Liturgy, and can even, as *Sing to the Lord* observes, serve to strengthen and foster or to weaken faith.¹⁹

Practically, this suggests that music must be *rehearsed* ahead of time (assuming that rehearsal will produce improved execution); that last-minute changes in hymns and choral anthems should be avoided; and that musicians and ministers should be timely in their pre-Mass rehearsal, allowing the possibility of opportunities for the assembly to savor silence, personal prayer, or even a choral or instrumental prelude.

Ritual is, by its nature, repeated. To repeat something does not necessarily mean that repetition should be boring or tiresome. On the contrary, when words are repeated, they tend to be communicated more effectively and to be remembered more clearly; when words are sung, they stick even



Congregation sings during Confirmation at St. Joseph Basilica, Alameda, California.

more deliberately in our memories. For Christians, singing the "Lamb of God" litany, which offers much repetition, is not designed to surround the image of Christ as sacrificial lamb with boredom but to focus our attention on the gift of mercy and unity of peace offered in the sacrament of the Eucharist. So, too, judicious repetition of a new hymn at several points in the season of Lent, for example, or the use of the same music at each Mass, might serve to foster attention on particular themes emphasized by a liturgical season and to offer a certain unity across a parish's liturgical celebrations.

Binding Hearts and Voices

As pastoral musicians, to be attentive to ritual does not mean that our music must be strict, straight-laced, and

unchanging. Certainly, spontaneity can be a necessary component of ritual. Taizé settings, for example, depend on repetition of a refrain, but—by definition—Taizé settings do not predetermine how many times such repetition will happen but depend on the participation of the gathered assembly to determine their duration! Far from encouraging rote repetition or scrupulosity regarding rubrics, attending to ritual allows our practice of pastoral music to serve its aim better: binding hearts and voices together as one Church at prayer, giving “our entire selves to the hymn of his Paschal Sacrifice for the honor and glory of the Most Blessed Trinity.”²⁰

Notes

1. Martin Luther, “To Thomas Zink” (April 22, 1532), *Luther Works* 50:51. Quoted in Carl F. Schalk, *Luther on Music: Paradigms of Praise* (Saint Louis, Missouri: Concordia Publishing House, 1988), 21.
2. Edward Foley, CAPUCHIN, *Ritual Music: Studies in Liturgical Musicology* (Washington, DC: The Pastoral Press, 1996), 89. See also Schalk, 34, 37.
3. Hymn *Ubi Caritas*, trans. Omer Westendorf (1961); Tune: CHRISTIAN LOVE, CM, by Paul Benoit (1961); 1 Corinthians 12:12; John 17:21.
4. Colossians 3:16; cf. *General Instruction of the Roman Missal* (hereafter GIRM), (Washington, DC: United States Conference of Catholic Bishops [USCCB], 2003), 39.
5. Colossians 3:16.
6. USCCB, *Sing to the Lord: Music in Divine Worship* (Washington, DC:

United States Conference of Catholic Bishops, 2007), 5.

7. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), 112.

8. Mary Ann Walsh, “Why Go to Mass,” *America* 212:13 (April 13, 2015), 24. See also Patricia Wittberg, *Catholic Cultures: How Parishes Can Respond to the Changing Face of Catholicism* (Collegeville, Minnesota: Liturgical Press, 2016).

9. Recent issues of the *CARA Report* offer a more complex picture of the “spiritual hungers” of millennial Catholics, for example: “Characteristics of Core, Peripheral, and Former Catholics,” *The CARA Report* 22, no. 1 (Summer 2016), 9; and “Catholic Cultures in Parish Life,” *The CARA Report* 22, no. 1 (Summer 2016) 1, 10.

10. John Melloh, “Preface,” in *Foundations in Ritual Studies: A Reader for Students of Christian Worship*, ed. Paul Bradshaw and John Melloh (Grand Rapids, Michigan: Baker Academic, 2007), vii.

11. Mary E. McGann, *Exploring Music as Worship and Theology: Research in Liturgical Practice*, American Essays in Liturgy Series, edited by Edward Foley (Collegeville, Minnesota: Liturgical Press, 2002), 25.

12. GIRM, 95. See also *Sing to the Lord*, 25.

13. *Sing to the Lord*, 28.

14. Catholic Church, *Catechism of the Catholic Church*, 2nd ed. (Washington, DC: United States Catholic Conference, 1997), 1146.

15. Nathan D. Mitchell, *Liturgy and the Social Sciences*, American Essays in Liturgy Series, ed. Edward Foley (Collegeville, Minnesota: Liturgical Press, 1999), 49.

16. *Sing to the Lord*, 9.

17. *Sacrosanctum Concilium*, 10, 2, 9.

18. *Ibid.*, 112.

19. *Sing to the Lord*, 5.

20. *Ibid.*, 14.



Easter Vigil, St. Joseph Cathedral, Diocese of Miri, Sarawak, Malaysia

How the Scriptures Work in Worship

BY ABBOT JEREMY DRISCOLL, OSB

Scripture and the Liturgy are inextricably intertwined. The one cannot be understood apart from the other. But perhaps we tend not to notice this enough. We will admit there is always more to learn about Scripture and always more to learn about the Liturgy. But aren't those two separate projects? No, not at all.

When I enter the Liturgy, I enter a world in which language is used in a unique way. The language of Liturgy is thoroughly scriptural. I mean not just the language in which a passage from Scripture is proclaimed; I mean all the language and, indeed, all the rest that is not language. Every piece of the Liturgy—language included—builds up a mysterious world in which divine realities are revealed, realities in themselves not directly perceivable by the senses. But the ritual use of concrete objects,

human gestures, and language puts us in touch with those divine realities. At every turn these objects, gestures, and language touch up against these invisible realities. They mediate our contact with them. And this mediation is effective and efficacious precisely because the objects, gestures, and language are rooted in the Spirit-inspired Scriptures and carry the same power that the Scriptures carry.

Thus, everything in the Liturgy is referential—referring to something which refers to something (which refers to something), which refers ultimately to the Holy Trinity and our participation in this divine communion. There is a huge coherence—a



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The interior of the chambered nautilus, shown above, is called a “logo spiral” or a “logarithmic spiral.” One of its unique mathematical properties is that the size of the spiral increases but its shape is unaltered with each successive curve, a property known as self-similarity. *Photo by Jitze Couperous.*

Logos(!)— which pervades it all. Every structure and every mini-structure within the structures, every little *logos* (word), refers to the divine *Logos* (Word), the divine coherence. The structure of the Liturgy, language included, reflects this divine coherence. The way in which things are put together and held together is in fact where the particular genius of a particular liturgical tradition finds expression. Things are held together in large frameworks or patterns. These frameworks in reality are a deep synthesis or condensation of huge strands or themes that run through the whole Bible. And so if we are to understand the Liturgy and celebrate it well—with full, active, conscious participation—we must come more and more to recognize these biblical strands and patterns.

Biblical Categories and Terms

To employ some of the major categories or concepts of the biblical word, we could say that in the Liturgy the *Covenant* is actualized even as it is remembered. Language says this. Language sings it. Gestures enact it. In some sense *Covenant* is always the content of the scriptural word and the liturgical gesture. The *Covenant* actualized is nothing less than a *Parousia*, a coming of Christ that already participates in his definitive coming in glory. *Parousia* is another major scriptural category. Again, language says this. Language sings it. Gestures enact it. This is the living sense of *Tradition* (yet another category)—not old ideas from the past that we still for some reason hold onto but the divine presence which emerges through the written word of Scripture in the here and now of the assembly animated by the Spirit. This intense presence of Christ is *Revelation* or *Apocalypse* (another category), that is, a vision which opens into the heavenly Liturgies unveiled in the last book of the Bible.

Focusing on the question of language from out of this vision of language's larger context, it can be observed that in all the liturgical families or traditions the language and vocabulary are scriptural and patristic. What it means to say that language is scriptural may be obvious enough. Passages of Scripture are proclaimed as part of the Liturgy. But many other things are said and done. And concerning these other things, we need to tune into the fact that the language of the Liturgy (prayers that are not readings from the Bible) and gestures and ritual objects and actions are in fact a marvel-

ous web of scriptural citations and allusions. Bread broken and shared, wine poured out and shared—Scripture speaks of these, and Scripture's language specifies their meaning. Getting wet at Baptism—this too is the Scripture actualized, and Scripture tells us that it means dying and rising with Christ. The laying on of hands—Scripture too gives us the sense of this, namely, that through this gesture the Spirit is lavished in abundance. And so on and so forth with every piece, large and small, of any liturgical celebration.

To describe the Liturgy's language as patristic as well as scriptural is a little more complicated, yet a summary analysis of the dynamic of language in this period can tell us much. The patristic tradition, to a large extent, is a particular way of reading Scripture. Worshipers in the early Church wanted their language to be scriptural; they required this of themselves. And yet in a culture different from that which gave rise to the scriptural texts, such a requirement was not easily fulfilled. Something called then "the Rule of Faith"—a brief, somewhat fluid, verbal summary of the faith that came from the apostles—was an operative principle alive in all the churches. With this principle, the canon of Scripture and an orthodox way of reading it were determined. This Rule is likewise the basis for the more fixed summaries of the creeds of the Councils and other conciliar formulae. But it is a principle which is through and through scriptural: It derives from Scripture, is its summary, and is used in turn to read it. Cyril of Jerusalem, in handing over the creed to those who were soon to be baptized, explained to them that the creed was the whole of Scripture summarized in one page! And the creed is not ultimately a page of doctrinal formulae, but it is the expression of the very faith that is professed and celebrated in every liturgical celebration. Scripture—its deepest content and meaning—is professed and celebrated in every liturgical celebration.

How Language Works in Liturgy

It is only in this context of Scripture and the Rule of Faith that we can adequately understand the Liturgy and how language is used there, for Scripture's most basic meaning is determined by the reality accomplished in its proclamation in the liturgical assembly. What this reality and mystery are is fixed with precision by the language of the Rule of Faith, for Scripture just by itself can mean too many things, as the

early Church's experience with Gnosticism is sufficient to show. This liturgical context also indicates something crucial about the nature of the language of the Rule of Faith and the conciliar creeds and doctrinal formulations which derive from them, namely, that the foundation for the content of faith lies in the mysterious realities achieved in the believing assembly wherein that faith is professed and celebrated. Thus we find that the "extra-scriptural" language of the Liturgy stands at an absolutely critical juncture between scriptural language and the more precise formulation of what the Church believes.

What the Church believes is happening in the actual celebration of the Liturgy. It is ultimately nothing less than communion in divine Trinitarian life. Insofar as this

"The Word of God is an event . . ."

is expressed in language, it is a very delicate interplay of scriptural, liturgical, and doctrinal language. In short, the language of the Liturgy represents the synthesis of key ideas of biblical faith. This language is a *lex orandi* upon which a *lex credendi* is formulated, a "rule" of prayer on which a "rule" of believing is built. The Christological, Trinitarian, Marian, ecclesial, anthropological, angelic realities and controversies and solutions are all reflected in the Liturgy's language and they still matter for the Church today.

To look for a moment just at the Liturgy of the Word, we see that the "Word of God" in the Liturgy of the Word



Synagoga and Ecclesia in Our Time, St. Joseph University, Philadelphia, Pennsylvania. The statue shows the two figures sharing the scroll of the Torah and the Book of the Gospels.

does not mean the words of the Bible considered merely as words like our words. The Word of God is an *event*: the *event* of creation and the *event* of what God is doing and saying in Israel, and finally the *event* of what God is doing and saying in Jesus. The words of the Bible narrate the event. They are a precious means to us, for they are given by the Holy Spirit. As such, they carry far more than mere human words can carry. They carry the very events of which they speak, and in their formulation the deepest meaning of the event is revealed. In the liturgical proclamation of these words, the event proclaimed becomes present. The words in the book are rather like the notes of a musical score. The score is not the music. But the score lets the music sound. When from the score of the biblical book the words are proclaimed in the midst of a believing assembly, the music of God's events sounds forth in the midst of that assembly! What is the basic shape of the music? God speaks to the world, and the world speaks to God. God "says" his Son to the world, and the world "says" itself as Son in Jesus back to God.

In the Liturgy of the Word, this twofold movement is enacted by means of speech. God speaks, and we speak back. If we unfold this into its Trinitarian and ecclesial shape, we can say that God speaks through his Son in the Holy Spirit to the Church, and the Church responds. Jesus Christ stands exactly in the middle position of these two directions of movement, and thus he is named mediator. What God says to the world is his Son, Jesus Christ. What the world says back to God is also Christ, the Word made flesh, joined to the Church. The Church also plays the role of mediator here. God speaks to the world in speaking to the Church. The Church speaks for the world in responding to God.

No matter what particular readings occur in a given Liturgy, the whole Liturgy always has about it an event character; that is, the events of the past which are proclaimed from the Scriptures become event for the believing community that hears them told. And all the events of the Scripture find their center in the one event which is the center of them all: the death and resurrection of Jesus. It is this about which all the Scriptures speak. Every proclamation of the Word in the Liturgy is an irreducibly new moment. The event of Christ, in and through which God once acted to save his people, that same event is delivered here and now to this assembly by means of the biblical score, the gift of the Spirit to the Church.

Language, Song, Gesture, Sacrament

All this is what is happening when the Scriptures are read and sung during the Liturgy of the Word in any sacramental celebration. It is the scriptural text coming completely alive as an event in the midst of the assembly. Singing the scriptural texts or the responses to these or the preparation for these (e.g., the *Alleluia*), or singing the Entrance Antiphon or the Communion Antiphon, the acclamations or other non-scriptural texts—singing these strengthens the Word and makes it more bodily, more incarnate; it enables the Word to be savored and pondered. And further, singing words leans into doing something else and something more with the body; namely, gestures and the use of material elements. So in the Liturgy, in addition to all the ways that words are used, the sacramental rite enacts the deepest sense of this proclaimed Word.

Think of Baptism, think of Eucharist, think of any other sacrament or ritual action. There is always more than language. The center of the Word of God is always the proclamation of the death and resurrection of Jesus. The Rule of Faith ensures that we arrive at this level of meaning. Then the sacramental rite proclaims the same death and resurrection in the ritual actions that drive deeper than words. Music suffuses it all. Words become flesh. Words become someone dying and rising with Christ. Words become an anointing with the Holy Spirit. Words become the Body and Blood of Christ to which we are joined in the Communion banquet. Words become the body of the Church offered to God through Christ as a living sacrifice of praise. This living sacrifice is the new song that the Church continually sings in her Liturgy, joining the never-ending song of the saints and angels in heaven.



Understanding and Expressing the Needs of the Community through Ritual

BY SHEILA MCCARTHY

Some priests and some liturgists will tell you that the presider's job is: "Do the red, say the black." They maintain that it is their job to defend and express the structure of Mass and other rites of the Church as indicated in the rubrics and the prayer texts of *The Roman Missal*. But the *General Instruction of the Roman Missal* (GIRM) reminds us that, while the missal clearly lays out the steps of the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist, and the Concluding Rites, this ordering is not worship. Rather, worship is what "the human race offers to the Father, adoring him through Christ, the Son of God, in the Holy Spirit." In this act of worship, in turn, "God sanctifies the world in Christ" (GIRM, 16).



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Worship, as our self-offering to the Father in Christ through the Spirit, must unite us in "holy fellowship" with God, as St. Augustine tells us in Book X of *The City of God*. To follow any order of behavior in a vacuum, without understanding what it requires and where it leads, is not worship. Full

“To follow any order of behavior in a vacuum, without understanding what it requires and where it leads, is not worship.”

participation in worship demands that the act of worship have “due regard for the nature and other circumstances of each liturgical assembly” (GIRM, 18). In other words, worship must speak to the needs of the community and allow for an unfolding of the concerns of the congregation. Addressing these needs and concerns allows us to let go of all that keeps us from being united with God and one another. This only happens if the presider, pastoral musicians, and the rest of the worship team are aware of the current needs of the community and provide a ritual space in which these needs might unfold and be addressed.¹ That is, the leaders of ritual prayer must assist with *worship*, with uniting us in fellowship with God by acknowledging and removing what keeps us from God.

It is worth pausing here to ask what it is that keeps us from God. As we see in Genesis 3, in Adam’s hiding, it is the fear that we are somehow separated from God, that God is displeased with us, which keeps us from God. We act out of this fear in large and small instances of xenophobic violence not only toward others but also toward ourselves. However, the good news is that we are “theotic” creatures, and the only separation between us and God is one that we have created for ourselves.² What, then, can pastoral

musicians do about this situation in which our fear keeps us from becoming what we are through God’s grace?

What We Can Do

What we can do as pastoral musicians is make use of the spaces that are already prescribed in the Order of Mass to bring to the forefront our fear as well as God’s presence. Ritual is the architecture for worship, and pastoral musicians are the builders. Ritual sets out the plans for a container to hold space, and the musicians are among those who build and fill that space, who make it happen. Ritual offers an invitation to step in and unload, offload—to express thoughts and fears and prayers. The Liturgy of the Word as well as the Liturgy of the Eucharist similarly provide such theotic moments in which we can become who we are. We are invited, especially in music, to be still and hear the “still small voice” of God. It is up to the pastoral musician, largely, to provide these moments of restoration, renewal, and rebirth.

Specifically, then, we can take advantage of options provided by the rite, ritual moments that may be shaped by circumstance and need. So, for example, in the Introductory Rites, the pastoral musician is often the one who chooses the entrance chant. Because this chant, hymn, or song has several purposes (see GIRM, 47), the musician may make a selection that not only addresses the readings and the liturgical season but also events in the community that may need to be addressed in order to “foster the unity of those who have been gathered” (GIRM, 47). In fact, though, outside of the liturgical seasons (or, unfortunately, state holidays), it’s rare to hear a community singing something that addresses a contemporary problem. Whether this is a political event, a natural disaster, or something else that is on the minds of the community, there may be a lens through which the congregation can focus on the readings and the prayers of the Mass.

Other places in the Liturgy of the Word at which the needs and concerns of the community might be addressed directly or indirectly by musical choices are somewhat limited. Sometimes, if the psalm of the day seems less than fitting to the context of worship, the choice of a seasonal psalm may be more appropriate.

The music chosen for other processions at Mass can provide a way to be “dislodged” from our fears or our false



“Ubi es?” (Adam hiding from God), Georgette de Montenay, Emblemes ou devises chrestiennes (Lyon, 1571). Image courtesy of Glasgow University Library.



Pakistani Catholic women react in horror to one of two suicide bombings outside of churches that targeted Catholic and Anglican communities in Pakistan on March 13, 2015. *Photo courtesy of Church Times.*

sense of our identity in safety through ritual. The offertory chant or hymn as the gifts are presented is one such spot. The Communion chant or hymn, the post-Communion psalm or canticle of praise, and the closing hymn are similar places where songs can be carefully chosen to coincide with both the readings and the needs of the congregation.

In addition to the pastoral musician, the presider has a role to play in meeting the congregation where they are. Following the greeting, the presider, the deacon, “or another minister may very briefly introduce the faithful to the Mass of the day.” This is a place to acknowledge if there is something weighing on the congregation (not a sports win or loss, of course, but something deeply affecting their lives). The third form of the Penitential Act could be shaped to reflect the community’s circumstances, always remembering that this is not an examination of conscience but an acclamation of God’s mercy in Christ. So, for example: “In your mercy, you called us not to be afraid: Lord, have mercy. You call us to keep your word, for you are glorified in us: Christ, have

mercy. You have given us glory and forgiveness, that we may be one as you are one with the Father: Lord, have mercy.”³ In this way, we are released from anything other than seeing God’s love for us, which gives us freedom in action.

Depending on the season, the occasion, and the nature of the circumstances, the presider might choose a collect appropriate to the community’s need. (Sometimes, under unusual circumstances, the bishop may give permission for a particular set of prayers to be used.) The homily, of course, is not only where the Scripture is meant to be explained but where it is to be tied to whatever is happening in the lives of the congregants. It should “take into account both the mystery being celebrated and the particular needs of the listeners” (GIRM, 65). The Universal Prayer is the place to bring all prayer before the congregation: for the church, the government, people in need, and the local community. It is a commonplace in many communities—and could be a more common practice—that people bring with them to Mass food for the hungry. Several times during the year, the

“This is a place to acknowledge if there is something weighing on the congregation (not a sports win or loss, of course, but something deeply affecting the lives of the congregation).”

worship team could work to incorporate the presentation of this food into the ritual presentation of the gifts. I should add here that all such embellishments, as some might call them, must be ones that promote the corporal and spiritual works of mercy and oppose the works of war. The Sign of Peace as part of the Communion Rite reinforces this dual communion between God and the members of the community (GIRM, 82). The prayer after Communion, the announcements, the blessing, and the dismissal are all places to acknowledge and address the fears of the community. These benchmarks of our ritual are all opportunities that our ritual provides to focus the congregation's attention on God and to release them from that which keeps them from God.

Confess and Be Present

In Mass, we acknowledge our sins and ask for the prayers of those around us. We do this from a position of trust, expecting a blessing. Ritual creates a liminal space where one can be opened up, dislodged from previous ways of being. In ritual we can fall into the hands of the living God. In trust a space can be opened up. Ritual instills that trust and offers the liminality which allows for community.

Liturgy unwinds us from our habitual way of being in the world by giving us a sense of the universal Church, united across space and time. A portrayal of this universality is the Litany of the Saints. In addition to its use at All Saints and the Easter Vigil, I've also joined in singing the litany at a few weddings, in different parts of the Liturgy. The most effective place I have experienced it is in the presentation of the gifts, as a kind of extension of the Universal Prayer into the act of offering. Here we present ourselves, as well as bread and wine, asking that the Spirit will make us in our deepest selves united with God and one another. This is a unity that goes beyond space and time and brings us into a place beyond time. The music repeats as the words repeat: "... pray for us. All you holy men and women pray for us. St. John the Baptist, St. Peter and St. Paul, St. Augustine"⁴ God is not governed by time; God is present. This access to eternity turns swords into ploughshares in the landscapes of our consciousness, creating peace and stability. It is entirely possible to drop into eternity by opening ourselves to the Divine Presence; indeed, this is what is needed for

true worship. Worship allows us to put the phone down, to be quiet yet not alone, to listen for the voice of God, and to join with others in crying out for God's will to be done on earth as it is in heaven. It allows us to have recognition, to see God in one another.

The point here is that ritual provides an access point to alter one's way of being in the world, and it has the power to do this because it is familiar and enjoyable. This familiarity and enjoyability create space, allowing access to deeper areas of life, allowing thoughts and reflections to emerge in a protected environment. What ritual allows for is a healing, supported atmosphere. To the extent that this space exists, healing can happen. When the ritual merely says the black and does the red, the needs of the community are not being addressed and cared for, and worship does not occur.

Notes

1. The Scripture scholar and theologian Karl Barth is reputed to have said that "we must hold the Bible in one hand and the newspaper in the other." Actually, The Center for Barth Studies at Princeton Theological Seminary has not been able to pin down exactly from whence that quote emanated. However, it is widely known that Barth made the Bible/newspaper connection frequently throughout his illustrious career.

2. "*Theosis*" is a Greek word meaning "becoming God," and "theotic" creatures are those who have experienced *theosis*. It is also known as "divinization" and was a key teaching of the early Church. Irenaeus of Lyons wrote about this, claiming as his source "the only true and steadfast teacher, the Word of God, our Lord Jesus Christ, who did, through his transcendent love, become what we are, that he might bring us to be even what he is himself" (St. Irenaeus of Lyons, *Against Heresies*, Book V, Preface).

3. These petitions are drawn from Matthew 28:10 and John 17.

4. Pastoral musicians will note that this 2010 ICEL text of the litany is usually associated with John D. Becker's musical setting, © 1987, 2011, John D. Becker, published by OCP.





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How Music Works in Worship

ADAPTED BY GORDON E. TRUITT

Early in the twentieth century Pope St. Pius X taught that any music used in the Sacred Liturgy must possess three qualities: sanctity, goodness of form, and universality,¹ and, based on that understanding, proposed that Gregorian chant and music modeled on it are most appropriate for the Liturgy.

Sixty years later, the Second Vatican Council answered this question in a different way: “Sacred music is to be considered the more holy the more closely it is connected with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites.”² Notably absent is any mention of the qualities of sacred music described by Pius X.

Pius X described sacred music primarily in terms of what he perceived should be its inherent qualities, while Vatican II approached music from the perspective of its connection to ritual text and action.



This article is excerpted and adapted by Dr. Gordon E. Truitt, senior editor of NPM publications, from *Seven Sessions: The NPM Study Guide to Sing to the Lord: Music in Divine Worship* (Silver Spring, Maryland: NPM Publications, 2009). The authors of this work are Rev. Dr. Paul Colloton, OP (now OSFS), Dr. J. Michael McMahon, and Dr. Truitt.

In 2007, when they issued *Sing to the Lord: Music in Divine Worship* (STL), the Roman Catholic bishops in the United States embraced both approaches in STL’s treatment of sacred music. This document set forth a three-dimensional definition that includes a *ritual* dimension, a *spiritual* dimension, and *cultural context*. The ritual dimension refers to the connection of music to the liturgical action and to the participation of the assembly and ministers, while the spiritual dimension describes the “inner qualities” that enable it to mediate God’s presence and to foster an experience of communion with God and the gathered community. STL adds the cultural context—including “age, spiritual heritage, and cultural and ethnic background”—as a further qualifying dimension of sacred music.

Based on this understanding of sacred music, STL looks to the Church’s treasury as a valuable source and at the same time allows for other forms of music, including non-European and non-traditional compositions, provided that they incorporate the

three dimensions. By including the element of cultural context, the document implies that while a piece may be regarded as sacred music in one cultural context, it may not be so judged in another setting.

Choosing music for liturgical celebrations *should* be a painstaking task that involves many factors. *Sing to the Lord* offers both a “big picture” analysis of how music expresses the rites and detailed and practical guidance for those who are relatively inexperienced in this important dimension of pastoral music ministry.

Setting Priorities: Progressive Solemnity

In its treatment of progressive solemnity, STL offers a “big picture” approach to choosing music for the Liturgy. This principle requires pastoral musicians to prepare music in light of the rites, their structure, and context. At the same time, music planners often need to make more focused evaluations about particular pieces of music and their suitability for liturgical use.

The bishops of the United States first weighed in on this question in *Music in Catholic Worship* (MCW, 1972). This document directed that the appropriateness of music for the Liturgy be determined according to a threefold judgment: musical, liturgical, and pastoral. The familiar “three judgments” described in MCW have proved to be a useful and valuable way of identifying the considerations involved in evaluating liturgical music repertoire.

In STL, the bishops retained the three judgments but with several important differences. They are treated as dimensions of a single evaluation, have been re-ordered, and are each treated somewhat differently than they had been in MCW.

STL presents the three judgments as aspects of a single evaluation. All three judgments need to be applied to each piece of music in each situation, and “no individual judgment can be applied in isolation from the other two” (STL, 126). This important principle precludes citing one judgment as a justification for using a piece of music in spite of its shortcomings in one of the other two areas.

The three judgments appear in STL in a different order from that of MCW. While MCW had viewed the musical judgment as foundational, STL looks first to the liturgical judgment. This judgment involves the connection of music both to ritual action and to liturgical text.

The liturgical judgment considers whether a particular piece of music is appropriate to the ritual action to which it will be joined, such as the Communion procession or the anointing of the sick. It also asks about the words. Some liturgical music is connected to the official texts of the Liturgy, such as the *Gloria* or the Responsorial Psalm. If the words are not from the official texts, are they appropriate to the season, feast, and ritual action? Are they based on Scripture or liturgical texts, or are they doctrinally sound and consistent with authentic Catholic teaching?

STL places the pastoral judgment in the second position, while MCW had considered it last. The pastoral judgment itself has two aspects. The first concerns the spiritual impact that a particular piece of music will have on a community and its growth in holiness and faith. The second aspect deals with the conditions of the community—the ages, ethnic backgrounds, education, and other factors that affect the community’s participation in the Liturgy when a particular piece of music is chosen.

While MCW had placed the musical judgment first, STL considers it last. It asks, “Is this composition technically, aesthetically, and expressively worthy?” (STL, 134). This artistic judgment, which requires musical competence, has a spiritual purpose. It is meant to evaluate whether a particular piece of music has “the necessary aesthetic qualities that can bear the weight of the mysteries celebrated in the Liturgy” (STL, 134). Only music judged to be artistically sound will have the enduring qualities necessary to disclose the presence and action of God that the Liturgy celebrates.

STL recognizes that a single evaluation involving all three judgments is a process that involves many people. Indeed, it “requires cooperation, consultation, collaboration, and mutual respect among those who are skilled in any of the three judgments, be they pastors, musicians, liturgists, or planners” (STL, 126).

Because music is an integral ritual component of the Liturgy, the process of choosing music for liturgical celebrations begins with the Liturgy itself, by asking which parts are to be sung. STL invites beginning and seasoned music ministers alike to re-evaluate their priorities in answering this question and bases its guidance on the principle of progressive solemnity.

Progressive solemnity means that “not every part that can be sung should necessarily be sung at every celebra-

“Dialogue is a fundamental form of liturgical action.”

tion.”³ It refers on the one hand to the nature and style of the music, and on the other hand to the choice of parts to be sung. To make these choices, music planners should first of all take into consideration the season, feast, or occasion being celebrated. Clearly the Christmas and Easter Seasons call for more singing and more festive settings than do the seasons of Advent and Lent.

In its treatment of the parts to be sung, STL restates the guideline found in the *General Instruction of the Roman Missal* (GIRM) that “preference should be given to those [parts] that are of greater importance.”⁴ The document then describes four categories of sung parts, listing them in order of priority. These priorities are drawn directly from the most recent GIRM (2002), which in turn bases its treatment of this topic on the instruction *Musicam sacram*, issued by the Vatican in 1967.

Dialogues and Acclamations

First priority should be given “especially to those [parts] to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together.”⁵ These are the *dialogues* and *acclamations* of the Liturgy.

Dialogue is a fundamental form of liturgical action. It mirrors the dialogic relationship of God and the human family, in which God always acts first and summons a response. It likewise reflects the communal nature of the Liturgy, an action that involves various members of Christ’s Body in different ways. Because they are short, uncomplicated, and easily committed to memory, dialogues foster the active participation of the assembly that the Church has promoted so vigorously.

The dialogues between priest and people are especially important because they “are not simply outward signs of communal celebration but foster and bring about communion between priest and people.”⁶ At the celebration of Mass, these dialogues include the greeting during the



“Mater Ecclesia” (“Mother Church”) incorporates both the hierarchy (left) and the “people” (right) in dialogue under one roof. Image courtesy of the University of Notre Dame Medieval Institute.

introductory rites; the preface dialogue; the greeting of peace before Communion; and the final blessing.

Other ministers also join in dialogues with the rest of the assembly. The deacon engages the people in brief dialogues before and after the Gospel and again at the dismissal. Each of the Scripture readings at Mass concludes with a brief dialogue between the lector and the people: *The word of the Lord. Thanks be to God.*

If dialogues are to become an ordinary part of liturgical celebrations, priests, deacons, and lectors (or cantors) will need training to sing their parts confidently. Once people and ministers become comfortable with them, they are a vibrant expression of God’s presence and action in our midst.

The acclamations of the Liturgy are closely related to the dialogues. They “arise from the whole gathered assembly as assents to God’s Word and action.”⁷ At Mass and at many other liturgical celebrations, the whole assembly joins in singing the *Alleluia* as an act of welcome to the risen Christ who is present and speaking in the Gospel. The whole community joins itself with the saints and angels at the Eucharistic table to sing the great song of praise, the *Sanctus*. At baptism the assembly joins in a burst of song

after each person emerges from the waters of rebirth. Like the dialogues, the acclamations should be easily accessible to foster active participation by the assembly. “Ideally, the people should know the acclamations by heart and should be able to sing them readily, even without accompaniment.”⁸

Antiphons and Psalms

STL lists *antiphons and psalms* as the next most important category of musical elements for the Liturgy. A primary reason for the importance of this category is the nature of the psalms themselves. STL describes the Psalter as “the basic songbook of the Liturgy”⁹ because these biblical texts constitute such an integral part of the liturgical musical heritage of nearly all Christian rites.

The Responsorial Psalm during the Liturgy of the Word is the most important of the psalms sung during the celebration of Mass. Along with the Gospel and other readings, it is part of the scriptural proclamation by which God speaks to us. At the same time, it usually includes a refrain which enables the entire assembly to make a sung response to the Word.

The GIRM and other liturgical documents, including STL, highly recommend the singing of psalms during the processions at the entrance, the preparation of the gifts, and Communion. These psalms are usually accompanied by an antiphon, normally drawn from Scripture, which connects the psalm to the season, feast, or action.

The GIRM provides several options for psalms to accompany these important actions, including psalms and antiphons from the official liturgical books (*Graduale Romanum* and *Graduale Simplex*), as well as the psalms and antiphons found in hymnals, service books, and other collections. A quick look at the sources for recently composed liturgical songs shows that a very large number of them draw on the psalms for their texts.

STL draws special attention to the entrance, offertory, and Communion antiphons provided in the official liturgical books that are meant to be sung in conjunction with psalm verses. Because these antiphons are generally drawn from Scripture, they “are the very voice of God speaking to us.”¹⁰ They

often connect the psalms to the season, feast, or action of the Liturgy and so help to draw the assembly “to the voice of Christ and the voice of his Church at prayer.”¹¹

The use of antiphons and psalms is by no means limited to the celebration of the Eucharist. They also form the basis for the celebration of the Church’s daily prayer, the Liturgy of the Hours. At each hour of prayer, psalms and other biblical canticles are sung along with antiphons that illuminate and focus their meaning. Throughout the day and even into the night, the community of the faithful sings psalms and antiphons so that the Church might pray to God constantly with and in the voice of Christ himself.

The official liturgical books often recommend the singing of antiphons and psalms during important ritual actions in the Church’s other sacramental and other liturgical rites. For example, when catechumens are led into the church for the first time, the *Rite of Christian Initiation of Adults* suggests that Psalm 34 be sung with the antiphon, “Come, my children and listen to me; I will teach you the fear of the Lord.”¹² At the conclusion of the funeral Mass, as the body of the deceased is carried from the church to the place of committal, the *Order of Christian Funerals* suggests several psalms with antiphons, including a well-known antiphon that begins, “May the angels lead you into paradise.”¹³

Refrains and Repeated Responses

Refrains and repeated responses refer to sung liturgical texts composed in the form of a litany. At the celebration of Mass, these include the *Kyrie Eleison*, the response to the Universal Prayer (Prayer of the Faithful), and the *Agnus Dei*. Sung texts with repeated responses are an integral part of



many other rites, such as the Litany of the Saints at Baptism and Ordinations, the Song of Farewell at funeral Liturgies, and the general confession of sin in the second (communal) form of the Sacrament of Reconciliation.

Litanies take the form of a dialogue between the assembly and one of the ministers of the Liturgy, such as the deacon or cantor. They represent an ancient form of Christian sung prayer. Because refrains and responses are usually short and repeated, they effectively foster active participation by the assembly.

Hymns

Hymns are considered last in the order of priority, but that does not make them unimportant. Some hymns appear in the Church's ritual books. Assigned hymns at Mass include the *Gloria* and the sequences. The Liturgy of the Hours makes extensive use of hymns at the various hours of prayer.

STL recognizes that liturgical norms regard the use of other hymns and liturgical songs as a legitimate option at the entrance procession, the preparation of the gifts, and during the Communion procession. Because they are joined to these liturgical actions, they are themselves "fulfilling a properly liturgical role."¹⁴ Hymns must be appropriate to the liturgical action, their texts must be consistent with Catholic teaching, and they are subject to the approval of the diocesan bishop or the conference of bishops.

STL encourages musical leaders to exercise care in the planning and leading of hymns. The text of a hymn or song should be viewed as a coherent whole, and so "verses and stanzas should not be omitted arbitrarily in ways that risk distorting their content."¹⁵ While planners should consider the action that a hymn will accompany, a hymn should not be ended arbitrarily.

The ranking of hymns in the last position suggests that in keeping with the principle of progressive solemnity, they would be included on days of greater solemnity. The norms for the use of the *Gloria* found in the *General Instruction of the Roman Missal* already provide a model for applying the principle of progressive solemnity. This hymn is included only on more solemn and joyful occasions—Sundays outside of Advent and Lent, solemnities, feasts, and other festive occasions.

Applying the Principle: Weekday Masses

The approach of STL to the topic of progressive solemnity is illustrated concretely in its treatment of music for weekday Masses. Because singing is so important, it suggests that even daily Masses should include some singing and then applies and even adapts its treatment of musical priorities: "At daily Mass, the above priorities should be followed as much as possible, in this order: dialogues and acclamations (Gospel Acclamation, *Sanctus*, Memorial Acclamation, Amen); litanies (*Kyrie*, *Agnus Dei*); Responsorial Psalm, perhaps in a simple chanted setting; and finally, a hymn or even two on more important days. Even when musical accompaniment is not possible, every attempt should be made to sing the acclamations and dialogues."¹⁶

Notes

1. Pius X, On the Restoration of Sacred Music *Tra le sollecitudini* (1903), 2.
2. Vatican Council II, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (1963), 112.
3. *Sing to the Lord: Music in Divine Worship* (STL), 115; *General Instruction of the Roman Missal* (GIRM), 40.
4. Ibid.
5. STL, 115a; *Musicam sacram* (MS), 7 and 16.
6. STL, 115a; GIRM, 34.
7. STL, 115a.
8. Ibid.
9. STL, 115b.
10. Ibid., 117.
11. Ibid.
12. *Rite of Christian Initiation of Adults*, 60.
13. *Order of Christian Funerals*, 176.
14. STL, 115d.
15. STL, 143.
16. STL, 116.



Just How Much Repertoire Does This Community Need?

BY LYNN TRAPP

As liturgist-musicians, one of the most important responsibilities we have is choosing repertoire for the worshiping assembly. We keep our fingers on the pulse of the congregation so that we can discern their level of participation and choose music that is fitting for this particular community. We strive to sense an overall identity for the community's worship. We work to form and sustain it, with efforts to move all to greater musical and theological depth and to keep our musicians and assembly "happy." We follow the norms and guidelines of the Church, the Scripture, and seasons, yet the challenge of choosing repertoire often becomes a task largely influenced by subjective taste. What one worshiper likes, the other does not. What is meaningful to one person is somehow shallow to another. What speaks to one person deeply does not connect with another. What one music minister prefers, another wishes to avoid.

As one of my University of Notre Dame professors affirmed, "Musical Liturgy is a battlefield." We come to that field with different life experiences,

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“The balance and blend of this repertoire is the art of musical Liturgy.”

abilities, and expectations. Ours is a very public and vulnerable art. Trying to please everyone with the Liturgy and music we design is impossible. There are as many tastes among people in the pews as there are people. Experiencing trial and error, like and dislike, complaint and compliment is all part of the work of our vocation.

Balance and Blend

It is disappointing to know that some of those with the responsibility for planning and preparing musical worship choose the repertoire only from a published liturgical music planning guide. If the music in the guide was chosen by someone with expertise, then the selections are judged appropriate and “good enough.” While such resources are certainly helpful, if we are to be real ministers to our community, we must go beyond them. Without reading and reflecting upon the Scripture of the day, we cannot fully probe the theological meaning of the texts offered as choices before us. Without having a long-term plan for a parish’s repertoire, we cannot strategically place music in and around the Liturgy to form any progression for the liturgical community’s landscape. Without consulting the life and activity of the parish community and attempting to find ways for homily, music, and ritual to converge to celebrate the life of that particular community, we have

missed the mark completely.

Because we, as Roman Catholic liturgist-musicians, have inherited a treasury of sacred music through the ages, I believe we are called to make that history manifest through the music of our liturgical celebrations. In our varied places of ministry, most of us are required to become familiar with—if not teach and appreciate—the entire span of music given us by the Church, from medieval chant to twenty-first century music. The balance and blend of this repertoire is the art of musical Liturgy. Knowing the appropriate function and application of the repertoire, the dynamic it plays in the course and environment of the liturgical celebration, the theological emphasis of the text and its connection to the Word of God and homiletics, and the overall effect of the music on the flow of the Liturgy are essential components of our planning and execution of liturgical music.

When we select the music to be put on the lips and in the hearts of the assembly, there is never a guarantee of its success, even over a substantial period of time. Nevertheless, our work requires us to experiment with various repertoires, with the goal of reaching the hearts, minds, and voices of the assembly, and to hear them and see them respond. For example, the complexity of a musical line and its rhythm are important elements to consider. Overly jagged, syncopated lines are often not sung with good coordination by an assembly. Again, music that has periodic and surprise



areas of rest between phrases is often too tricky to expect a congregation to render as one singing assembly. What is too difficult? What is too simple? What challenges people and accumulates interest and sound in the assembly?

The answers to these questions come only from our own long-term experimentation with music in a particular assembly. Each congregation is a different case study and scenario. But even if you have sensed the participation of the assembly on particular styles of music, you have to confront the “wear and tear” of the music. Can this particular music stand the test of time, and who has the final answer on that point? Do the qualities of the music contribute to it becoming somewhat memorizable by an assembly—music which remains with them during and after the Liturgy?

These We Sing from Memory

How often we repeat repertoire is always something we have to wrestle with. Our resources for liturgical music have grown exponentially through the years. It is staggering to ponder how much music there is from which to choose. But this plethora of music should not lead us to romanticize our keen sense of discernment and decision-making. The fact is that a particular assembly can only handle a finite amount of sung repertoire. Introducing too much new music over any period of time does nothing but confuse its recipients and wash over them without sticking. In general, worshipers prefer memorizing much of the music, especially ritual music, without having to hold any printed resource in their hands while singing.

Many of us with a vocation in Liturgy and music have experienced assemblies in which the most participation comes from those who are able to sing much of it from memory. To be sure, there are some people with musical knowledge in our assemblies, but they form a minority, except in specialized groups. Some of the other people we lead and serve may only connect to the contour of a printed musical line; they are able to recognize if pitches they hear go up or down. Many people make absolutely no connection to the text and musical line whatsoever on first, or second, or tenth use. Some communities use song resources printed with text only. Now, it is not likely that a Christmas carol sheet printed with the musical line and text is any advantage over a text-only sheet to the majority



of those singing carols, but experience suggests that the opportunity to see the music and its connection to the text is of some help, even to those who have not learned much of the language of music. As a teacher of music appreciation and music theory for non-music majors in university settings for many years, I have become well-versed in the fact that my class of undergraduates, who are studying chemistry, nursing, business, or other subjects and who have taken the music course as a fine arts credit and know absolutely nothing about music, are indeed the people in our pews for Liturgy and concerts. I have found that the vast majority of people know if something is fast or slow, high or low, loud or soft, and whether or not they “like it.”

So we must take into account the extremely broad range of musical intelligence, ability, and interest in our assemblies (and concert audiences) and know that our job is always to engage and inspire. In doing that, we need to know how much music anyone really needs.

This applies especially to the introduction of new repertoire. Indeed, a worshiper recently asked me why, through the years of the development of liturgical music, we needed to sing more than the “top ten hits,” including “Holy God, We Praise Thy Name,” “*O Salutaris*,” “O God Almighty Father,” three or so well-known Marian hymns, and a few others. “These we Catholics can sing from memory,” he said. “Why confuse us with so much more, when the goal

is to engage us with familiarity which leads to prayer?” My answer to this and similar questions takes more than a few sentences and a quick visit with a passerby. But these are truly important questions. While we appreciate the vast bins of repertoire that are in our hands from which to choose, and the multitude of texts and styles being put before us, perhaps we need to anchor ourselves in the root questions from the people in the pews—those same people who are like the students in our music appreciation class.

We must remember that as music ministers we tire of music that is repeated long before most worshipers do. Just when a congregation seems to be taking something under its wing, we might change it. Just when the musicians feel the need to change the Advent or Lent music each and every week for better appropriateness, they realize that the season is so short that nothing was gained with familiarity by the assembly, and countless paper copies of new repertoire later, the musical season bore no cohesion. Just when we believe it is time to add yet another setting of the Mass Ordinary to our assembly song, we realize that many worshipers don’t even know that a setting has changed when we do change it! Some in our music appreciation class (i.e., our assembly) can recognize and be caught by the beginning of a melody and intelligently say to themselves “Oh, that one!” and go on to an enthusiastic singing of the *Sanctus*. This is not to belittle the intelligence of our worshipers or to suggest that cumulative musical learning as an assembly is not possible, but it is to get a reality check on how much music any one parish music ministry really needs, how often it is repeated, how a more finite menu suits best, and how our decision-making as leaders affects it all.

How many Mass Ordinary settings does a community need? A few, sung well. There is no need to get caught up with what our colleagues are doing, especially when they seem to be trying to set a record for how many sets of Eucharistic acclamations their parish sings! How well, we might ask, are they singing those settings?

A parish community can celebrate with several Mass settings for many years. I suggest that a community’s musical leadership should identify one setting for Advent, one for Lent, the Christmas Season, the Easter Season, and a couple for Ordinary Time. The worshiper needs to feel like he or she is “coming home” to a particular season of the liturgical year when the community begins singing the familiar

repeated melodies of a Mass Ordinary and other seasonal music. This experience is no different from the experience of hearing or singing a Christmas carol that has come back once again to warm us. When worshipers do make the effort to look at a worship aid when they sing acclamations or other music, they usually do it to read the text. So it is much better for us to focus on a smaller amount of repertoire, much of which can sink into memory over time, which will help worshipers sing with their heads up, mouths open, and senses fully engaged and aware of the awe-inspiring Liturgy.

Uniting in Song

All of our decisions should be about uniting our community in song. Various styles of music will appeal to different sections of the community. But just how different should any of it be among all these groups and the several weekend Liturgies? Shouldn’t a parish campus be singing the same Mass Ordinary at all times, so that when school students go to Sunday Mass they experience music they know? Why should more “catchy” melodies be promoted as appealing to only certain groups of people? Why would hymnody be solid ground for one or more Masses and avoided at others? The only true way to unite a community with music is to experiment with the treasury of sacred music, choose a definitive amount of music which musicians and assembly can handle and render well, and create as much common ground on all fronts as possible.

The foundation laid by this plan over time is one which unites in participation and prayer rather than separates, and that should be our goal.

The “battlefield” of music and Liturgy with which we have been dealing for a long time requires us to play the game strategically, employing our education and creativity, the Church’s norms and guidelines, our good taste and a strong dose of common sense in the search for unity in worship. Onward, Christian soldiers!



Foundations for Ministry

BY KATIE BARTON

Multitasking: We do it every day, whether in our personal or professional lives. We check our email while waiting at a stop light, we return phone calls while folding laundry, and we look over children's homework as we make dinner. We can certainly argue whether this style of "getting things done" is right or wrong, but for most of us it is simply a reality. Being a pastoral musician is yet another example of multitasking, and it comes with its own set of challenges and rewards. How is it that we find time and energy to focus on the bigger picture in our ministerial lives or to maintain the foundations which keep us grounded in our musical vocations, while keeping up with the day-to-day details?

One of the hallmarks of Jesuit spirituality, outlined by St. Ignatius Loyola in the *Spiritual Exercises*, is a daily examination of conscience, a daily check on how we're doing. Ignatius suggested that this "examen" take two forms—a "particular" and a "general" examen. Such an examination doesn't have to take long, just a quick review, but it's helpful to do such an occasional review of how things are going. Ignatius, being the practical kind of person that he was, suggested that the particular examen take place three times a day, associated with the day's three mealtimes, while the general examen should take place at night, after things have quieted down.

If, somehow, in our busy world, we can take Ignatius' advice and find the time to examine our daily activities, part of that review might include a look at the way we are developing ministerial skills. We can gather that examination under three main

categories: personal/spiritual maturity, ministerial identity, and praxis. These categories name three areas of development that may be considered independently, yet they must work together to form a well-rounded pastoral musician. So the daily review question becomes: What are we pastoral musicians doing to nurture each of these elements in our lives?

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What Do I Want to Be?

All of us have all been around young children who describe grandiose plans for what they're going to do or be "when they grow up." The dreams of where life might take us, in



the eyes of a young child, are varied and extravagant. What will I be? How famous will I become? Will I marry? Who will I marry? Will I choose a religious vocation? What will my house look like? How many children will I have? The list of questions and dreams goes on and on. As we get older, of course, the questions we ask ourselves may change, but they are still important. Will I keep this job for my entire career? Did I choose the wrong profession? How will I afford retirement?

Part of the reason for the questioning is the drive and the desire to grow and mature. Through the choices we make—and even more through the power of the Holy Spirit—we are continually growing, continually maturing, and we are doing so not only in our personal lives but in our spiritual lives as well. We all want to grow, to evolve, to advance. We have a zeal for our ministry that motivates us, challenges us, and empowers us, but is it enough?

As we travel through adulthood, we crave the satisfaction of accomplishment and of making a difference. Just as we need nourishment for our bodily growth and maturity, we need nourishment for our spiritual maturity as well. This nourishment includes the sacraments and a solid prayer life. Our participation in the sacraments energizes, reinvigorates, and refreshes us. *Sacrosanctum Concilium* [SC], the Second Vatican Council's Constitution on the Sacred Liturgy, states that the "purpose of the sacraments is to sanctify [people],

to build up the body of Christ, and, finally, to give worship to God; because they are signs they also instruct. They not only presuppose faith, but by words and objects they also nourish, strengthen, and express it; that is why they are called 'sacraments of faith.' They do indeed impart grace, but, in addition, the very act of celebrating them most effectively disposes the faithful to receive this grace in a fruitful manner, to worship God duly, and to practice charity" (SC, 59).

Spiritual Maturity

We engage in conversations every day with our family members, our coworkers, our friends. How often do we take the time to have a conversation with God? How often do we slow down our busy, multitasking lives to listen for divine guidance? In my own experience, I find that it is very easy to put prayer on the "things to do" list and never get to it. Between returning phone calls, checking email, typing music schedules, attending meetings, preparing Liturgies, and other daily details, there are always things to do that tend to push a conversation with God to the bottom of the list.

In every instance though, I find that if I take that approach, everything else tends to suffer. The Eucharist should be the source and summit of spiritual nourishment for us, just as it is for those in the pews. The act of planning Liturgies itself should be a prayerful action. Planning without prayer would be no different than planning for any kind of secular production.

Spiritual nourishment is also found in the Scriptures. When we examine the Scriptures, we find encouragement, teaching, a guide for the way we should conduct our lives, and even affirmation for a life of ministry. In his letter to the Ephesians, St. Paul writes that

[God] gave some as apostles, others as prophets, others as evangelists, others as pastors and teachers, to equip the holy ones for the work of ministry, for building up the body of Christ, until we all attain to the unity of faith and knowledge of the Son of God, to mature manhood, to the extent of the full stature of Christ. Rather, living the truth in love, we should grow in every way into him who is the head, Christ, from whom the whole body, joined and held together by every supporting ligament, with the proper functioning of each part, brings about the body's growth and builds itself up in love" (Ephesians 4:11–13, 15–16).

The nourishment on which we feast is growth and maturity in the way of Christ. What better guide for our journey?

As adults, of course, we realize that growth is not always easy, and maturation of any kind, even spiritually, takes work. If we want to better ourselves as musicians, we don't just practice when we have a few spare minutes. We make it a priority. We build it into our day and give it time, energy, and effort. The same approach applies to our spiritual growth. If we do our part to exercise and practice our spiritual selves, we will be forever changed. The Holy Spirit will sustain the growth that we need, helping us to grow into the image of Christ.

So, who are we? If we had to describe ourselves, what might we say? Without a doubt, we would mention our line of work. We would mention our family and the various roles we play in it. We could mention our hobbies or collections. We could describe the ways in which we spend our free time. It is important for us to remember though, first and foremost, that each one of us is a disciple, a follower of Christ. That is our first calling. Everything we do and say should reflect being a follower of Christ. It is through this first calling that we find and nourish our gifts in music ministry to share with others.

Ministerial Identity

As pastoral music ministers, we spend a great deal of time with those whom we serve. In certain situations, where parishes or communities have more than one priest, we may see the members of the congregation on a more regular basis than the individual members of the clergy do. As important as music is to a worshiping community, we have to examine how that role fits into the bigger picture of the Church's life and mission. If our parishes were to cut out music at Sunday Mass, would the Church go on? Much to our chagrin, perhaps, it could. That being said, though, the Liturgy would be missing a vital part. *Sacrosanctum Concilium* (SC) tells us that "the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn Liturgy" (SC, 112). As pastoral musicians, we hold the responsibility to help enable this integral part of the Liturgy to come to



"I find that it is very easy to put prayer on the 'things to do' list and never get to it."

life. When working together with other ministries for the benefit of the congregation, we become a living, breathing witness to the Church in action. For "the 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" (SC, 14).

Even if we were able to perfect our calling as followers of Christ and as pastoral musicians, we would frequently find ourselves being pulled in different directions by well-meaning people. It is difficult to maintain a ministerial identity when each group we work with tends to have its own ideas of who we should be, what we should be doing, and how we should be doing it. The real challenge for us as pastoral musicians is to balance our personal needs with the needs of those we serve, all while keeping sight of the larger picture of ministry. Matthew's Gospel tells us to "seek first the kingdom of God, and his righteousness" (Matthew 6:33). No matter what situation we find ourselves in, no matter in how many directions we feel pulled, if we take these words of Matthew to heart, we will at least be on the right track.

Praxis

The third component of these necessary skills is praxis. The term “praxis” may be defined as “a process in which a theory, lesson, or skill is enacted, embodied, or realized.” The praxis of a pastoral musician includes our day-to-day work: the application of our previous planning and our daily tasks. It includes the details which make our ministry smooth and seamless. It includes fostering and nurturing the relationships we make and form as leaders in our community.

The praxis of one pastoral musician will not be the same as that of another. Our field is varied—musical styles, varying instrumentation, cultural influence, experience and ability level, size of parish, and so many other elements. It would be extremely difficult to develop a list of absolute necessities applicable to every parish musician. What we do need to consider are some basic concepts that will help us determine if we are meeting the needs of our own parishes through our praxis.

The first issue we have to face is how we spend our time. For example, we need to evaluate if we are spending enough time in personal practice each week (being honest with ourselves about the *actual* amount of practice time!). With our varied ability and experience levels as well as professional expectations in our field, this time element will likely differ for each of us. Another important time component is how

we communicate with other staff members, any volunteers who share our music ministry, and the parishioners or other members of our community. Part of any ministry is being accessible to those individuals. How long does it take us to respond to an email or a phone call? Do we take the time to get to know the people with whom we have frequent contact? In terms of liturgical planning—and usually for the sanity of everyone involved—it is helpful to have Liturgies planned well in advance, so we can rehearse, have time to communicate any expectations, and properly execute our own responsibilities. Do we take the necessary time for all these activities?

Another aspect of praxis is how well we know the theology behind the Liturgies we plan. Although most parishes do not require that the director of music ministries have extensive formal theological training, it is certainly helpful to have some, and it is necessary to have at least a basic understanding. The most important thing to remember, as we seek and apply this theological learning, is that whatever we do in our day-to-day tasks should relate in a positive way, in a Christ-like way, to the members of the community we serve.

Standards

The way we minister is important not only to us in our field of pastoral music ministry; it is important on a much larger



“There is at least some consolation in the fact that our ministry is included in a set of national certification standards because music ministry *is that important.*”

scale. In November 2011, the Alliance for the Certification of Lay Ecclesial Ministers approved National Certification Standards for various lay ministries in the Church, one of which is the director of music ministries. There are four main “standards” for such certification, modeled after the four formational categories described in the USCCB statement *Co-Workers in the Vineyard of the Lord: Guidelines for the Development of Lay Ecclesial Ministry* (2005).¹ These standards are considered common foundations for all forms of lay ministry.

Standard One explores the kind of human maturity needed for ministry with the people of God. Standard Two focuses on spirituality as a foundation for ministry. Standard Three demonstrates the intellectual component of lay ministry—the understanding of Catholic theology and how to use that knowledge in ministry. Standard Four explores the leadership and pastoral skills necessary to be an effective minister.²

Following these common standards for all of lay ministry, the Alliance lists specialized standards that pertain to each of the participating organizations’ specific focus. The particular ministries covered by these standards include director of worship, parish life coordinator, pastoral associate, director of music ministries, catechetical leader, youth ministry leader, youth ministry leader with *pastoral juvenil hispana*, diocesan youth ministry leader, and diocesan youth ministry leader with *pastoral juvenil hispana*.³ In combination with the general standards, these specific standards provide appropriate guidelines for each ministry.

How do the standards outlined for directors of pastoral music ministries fit into our lives as pastoral musicians? First, they give us a guide to better ourselves in our craft as pastoral musicians. It is so easy to allow complacency to take over, especially when many of us have given numerous years of service. To have concrete ways to improve our craft counteracts burnout. Next, it seems fair to say that at some point in our ministry each of us has felt underappreciated or sensed that what we do does not seem to matter to the people we serve. There is at least some consolation in the fact that our ministry is included in a set of national certi-

fication standards because music ministry *is that important*. What we do affects the people of God in such a vast way that our pastoral work has been deemed worthy of such standards. The Church acknowledges the importance of our ministry.

Let us ask ourselves a few questions that will help us decide if we acknowledge the importance of our ministry. Have we, as pastoral musicians, taken the time for our own spiritual growth and maturity? Have we thought about the identity we have or want to have as our ministerial identity? Finally, have we taken the necessary steps for better praxis and formation? If we answer “no” to any of these questions, then perhaps it is time we take a fresh look at what we can do differently. If we answer “yes” to these questions, then without a doubt, we are indeed doing our best to serve and build up the Body of Christ through our ministry.

Notes

1. The document *Co-Workers in the Vineyard* is available online in pdf format at <http://www.usccb.org/upload/co-workers-vineyard-lay-ecclesial-ministry-2005.pdf>.

2. Although grouped slightly differently, each of these standards is included in the categories we are exploring in this article. Standards One and Two are reflected in the exploration of personal and spiritual maturity components, Standard Three is included in the section on praxis, and Standard Four appears in the mix of the reflections on ministerial identity and praxis.

3. Additional information on the Alliance and its certification process is available at <http://www.lemcertification.org/>.



Tools for the Thoroughly Modern Pastoral Musician

BY JILL MARIA MURDY

As I sit at my desk looking at my list of things to do, I could certainly be overwhelmed, but instead I am feeling grateful for some of the things that I have learned over the years and for some of the means available to help make my day-to-day duties and responsibilities in this busy parish a lot easier.

While the job description for each of us may vary slightly, there are certain basic tasks that we have in common. Most likely, we will all be involved in preparing Liturgies, scheduling musicians and other ministers, communicating with musicians, rehears-

ing music, and meeting with other staff members. Let me share with you briefly information about some tools that have helped me and may help you.

Preparing Liturgies

Most of the liturgical celebrations we prepare are Sunday Masses. Here is where most of our energy will be directed. So arrange yourself and your resources accordingly. Organize your computer files into Years A, B, and C, and create spread sheets for your musicians. By planning at least three or four months in advance, you give yourself some room to breathe and a chance to order any materials



Ms. Jill Maria Murdy is the director of Liturgy and music at Saint Frances Cabrini Parish in West Bend, Wisconsin. She holds a bachelor of science degree in composite music education from Dickinson State University and a master's degree in liturgical theology from the University of Notre Dame. Jill Maria is part of the Milwaukee Chapter of NPM, where she coordinated technology for many years, and she is currently a member of DMMD and of the National Committee for Chapters, serving on the Technology Subcommittee.

necessary. When it comes time for me to prepare Lent for this year (Year A), I can view materials that I have used for the past five Year As. While having this resource does not allow me to “phone it in” for this year, it does help me to recall beloved octavos I’ve forgotten about or hymns that did or didn’t work in other years. (Recalling those “never again” moments makes us better musicians!)

Additional preparation aids are available from the major Catholic publishers, but some of the best tools are NPM’s own guides at the NPM website: <http://www.npm.org/Planning/index.html> and http://www.npm.org/Choral_Antem_Project/index.html. The online resources from many publishers now allow you to search by liturgical calendar or Scripture passage, as do free resources by Choral Wiki: http://www2.cpd.org/wiki/index.php/Main_Page.

Scheduling Ministers

Do you still schedule your ministers with pencil and paper? This gets more and more complex if you are in charge of ministries beyond music or if you need to coordinate family members in several ministries so that, for example, someone is serving as cantor/psalmist while a spouse is ushering and their child is serving. *Ministry Scheduler Pro* (<https://www.ministryschedulerpro.com/>), *Parish Soft* (<https://www.parishsoft.com/parish/ministry-scheduler/>), or similar programs may make things a lot easier for you. These software programs can synchronize ministries, allow for substitutes, send out reminders, and create an online schedule that is always “live” and up to date. While these programs are not free, consider what your time and mental health are worth! They are priced according to the number of users. What I pay a month equals little more than an hour of my time, and it saves me many hours!

For other special events, *Sign Up Genius* (<https://www.signupgenius.com/>) and *Configio* (<http://configio.com/>) are two of the numerous options available to manage volunteers. Before you order new software or try to organize all the options without software, be sure to talk with your parish administrator or secretary. Many of the parish database systems currently in use have these types of elements built into them.

If fees need to be collected, a program like *Planet Reg* (<http://www.planetreg.com/>), *123Signup*, or *EventBrite* also



work. Sites like these can collect fees, send out reminders to those registered, generate participant spreadsheets, and even do a follow-up survey of the event.

Communicating with Musicians

Many churches choose to send out weekly or monthly communications to their music ministers. You can do this through the scheduling programs already mentioned or through *Mailchimp* (<https://mailchimp.com/>), which is free for the first several emails each month; *Constant Contact* (<https://www.constantcontact.com/index.jsp>); or similar programs. The beauty of these is that you can create simple templates to use over and over for such ministries as Resurrection Choirs and for announcing upcoming events or sharing important information. The service manages the list for you, taking care of any bad addresses or similar glitches. Still, perhaps you would want to Tweet (<https://twitter.com/>) or use Instagram (<https://www.instagram.com/>) for short bits of information exchange.

Using a Listserve (talk to your IT person about this), or something like Google Groups (<https://groups.google.com/forum/#!overview>), or a music Facebook page may also work for you. These options allow questions and dialogue and may be used in wonderful ways. (In our NPM Chapter, for example, the Facebook page is one of our most important tools.)

One of the most helpful online resources for me has been having a way for people to access music and schedules easily. Services like *Dropbox* (<https://www.dropbox.com/>), *Google Drive* (<https://www.google.com/drive/>), or *OneDrive* (<https://onedrive.live.com/about/en-us/>) allow files to be shared and easily organized. You may set up such programs

so that some files only allow people to access materials, while other files allow people to add or subtract materials.

Rehearsing and Broadcasting

There are many ways to use technology to help your cantors or choir members prepare better for upcoming services. It is important to remember, though, that you must secure the correct licenses from music publishers to do these things. In summary, in this regard, when in doubt, you should have a license from the publisher or copyright holder to do what you want to do.

With appropriate permission and the correct licenses, some directors of music ministries make copies or recordings of psalms or hymns and post them on *YouTube* (<http://Youtube.com>) or *Vimeo* (<http://vimeo.com>). Enough people have done this already that you may be able to look online and find a resource you need. Also the online *Hymnary* (www.hymnary.org) and similar sites have midi files of basic hymn tunes. (MIDI—musical instrument digital interface—describes a way for a wide variety of electronic musical instruments, computers, and other related devices to connect and communicate with one another.) Today, many publishers put their *own* materials online, or you may be able to purchase complete music sets to match hymnals or individual MP3s. (MP3 is a means of compressing a sound sequence into a very small file to enable digital storage and transmission.)

And, these days, one does not need fancy tools to make a quick recording. Gone are the days of creating and duplicating cassettes or even CDs. Most of my musicians prefer MP3 files which can be portable and accessible through several platforms. You could buy an MP3 recorder for \$40.00 up to \$100.00, but there are many programs or apps that will do the job just fine. I use *Smart Record*, which is available in Apple or Android format, and make basic recordings on my phone. I can email them to a musician or myself or put them right into a Dropbox file!

For longer audio recordings, you may wish to do a podcast. (“Podcasts” are a digital audio files made available on the Internet for downloading to a computer or portable media player. Podcasts are posted individually, or they may be available as a series, with new installments received automatically by subscribers.) *Podbean* (www.podbean.com) and *Buzzsprout* (www.buzzsprout.com)

are simple ways to publish these files, or you may broadcast them through Google Drive or the iTunes store.

If you wish to make choir rehearsals available to someone who can’t be there, *Livestream* (www.livestream.com) or even Facebook’s LIVE feature can easily do this. If your parish has the technology to record and broadcast Liturgies, this service may be especially appreciated at weddings and funerals. Recently, thousands who could not attend the funeral of our NPM friend Felix Goebel-Komala were able to watch it online and pray with the family.

Scheduling

Often, some of the most difficult things we may find ourselves involved in are coordinating the schedules of the pastor and musicians with the facilities calendar when trying to plan a wedding or similar event. Using calendars on services like Outlook or Google that may be shared among several users has made it much simpler for us to coordinate dates and times. As more parishes are in cluster situations, with pastors serving multiple sites and staff possibly scattered among those sites, tools like these become more and more important.

In addition to shared online calendars, there are some great ways to try and find common times for meetings. Using *Doodle* (<https://doodle.com/dashboard>) or a sister program like *Need to Meet* (<http://www.needtomeet.com/schedule>), you can suggest a few prime times for meetings, and participants can input availability, helping you all find the best common times.

The Best Thing

For every program or idea I have suggested here, there are many others available. Technology and sites change constantly, and new tools are always being developed. Will you use all of these tools? Perhaps not. Will you use some of these tools? I hope so! They can make your life a bit easier. Most are very user-friendly and intuitive but, best of all, nearly all of the options I have mentioned are *free*, and the ones that aren’t are well worth the money they charge. Yes, you can teach an old dog new tricks, and, *pace* Qoheleth, there are a few things that are new under the sun!

Confessions of a Seventy-Five-Year-Old Chapter Director

BY ROBERT J. BATASTINI

I'm rather certain that many of you will relate to much of this. By the age of ten, as best a ten year-old mind can reason, I knew that music would always be part of my life. By twelve I was pretty certain that the focus would be church music. At the age of thirteen I had become my parish organist, and I have now been a pastoral musician for sixty-two years. Here's the part I am sure we all share: In my pre-teen years, I discerned a call. Church music is not what I (or we) do, a pastoral musician is what I am (we are). I received a certain gift and was called to use that gift in service of the Christian community.

Segue: My personal physician is about my age. He retired at sixty-five, was bored, and went back into practice. His explanation to me was: "This is what I do!" He said that his life was incomplete without practicing medicine. He is now seventy-six and is board certified until he turns eighty. Even if and when he ceases to practice medicine again at some point, he will always be an MD.

So it is with all who are called. It's the altruistic side of who we are. Remaining on that side of the equation for a bit, like my doctor, I cannot imagine my life without church music. After forty-nine years at GIA, I am still involved in a limited capacity. I am totally committed to NPM, being a "charter" member (I'm certain that I was one of the first 100 to join). Representing GIA in those early years, I attended all the national and most of the regional conventions during the years when nationals and regionals alternated, and I may well have attended more NPM conventions than anyone other than Father Virgil Funk!

When I was asked, at the age of sixty-eight, if I would serve on the Grand Rapids NPM Chapter Board, I felt that I had just been nominated for an Oscar. I was so honored by the request. (A later reality check taught me, however, that sometimes chapter boards are desperate to get persons to fill the positions.) Two years later, I would accept the job of chapter director. My God, I had *won* the Oscar! I know a lot of the history of the Grand Rapids Chapter and the long list of highly committed persons who have worked tirelessly for the good of the cause. I was very honored. Currently in my fourth and last year in that position, I am aware that the verdict about what I have done may be mixed. If there are negatives, however, I know that it is not for of a lack of effort. If there are positives, it's because a strong team of folks stepped up and did their jobs.

Let's segue from the altruistic to the selfish. Perhaps a bit like my doctor (okay, I shouldn't judge), but there is a symptom seen not uncommonly in senior citizens (there, I've said it!), which is a need to prove continually that you still have it, that retirement doesn't mean you've lost

your professional worth or competence. Therefore Bob Batastini had to prove that he hadn't been put out to pasture. So "yes," I'll serve as chapter director, and later I even "campaigned" for a second term. Sure I'm slowing down like most folks my age, and those stupid memory lapses (why did I go out to the garage?) are fortunately still the occasion for humor rather than concern, but when I step in front of a choir, I can still pull music out of the ensemble as well as I ever did . . . perhaps. As silly as it sounds, the need to prove oneself doesn't always diminish with age. I am pretty certain that my story rings true to many of you who are seniors.

So where is this reflection going? This story is central to the health of the National Association of Pastoral Musicians. There is a delicate balance. We old timers are in some ways keeping it all together, and that is certainly true of so many who have been dedicated to NPM for decades. Where would we be otherwise? The ongoing commitment and dedication of so many NPM members is legendary. But on the other side of the same coin, we have to wonder if the same folks remaining in leadership

Robert J. Batastini is in his second term as the director of the NPM Chapter in Grand Rapids, Michigan. Bob is the retired vice president and senior editor of GIA Publications, Inc., Chicago. He has more than sixty years of service in pastoral music ministry, having served as director of music in several parishes of the Archdiocese of Chicago and one in the Diocese of Joliet. In 1993, he became the first recipient of the Father Lawrence Heiman Citation for lifetime contribution to church music and liturgy in the United States, awarded by St. Joseph's College, Rensselaer, Indiana, and he was named Pastoral Musician of the Year-2000 by NPM. At its 2006 conference, he was named a Fellow of The Hymn Society in the United States and Canada, and in 2015 was named NPM's Chapter Director of the Year. He is very active in the music ministry of St. Francis de Sales Parish, Holland, Michigan.



year after year after year suppresses the ascendance into leadership positions of the next generation. Does this create a gap that becomes increasingly difficult to bridge? Are some younger candidates less than enthusiastic about membership because they see the organization as a senior citizens' club? Do they wonder when they will inherit the leadership of the Association? Compare this situation to the condition of a church choir in which the median age of the membership goes up by one each year, simply because they haven't had a new member in ages. A similar phenomenon easily creeps into an Association like ours.

So I'm thinking two very important thoughts: (1) We older folks need to be conscious of nurturing succeeding generations—actively, aggressively, lovingly. As Kenny Rogers taught my generation: You need to “know when to hold 'em, know when to fold 'em,” know when to step down gracefully and hand over the leadership to someone willing and young enough to be your daughter or son, or even (in my case) your grandchild. (2) However, we older folks betray everything we stand for if, in stepping down, we disappear over the



horizon. We need not to forget altruism. I am deeply saddened when I hear someone who's been around for ages suddenly say, “Been there, done that.” Maybe there are no selfish motives strong enough to keep us active as participating members, but for the good of all we have stood for as pastoral musicians, for the good of the Association of which we have been an integral part for so much of our lives, we need to supply the “Jimmy Carter touch.” Whether or

not one was a Carter fan, it's difficult not to feel a deep sense of respect and admiration for the work he has done for the good of the world since he left the presidency. He's still going at ninety-two, and he is a recent cancer survivor! The world needs more, many more, Jimmy Carters. NPM needs them too.

When one of my pastors retired years ago (but remained in residence), the new pastor invited him to participate in staff meetings. His answer was, “Thanks, but you guys make the snowballs, and I'll help you throw them.” Seniors, and even you middle-aged folks whose faces have been among those I recognize as NPM for a very long time, nurture and encourage the young membership and be ready to hand leadership roles on to the next generation when the opportunity presents itself. In fact, work toward creating the opportunities. But do not disappear from the scene. Be a Jimmy Carter. Go from being the person in charge back to being a worker in the field. Remain active, be an inspiration to all, and continue to throw the snowballs wherever and whenever another arm is needed. You won't be bored.



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Hymn Collections

Pastoral musicians in charge of selecting music for their congregations have many factors to bear in mind. Given the diversity of cultures, ages, tastes, and sensibilities within a typical parish, selection of music is fraught with (sometimes difficult) decisions. One genre to include in the palette of choices is new hymn texts and tunes. Those who choose music should consider the following hymn collections, four published by Wayne Leupold Editions and two by Hope Publishing Company. There are some real treasures among the new hymn texts and musical settings in these hymnals. Pastoral musicians will need to apply liturgical, pastoral, and musical judgments to determine which will be appropriate and successful in their parishes.

A Treasury of Faith: Lectionary Hymns, New Testament, Series A, B, and C

Gracia Grindal. Wayne Leupold Editions, 2015. ISBN 2978-1-881162-52-0. 232 pages, \$32.50.

Gracia Grindal was a teacher of preaching, hymnody, and rhetoric for thirty years at Luther Seminary in St. Paul, Minnesota. In 2004, Wayne Leupold commissioned her to write a hymn on every lesson in the Revised Common Lectionary. Grindal reflected: "Simply moving around biblical phrases in some kind of creative mix didn't interest me. If, however, the task was to find language that responded to the Scripture and used it to describe how Christ was active in my experience of the faith, then that was another matter."

Grindal sees hymn writing as akin to preaching. "After a week of study," she explains, "I retire to my living room on Saturday night, and like all preachers, try to get Jesus into contemporary contexts, landscapes, and situations. The basic sermonic task is interpreting Scripture for the hearers and for this moment, not all time." Or to put it another way: "My uncle used to say the hard part about preaching was getting Jesus from ancient Palestine to Fargo."

This current collection is the final installment of Grindal's commission. It comprises texts from the Epistles for years A, B, and C. (Grindal's hymn texts on the Old Testament and Gospel readings are also available from the publisher.) Pastoral musicians will find many valuable texts for congregation, choir, or cantor. And, for composers, Grindal offers more than fifty new hymn texts in search of newly composed tunes.

The collection includes topical, source, metrical, and first line indices.

A Treasury of Faith: Lectionary Hymns, New Testament, Series A

João Wilson Faustini and Gracia Grindal. Wayne Leupold Editions, 2015. ISBN 978-1-881162-55-1. 140 pages, \$12.50.

João Wilson Faustini is a Presbyterian pastor and church musician as well as a composer, translator, and publisher. He has published the largest collection of sacred music in the Portuguese language. In 2014, Wayne Leupold invited Faustini to write musical settings of all the Year A texts composed by Grindal. This included eleven texts that did not have any "possible tune" associated with them. Faustini's mu-

sical settings are often based on Brazilian dance harmonies and rhythms. Typical U.S. Catholic parishes would probably enjoy these in moderation. The hymn settings are unison with keyboard accompaniment.

I was curious to find out if Faustini's hymns were being used in Brazilian Catholic churches. When I searched on the web, I learned about Fr. Marcelo Rossi, whose music is charismatic and rock-based. The existence of this Catholic composer, working in a similarly unfamiliar style for worship music, made me wonder if the working class folks of either the U.S. or Brazil could relate to Faustini's melodies and Grindal's texts.

The collection includes topical, source, metrical, tune, and first line indices.

A Treasury of Faith: Lectionary Hymns, New Testament, Series C

James E. Clemens and Gracia Grindal. Wayne Leupold Editions, 2015. ISBN 978-1-881162-53-7. 132 pages, \$19.00.

I particularly liked James E. Clemens' musical settings for Year C New Testament texts. For the most part, his melodies are really beautiful and seem just right for the texts. Clemens writes in his introduction that his life has been full of singing, and this history definitely shows here. It seems to me that Clemens actually makes Grindal's texts more accessible and attractive. This hymnal has settings for every Sunday of the year. Year C readings will return in Advent 2018.

Clemens uses a wide variety of musical settings: SATB; two-part choir; unison with keyboard accompaniment; percussion accompaniment; canons; all different meters and unmetered. The collection includes

topical, source, metrical, tune, and first line indices.

From Depths of Love: Hymns of Patrick Michaels

Patrick Michaels. Wayne Leupold Editions, 2015. ISBN 978-1-881162-54-4. 92 pages, \$16.25.

Patrick Michaels has been writing hymns—both texts and tunes—since the 1970s. This collection contains thirty-two of his musical settings plus fourteen of his hymn texts. Other writers in this collection include John Core, Edith Sinclair Downing, and Charles Wesley. There are a number of texts focused on women and texts that use feminine images of God.

Michaels's melodies are often angular, and some include frequent chromatic shifts. In some instances this is effective, giving a different viewpoint on the text. At other times I find the melodies distracting and disassociated from the text. Many of the melodies seem to be based on arpeggios rather than scales, which makes them sound like they were composed on keyboard rather than by singing. I found many of them difficult to sing on first try. Nevertheless, Michaels also offers fresh, contemporary music for Wesley hymn texts. About two-thirds of the hymn settings are unison with keyboard accompaniment, and about one-third are SATB.

The collection includes topical, source, metrical, tune, and first line indices.

Onward! Hymns & Psalms 2013–2015

Brian Wren. Hope Publishing Company, 2016. 8755. 134 pages, spiralbound, \$9.95.

Ruth Vander Hart interviewed Brian Wren for an article that appeared in *Reformed Worship* in 1990. She wrote: “Wren, a well-known and sometimes controversial

hymn writer, is more often concerned with those who do work and those who are deprived of work than those who sit in idle luxury. He speaks quietly and thoughtfully about his personal struggle with the issues of justice and explains why he believes the hymns that the people of God sing should deal with those issues in a fresh, contemporary way.” Today, a quarter century later, Wren continues his quest to keep social justice at the center of Christian worship.

Here is an example from the current collection:

When miners left the pit at end of shift,
with hacking coughs and faces black with coal,
they organized against the owners' power,
to gain a living wage, and cleaner air.

Another text that stood out for me was “A Prophet-Woman Broke a Jar.” Wren's texts may be very effective in some instances. I think the texts need to be carefully reviewed for Catholic theology and sensibilities.

Onward! includes a musical setting for all of the texts. Most of these settings are SATB, but a few are unison with keyboard accompaniment. The collection includes topical, composer/arranger, scriptural, tune, metrical, and first line indexes. I wish that Wren had included his personal notes on the hymn texts, as other hymn writers have done.

Prayer Rising into Song: Fifty New and Revised Hymns

Carl P. Daw, Jr. Hope Publishing Company, 2016. 8794. 103 pages, \$9.95.

Carl Daw is a hymn writer par excellence. He is an Episcopal priest, past director of the Hymn Society, and adjunct professor of hymnology at Boston University School of Theology. Daw's hymns are a pleasure to read and sing; each word seems to be just the right word in the right place.

In this collection, pastoral musicians will find texts to fit the lectionary, the seasons of the church year, and special occasions unique to our day and age. For instance:

Each church or mosque or synagogue
that vandals desecrate
besmeared the common good of all
and shows the waste of hate.

Daw gives a suggested hymn tune for every text. The collection includes scriptural, topical, tune, metrical, composer, and first line indices, plus extensive notes on each of the texts.

Mary Beaudoin

Book

Arranging: A Beginner's Guide, Step-by-Step Instructions and Exercises

Blake Henson and Gerald Custer. GIA Publications, Inc., 2016. ISBN: 978-1-62277-174-5. G-9124. 278 pages, spiralbound, softcover. \$28.95.

Blake Henson is a composer of solo vocal, choral, and orchestral works as well as a choral conductor and pedagogue; he is based at St. Norbert College in De Pere, Wisconsin. Gerald Custer is a conductor, composer, author, and clinician based at Wayne State University in Detroit, and he is familiar to readers of *GIA Quarterly* as a featured choral methods columnist.

The book is promoted for those in both the church music and school education fields. In the words of the authors, it is a “pragmatic workbook, a field guide for beginning arrangers, a cookbook full of recipes for you to try out and adapt as you wish, grounded in our belief that arranging is not only a necessary skill, but one that is relatively easy to learn and master.”

The overall conversational and inspirational style of writing makes this book



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and rates

hard to put down. There could even be a tendency in the reader to skip over the assignments found at the end of each chapter, though blank staff paper marked for each vocal, instrumental, and keyboard part is included. However, I would strongly encourage the reader to take the time to work through each exercise.

There are wonderful reflections and insights given in the book that encourage one to arrange. According to the authors: "No one can compose a better arrangement for your ensemble than you." On the importance of planning ahead before you start your arrangement, they write: "Plan the work, then work the plan" (a suggestion borrowed from the Ford Motor Company). Simplicity is encouraged, and Custer reflects that his simpler arrangements get more performances and sell more copies than his complex arrangements.

The purpose of this book is to show that it is relatively easy to make your own arrangements. Examples and assignments begin with hymnody and continue with a wide variety of classical and American popular folk music. The opening introductory chapter includes an excellent glossary of musical terms. There is no table of the

musical range of different instruments, which would have been helpful.

Chapter two covers hymnody (mapping a hymn, reducing an accompaniment, writing descants, and turning a hymn into an anthem). Chapter three is about transcriptions and includes a helpful table for understanding transposition of orchestral instruments. Chapter four deals with composing accompaniments and obbligato lines.

Later chapters are more involved: adding a part to an existing melody; "fleshing out" an accompaniment; writing introductions, transitions, modulations, and codas. Chapter eight gives an overview of orchestration: understanding how the different instruments work together in a full score. While it's beyond the resources of most church music programs, the authors do concisely give the big overview of how to approach arranging for a full orchestra.

For those who are interested in making their own arrangements but don't know how to start or where to begin, this is an excellent book.

Paul Skevington

About Reviewers

Ms. Mary Beaudoin has worked in Catholic parishes and campus ministry for thirty-five years, most of that time as director of music and Liturgy. She is currently director of religious education for St. Raphael Catholic Church in Rockville, Maryland. Mary serves on the NPM National Committee for Chapters.

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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 all may see the good work taking place when pastoral musicians gather locally and benefit from their experiences.

Philadelphia, Pennsylvania

Pat Gallo-Terrenzio, Chapter Director

We began our year with Charles Thatcher as the presenter at our annual Winter Workshop: “Ever Ancient, Ever New: Introducing Chant Into Our Parish Repertoire.” The gathering of 135 people also observed him conducting a choir rehearsal with participants chosen from the registrants. The event was well received and reinforced the need for catechesis on chant.

Our Lenten retreat and our summer retreat were both well attended; we always enjoy gathering together for some reflection, renewal, and refreshment. Grade school and high school graduates who have made significant contributions to their parish music ministries received awards from our chapter in recognition of their exemplary service to their respective parishes at our annual Student Awards/Evening Prayer Night on May 10. We re-

cently concluded our Sensational Summer Sessions; this was the first time we have offered continuous educational formation in the summer. Attendees could take three-week sessions in Beginning Theory or The Liturgical Calendar at six different locations throughout the Archdiocese of Philadelphia. They were well received, with requests to continue them next summer. There were 130 people who took advantage of this opportunity to increase their knowledge and help their ministry.

Dallas, Texas

Brent McWilliams, Chapter Director

In September, sixty singers gathered at the Church of the Incarnation on the University of Dallas campus for “How Can We Keep On Singing?”—a workshop on the care of the aging voice. Presenters included Jim Norris, from St. Joseph Church, Richardson, who spent some time vocalizing with us; Eve Hehn, a local voice teacher and performer; and Amy Hamilton from the University of Texas Southwestern Medical School’s Voice Clinic, who dealt with physical issues pertaining to the aging voice.

On November 15, we gathered at St.

Monica Church in Dallas for a hymn festival entitled “Sing of Mercy, Pray for Peace.” This was a joint venture between NPM Dallas and The Hymn Society of the United States and Canada led by Brian Hehn of The Hymn Society and Brent McWilliams of Prince of Peace, Plano. This was a part of NPM’s St. Cecilia Sing series.

Worcester, Massachusetts

Peter Brockman, Chapter Director

Thirty Worcester-diocese parish musicians and a half-dozen clergy gathered at O’Connor’s Restaurant for fellowship, a meal, and a talk from Normand Gouin, campus minister at College of the Holy Cross, on the Feast of the Holy Cross, 2016.

The cocktail hour included an ice-breaker game led by Patricia O’Connor, which required participants to choose one thing about each of the persons in attendance from a list of interesting facts—things like “is left handed,” “born in another country,” and similar items that could describe any number of participants. It forced us to introduce ourselves and discuss something of ourselves that would lead to a number of the facts being written in next to our names. What a hoot!

Brandon Vennink, chapter president, called the dinner to order, introduced our chapter executive, asked musicians with clergy to present their clergyman guest, and then called us to pray grace, which was sung a cappella to the melody of “Edelweiss.”

At the end of the dinner, our guest speaker, Normand Gouin, led an examination of the role of music during the holiest week of the year: the Triduum. He recounted his earliest experiences with the Easter Vigil at the age of ten in St André Parish, originally a French-Canadian parish, in



Participants at St. John Paul II Parish in Southbridge, Massachusetts, with Dr. Dan Girardot

southern Maine. In this community, the parish was the center of family life. Dad was a cantor and sang in the choir, mom was a lector. In that first year at the Triduum, Normand sat in the choir loft with fifty participants—children, adults, percussionists, and a beautiful Casavant Frères organ that physically embraced the choir, with the console in the center. He recalled the chanting of the *Gloria* on Thursday, the lights and the bells of the *Gloria* on Saturday, the lengthy veneration of the cross, the Eucharistic procession with the reserved sacrament while people sang *Pange lingua*. Clearly, he suggested, the music we sing only once a year at Triduum reminds us of who we are.

Participants gave their own testimony to the most memorable moments of the Triduum for them. Washing feet, singing “Crucify Him” from Christopher Walker’s *Passion According to Saint John*, the honor of chanting the *Exsultet*, the joyful exhaustion of the triumphant final song of the Easter Vigil—these were just a few of the highlights discussed. Normand reminded us that it’s all right and, in fact, desirable to keep the repertoire the same year after year, if it works.

Thirty-five cantors and parish musicians gathered later in the fall at Notre Dame Church, Saint John Paul II Parish, in Southbridge, Massachusetts. The half-day workshop was led by Dr. Daniel Girardot, D.Min., chapter director of NPM Austin, Texas, and director of Liturgy and music St. Theresa Church in Austin. Dan is a liturgist, cantor, educator, and national cantor trainer. NPM Worcester and NPM Boston collaborated so that Dan could spend Friday evening with the Boston Chapter and then Saturday with Worcester and still make it back in time for Sunday morning Mass in Austin!

Dan explained the role of the cantor and psalmist in the Catholic tradition, going back to the Second Vatican Council’s Constitution on the Sacred Liturgy

Sacrosanctum Concilium. He helped cantors understand their role as *animator*—musical qualities, spiritual qualities—and discussed the need for cantor preparation to deepen the understanding of the prayer that is the psalm. The unity of voice, body, and spirit, he said, leads the cantor to deliver the most powerfully transmitted prayer. Stretching, effective use of breathing, facial expressions, eye contact, and hand gestures were reviewed and coached to a higher level in group exercises and in the “master class” portion of the workshop. The master class was recorded and, as in other workshops sponsored by the NPM Worcester, we plan to make available the video available on YouTube. The event concluded with a delicious pot luck lunch shared in the La Salle Hall across the parking lot.

Lansing, Michigan

Dr. Robert Wolf, Chapter Director

On June 16, the Lansing Chapter assisted in the liturgical music for the presbyteral ordination of five priests—Paul Donnelly, Pater Lawrence, Brian Lenz, Michael Murray, and Ryan Riley—and the diaconal ordination of Joseph Campbell and Anthony Smela for service in the Diocese of Lansing. The music director was Dr. Robert Wolf, with Joseph Balistreri as organist, and Peng Hampton as pianist. Choristers and cantors were selected from ten diocesan parishes; there were also a string quartet, flute, oboe, clarinet, brass quintet, and timpani.

On October 7, the Lansing Chapter sponsored Tony Alonso, composer, vocalist, and pianist, in concert with a choral ensemble of about 100 pastoral musicians from these parish music ministries and their music directors: St. Francis of Assisi Church, Ann Arbor, director Jonathan Hasey; Saint Patrick Church, Brighton, director Dr. Robert Wolf; Saint John the Evangelist Church, Davison, director Julie Richards; Saint Mary, Star of the Sea



Tony Alonso and Dr. Robert Wolf

Church, Jackson, director Mary Malewitz; Saint Mary on the Lake, Manitou Beach, director Douglas Spangler; Saint Paul Church, Owosso, director Russell Beau-doin; and Saint Andrew Church, Saline, director Kendra Serrico. Professional instrumentalists included a string quartet, flute, oboe, clarinet, guitar, and piano. Host, organizer, and conductor of the event was Dr. Robert Wolf. Tony Alonso featured a wide variety of his liturgical music pieces. He led the concert-goers in song, with printed programs supplied by GIA Publications. A gala reception followed, which allowed the participants and audience an opportunity to meet and greet Tony Alonso.

Chicago, Illinois

Jessica Koch, Chapter Director

Our most recent event was a membership banquet on September 19 at Notre Dame de Chicago Parish with Archbishop (cardinal designate) Blase Cupich. The Archbishop gave an address on liturgical music and parish vitality.

Baltimore, Maryland

Thomas Bozek, Chapter Director

NPM Baltimore opened the 2016–2017 season with an “NPM Preview Night” held at St. Mark Church in Catonsville, Maryland, with Patrick Coyle as host. The event was in the style of a parish ministry fair, in which displays were set up previewing the programming and events for the chapter for the upcoming year. Also featured was

information on the NPM 2018 Annual Convention, which will be held in Baltimore. NPM Baltimore also premiered their new logo banner.

On September 9-10, the Chapter partnered with St. Joseph Parish, Cockeysville, Maryland, to sponsor an evening concert and a Mass and workshop with David Haas and Lori True. Dr. Lynn Trapp, director of music and Liturgy, and Msgr. Richard Hilgartner, pastor and NPM president, were the hosts.

The Chapter held Cantor Prep sessions on September 24 for basic cantor certification at St. Francis Xavier, Hunt Valley, hosted by Theresa Gouin. The intermediate cantor prep session was held at St. Francis of Assisi Parish in Fulton, Maryland, where Berta Sabrio (who was the clinician for both events) was the host. Cantors had the opportunity to learn more about the process and network with other cantors. The chapter will hold cantor certifications on site in May.

The Chapter partnered with the Archdiocese of Baltimore to present a series of choral workshops led by clinician Dr. Daniel McDavitt, assistant professor of music and director of choral activities at Goucher College. The Archdiocese of Baltimore Office of Worship in the Department of Evangelization co-sponsored the workshops, which were open to all singers in the Archdiocese. More than 150

singers from twenty-five different parishes participated at three different locations throughout the Archdiocese. Participants had the opportunity to attend a “Chat and Chew” event prior to the workshops for an opportunity to socialize, meet fellow musicians, and—for those who were traveling a distance—to have a place to enjoy their dinner. The St. Ignatius event featured a lovely dinner for all, prepared by the music staff and parishioners.

On October 19 and 20, the Chapter hosted planning meetings at St. Francis of Assisi Parish in Fulton, Maryland, for the 2018 Annual Convention to be held in Baltimore. Berta Sabrio, co-chair of the Convention Core Committee, was the host along with Dr. Lynn Trapp, the other co-chair.

Wichita, Kansas

Sr. Nylas Moser, Chapter Director

Bishop Carl Kemme and parish musicians gathered in the cathedral atrium on Tuesday, September 20, following Solemn Evening Prayer and Blessing of Liturgical Musicians. The event also celebrated in thanksgiving the permanent status of the Wichita Chapter of the National Association of Pastoral Musicians.

Hartford, Connecticut

Rick Swenton, Chapter Director

We hosted a St. Cecilia Sing with conductor Dr. Edward Bolkovac on Saturday, November 12, at the Cathedral of St. Joseph. A chorus of musicians from the Archdiocese of Hartford sang in congregation and with the special St. Cecilia Choir to celebrate the Year of Mercy and our patron, Saint Cecilia.

The Chapter also invited people to make a pilgrimage to the Holy Door of the cathedral before the closing of the door concluding the Year of Mercy. A pilgrim to a Holy Door makes a journey to receive

the mercy of God. Making a pilgrimage to the Holy Door, combined with the sacrament of reconciliation, is an opportunity to receive profound healing, especially the gift to be freed from the punishing wounds left by sin—the Jubilee Indulgence.

St. Paul and Minneapolis, Minnesota

Kathy Borgen, Chapter Director

The St. Paul and Minneapolis (Twin Cities) NPM Chapter sponsored two events this fall.

On October 18, the Twin Cities Chapter, along with the Office of Worship of the Archdiocese of St. Paul and Minneapolis, brought in Msgr. Rick Hilgartner to discuss the new *Order of Celebrating Matrimony* with ministers of the Archdiocese. Once we had gathered on a beautiful, warm fall day at St. Peter Parish in Mendota, on a bluff overlooking the Minnesota and Mississippi Rivers, Fr. Rick gave an excellent, detailed presentation of the new order at two individual sessions. It was an honor and a privilege for the Chapter to host our NPM president for the day. The two sessions were attended by 120 area musicians, liturgists, clergy, marriage coordinators, and others interested in the new rite.

On October 24, at St. John Neumann Catholic Church in Eagan, the Twin Cities Chapter sponsored its annual St. Cecilia Choral Festival. The program comprised choral selections sung by the six participating area church choirs, mass choral numbers, and readings. The theme of the choral festival was “The Year of Mercy.”

Austin, Texas

Dan Girardot, Chapter Director

The NPM Austin Chapter began the fall with a Choral Festival for the Jubilee Year of Mercy on Saturday, September 24, at St. Vincent de Paul Parish. Outstanding choral clinician Lee Gwozdz inspired participants



“Preview Night” for the Baltimore Chapter



Twin Cities Chapter St. Cecilia Choral Festival

from churches throughout Central Texas, using his innovative techniques, dynamic exercises, and choral tool box to teach proper vocal production and musical interpretation techniques. The festival culminated with the choir serving at a special Mass for parish and diocesan participants at the end of the successful day. The pastor, Father Ed Koharchik, special guests and visitors, and the parishioners shared their deep gratitude for the powerful impact of the music on that Liturgy. We look forward to our next major chapter event on February 18, 2017, when we'll host a cantor formation day for the parishes of the diocese. Cantor workshop attendees may complete the onsite adjudications for both basic and intermediate NPM cantor certifications.



Austin Chapter members

Metuchen, New Jersey

Bill Berg, Metuchen Board Member

On Friday, October 14, the Metuchen Chapter held a choral reading session at Our Lady of Lourdes Church in Whitehouse Station, New Jersey. The event clinician was the world-renowned composer, singer, organist, and keyboardist Philip Stopford. Stopford is from Oxford, England, and is one of the youngest composers in the world of church music today. Mr.

Stopford led the workshop that featured music from MorningStar. The music presented included selections for Advent, Christmas, Lent, Holy Week, Easter, and the Blessed Mother. Stopford gave great insight into why he writes the notes he writes. His award-winning "Do Not Be Afraid"

(in honor of St. John Paul II) was also sung by the Metuchen Diocese singers. Those attending were choir members, music directors, music teachers, and church music lovers from all over the diocese, and even musicians from the Diocese of Trenton and the Archdiocese of Newark. We had an excellent turnout with more than fifty people in attendance. Thomas DeLessio, diocesan director of music, accompanied the singing on the beautiful pipe organ and grand piano at Our Lady of Lourdes. Dan Mahoney, Chapter director, greeted all and welcomed Philip on behalf of the Diocese of Metuchen. The Chapter Board contributed everything from providing refreshments to coordinating music packets, setting up and taking down, and publicity.

Rapid City, South Dakota

Jackie Schnittgrund and Carman Timmerman, Chapter Directors

On a warm fall day, NPM members met at the Terra Sancta Retreat Center in Rapid City for a retreat and an awards luncheon. About forty people participated as well as two gifted guides: Sandi Ohlen, MS, LPC, and Sister Lorane Coffin, OSB. In the morning segment of the retreat, Sandi spoke about "Rhythm, Rest, and Wonder," the heart of living daily in joy, peace, and intimate relationship with our loving Lord. We learned about experiencing the Martha and Mary parts of ourselves as we prayed in practical ways to sustain our daily rhythm and to draw us into rest and wonder. In the

afternoon segment, Sr. Lorane talked about "Breaking Bread," in which she discussed how the songs we sing at Communion can tie our personal experiences to scriptural images and may help us ponder the rich theology of the Eucharist. We did some "reverse *lectio*" to make those images come alive.

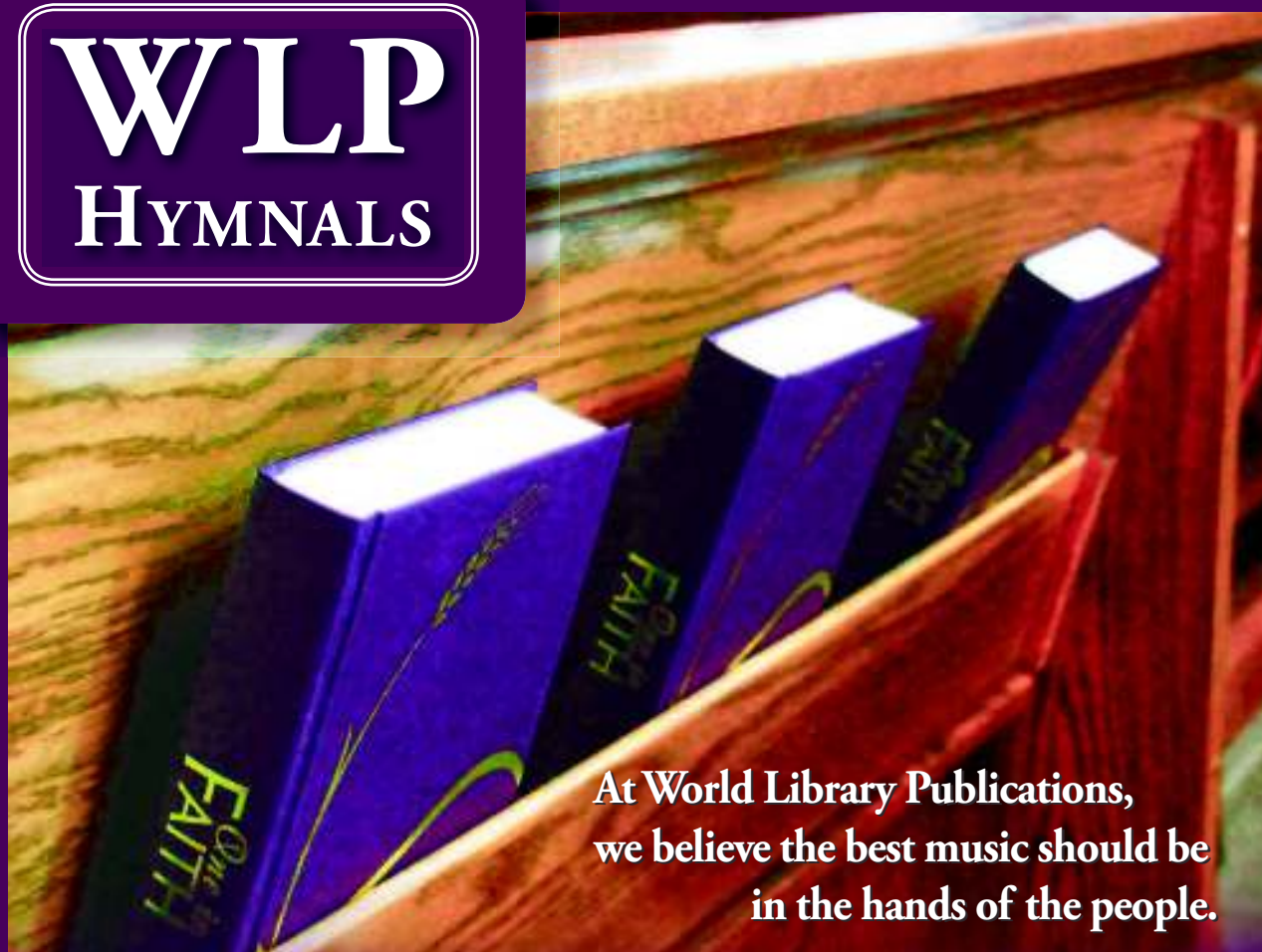
During our luncheon, attendees learned who had received various NPM awards. Recognized for years of liturgical music service were Jessica Hicks (twenty-five years), Christine Leichtnam (forty years), Terry Schroeder (fifty years), and Valerie Hawkins (fifty years). Carman Timmerman received the Peggy Langenfeld Award that recognizes one lay person and one clergy member for exceptional contributions to Liturgy and music. Terry Schroeder and Christy Leichtnam received the St. Cecilia Award for laity, while Fr. Matt Fallgren received the St. Cecilia Award for clergy. The St. Cecilia Award recognizes a person or organization who has promoted NPM and Chapter activities in an extraordinary way.

The next NPM event is Saturday, February 4, 2017, at Our Lady of the Black Hills in Piedmont. At that meeting, we will learn about the new marriage rite from Father Mike Mulloy, experience wedding psalms sung by a variety of cantors, and have the opportunity to share keyboard and organist resource materials.

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 National Pastoral Musicians, go to our website (www.npmrc.org) or Facebook page (www.facebook.com/NPMRapidCityChapter).



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