

PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

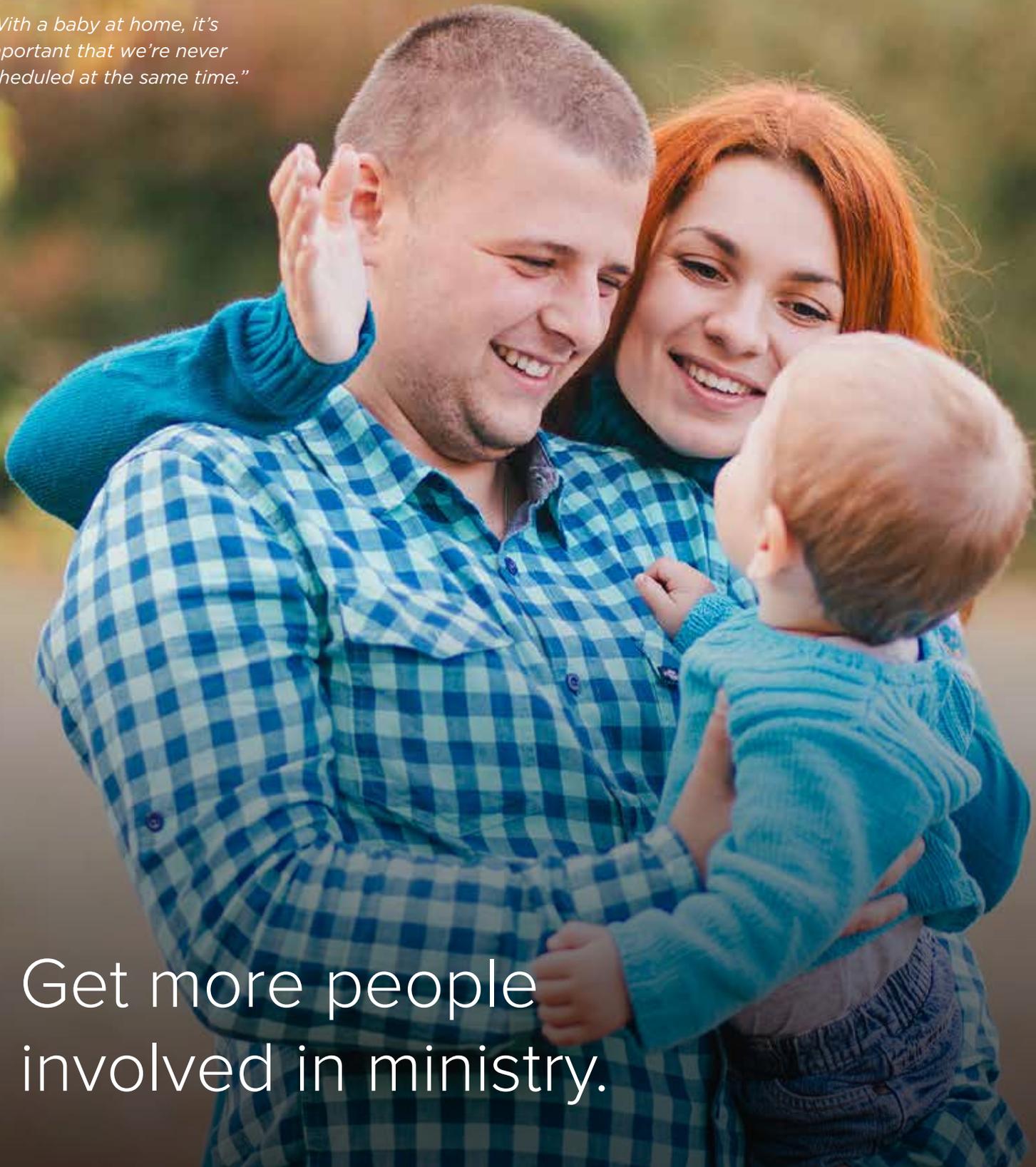
NOVEMBER 2017



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From the President

Our world is filled with transformations—crying babies become chatterbox toddlers, green-leaved trees become dazzling arrays of color, caterpillars become exquisite butterflies, fixer-uppers become beautiful homes . . . Transformation is just part of life. At times, we're completely powerless

over the transformation, but at other times we can influence it. Transformation can be blatantly obvious or deceptively unremarkable. Whether we recognize, embrace, or ignore it, transformation will accompany us throughout our lives.

While at the Cincinnati Convention this summer, I spoke about the transformation that is underway at NPM. A new five-year strategic plan, a new website with a new premium content area, a new *Mark C. Kulyk Fund for Music Ministry*, a new president, new focus—all these will assist members and help the Association better serve its forty-one-year-old mission: to foster the art of musical liturgy.

I also spoke about this amazing ministry of music into which we all pour our passion and energy, a ministry that is truly about changing the hearts of gathered believers. Sure, we assist singing assemblies in finding their voice through sharing our God-given musical gifts, but in the end our ministry reaches the depths of people's souls and transforms the hearts of the broken, lost, and forsaken. Music has power that words alone lack to melt hurts and raise spirits in ways unique yet profound in all of us.

The Cincinnati Convention, my first as president of this long-standing and meaningful Association, was personally transformative. I experienced gathered members in a much different way than in the past, aware of the great responsibility I have in leadership, trying to welcome every member to our gathering. I experienced pure joy and delight, passion and excitement, fulfillment and challenge from those who sang, prayed, listened, and laughed together. The energy in the room during and after the Members' Meeting was palpable. I left the convention ready to embrace this call of leadership more deeply.

Elements of the Cincinnati Convention are captured in this edition of *Pastoral Music*. If you attended, take a few moments to relive the plenum addresses and recall the experience through the many pictures. Most of all, remember the praying and singing that took place as we embraced the God who loves us deeply. If you did not or were not able to join us, experience the event for the first time. May our minds and hearts hold these memories until we're together again in Baltimore . . .

Steve Petrunak, NPM President and CEO



Editor's Note

I've never been good at remembering names, though I've tried various memory techniques, all to no avail. But I'm usually pretty good with faces, remembering at least that I've seen that face before, even if I can't remember when or under what circumstance.

That may explain why I enjoy watching the faces of people in church, or at the mall, or at NPM conventions. Their varied expressions, as we all respond or react to the same event, remind me that there is very little in life that is cut and dried, very little that evokes the same response from everyone. We all know how people in our communities respond in various ways to music or homilies or a changed approach to liturgical practice. And sometimes they explain in no uncertain terms (directly and vocally or by email or in letters that come the old-fashioned way) the responses that we read on their faces.

So at the convention each year, I watch faces and listen for explanations, and I marvel at the diversity that I see and hear. I feel a deep sense of gratitude when I see the smiling faces of friends and associates whom I have known for many years. I take great joy in watching the surprise and delight of new participants, as they find themselves in the midst of 1,000 pastoral musicians who break into spontaneous four-part harmony during the opening event. I worry about the frowns and muttering of long-time NPM members who clearly think that this or that plenum or choir or act of worship doesn't meet the high standards they have come to expect when our Association gathers. I grieve with the people who have lost a loved one with whom they shared these gatherings. And I get concerned with those who show concern that we are not attentive enough to the social problems of our time.

And then, as editor, I look over the results of our convention evaluation each year, and I see those facial expressions and vocal observations put into print. One of the delights of preparing this issue each year is reflecting on the "more" and "less" suggestions that people make for future conventions—more or less time between events, more or less contemporary music, more or less singing in Spanish (or any language other than English), more or fewer workshops, and so on. The comments always reveal the diversity of our membership and the fact (thank God!) that we bring our unique interests, skills, dreams, and hopes to this work that we share.

So thanks for being who you are and for sharing yourself with the Church and with NPM. I look for the light of your face!

Gordon E. Truitt, Senior Editor



NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS

November 2017

Volume 42:1



Pastoral Music

(ISSN 0363-6569) is published five times per year in January, March, May, September, and November by the National Association of Pastoral Musicians (NPM),

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Printing: Mercury

Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685)

Pastoral Music is a magazine published five times annually, in January, March, May, September, and November, at an annual subscription price of \$65.00. *Pastoral Music* offices are located at 962 Wayne Avenue, Suite 210, Silver Spring, Maryland 20910-4461.

Pastoral Music is a membership magazine of the National Association of Pastoral Musicians. Mr. Stephen Petrunak, Publisher; Dr. Gordon E. Truitt, Editor. There are no known bondholders, mortgagees, or other security holders. The purpose, function, and nonprofit status of this organization have not changed during the preceding twelve months.

The average number of copies per issue over the last twelve-month period, 5,434; actual number, September 2017 issue, 5,432; total paid distribution last twelve months, average, 5,182, September issue, 5,141; average free or nominal rate distribution last twelve months, 40; September issue, 37; total distribution last twelve months, average, 5,222; September issue, 5,178. Percent paid circulation, average, 99.2%; September issue, 99.3%. The issue date for this circulation information is September 2017.

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Periodicals postage paid at Silver Spring, Maryland, and additional mailing offices. Send address change to *Pastoral Music*, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

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CONTENTS



FORMED AS ONE: UNION OF VOICES, UNITY OF HEARTS

- 15 **Present to Our Present God**
By Richard B. Hilgartner
- 19 **Challenges to Unity: The Medicine of Liturgical Discipleship**
By Tim O'Malley
- 29 **Uniting the Body of Christ**
By Kelly Adamson
- 39 **Union of Voices, Unity of Hearts**
By Antonio Eduardo Alonso
- 49 **Sing as Wayfarers Do: Move, but Keep on Singing!**
By Rita Thiron, M. Roger Holland, II, and Rachelle Kramer
- 75 **Formed as One**
By the Participants
- 5 2017 Report to Members
- 7 Association News
- 28 NPM Honors 2017
- 37 A Musical Safari
- 38 Wednesday Evening: A Schaffer Tribute, Plus . . .
- 63 Chapter Happenings: Annual Report
- 67 Reviews
- 73 Convention Reflections from Guam



Cover: The NPM Bell, cast by the Verdin Company, Cincinnati, Ohio. Photos in this issue courtesy of Whitney Perez, Cincinnati NPM Chapter, Jay Wagner, Brendan Truitt, Joel Kumro, Michael Johnson, Jeanine Capan, The Liturgical Press, St. Rose of Lima Parish, Gaithersburg, Maryland, and NPM file photos.



Mission Statement

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

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

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Our Association as of August 31, 2017

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

The NPM Board of Directors, through the work of the NPM Council, established a new Five-Year Strategic Plan that set forth the current and future work and development of the Association. This new Strategic Plan identifies four areas for this work: Leadership, Planning, Membership, and Finance.

2017 marked significant changes in the leadership of NPM. Msgr. Rick Hilgartner stepped down as president/CEO of the Association, and Mr. Steve Petrunak became the fourth NPM president/CEO. With a full-time president leading the Association, numerous new initiatives are underway, all designed to serve NPM’s membership and the mission of NPM better. The NPM leadership structure is spelled out in the Constitution and Bylaws. The leadership of the Association begins with the NPM Board of Directors. NPM’s structure also includes the NPM Council, made up of eight at-large representatives, six National Committee chairs, eighteen Interest Section chairs, and four ex-officio representatives. The structure also includes seventy NPM Chapters across the country. These are the presence of NPM in our deaneries, dioceses, and parishes. NPM also has an enormously committed staff of four full-time and three part-time employees and a number of active volunteers who run the day-to-day operations of the National Office.

Since last year, new planning efforts have been initiated at NPM. Preparation for the 2018 Baltimore Convention, scheduled for July 9–13, 2018, has included a new planning process, including new “mega-breakouts” that offer far fewer but more broad-topic options during breakout sessions. The 2019 Raleigh Convention, scheduled for July 16–19, 2019, will be a four-day convention, one day less than past years. The National Office has completely restructured the operational process for annual conventions, and new plans for a stand-alone youth music ministry conference for 2018 are underway.

Membership in NPM represents commitment to and participation in the mission of the Association—fostering the art of musical liturgy and serving the Catholic Church in the United States. As of August 31, 2017, NPM was able to stem the tide of declining membership and increased new members by one percent over 2016. This is a very positive development for NPM. As the Association continues creating greater benefits for members, we project modest increases in new members over the next few years. Through the development of the premium content on the new NPM website, the Association is taking steps to grow membership in regions where current NPM membership is weak.

Membership

	2017
Total Membership	5,353
DMMD Membership	596
Interest Sections	
African American Musicians	88
Campus Ministers	174
Cantors	1,799
Choir Directors	1,786
Clergy	640
Diocesan Directors of Music	172
Ensemble Musicians	1,059
Hispanic Musicians	197
Music Education	418
Musicians in the Military	31
Organists	1,495
Pianists	888
Youth	902
Asian Pacific Musicians	53
Musicians Serving	
Religious Communities	118
Pastoral Liturgy	547
Chant	395
Composers	236
Chapters	
70 (58 permanent, 12 temporary)	

Publications

Members and Subscribers

Pastoral Music	5,495 ¹
Liturgical Singer	1,094 ²

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

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

Education

Conventions

2017 Annual Convention:

Cincinnati, Ohio 1,450 Paid Attendance
(1,779 total)

Institutes

Paid Attendance

2017 5 Institutes 327

Ongoing Educational Resources:

NPM Website

Bulletin Inserts

Certification Resources

Chants of *The Roman Missal*

Chants of the *Order of*

Celebrating Matrimony

Hovda Lectures

Pastoral Music Back Issues (Volumes 1–36)

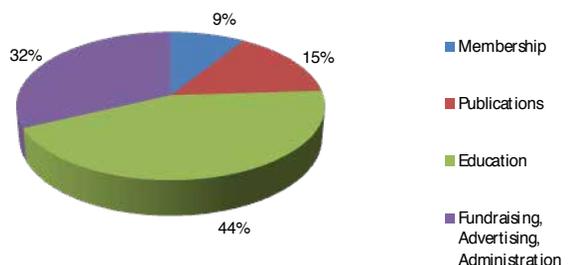
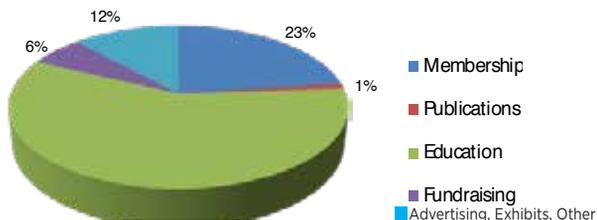
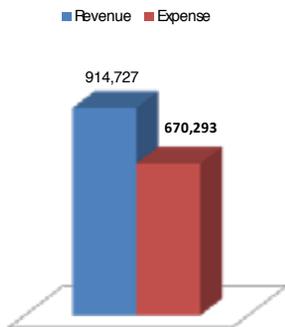
Resource Articles

Additional online resources are available only to members.

Finances

The charts shown here report income and expenses from January 1, 2017, through June 30, 2017.

Revenue and Expenses 2017



Steve [Signature]

Finances continued to be a struggle for NPM in 2016–2017. The Association experienced a slight \$15,556 profit for 2015, but then endured a \$30,032 loss in 2016. With the change in leadership, the Association had a successful financial audit that produced positive results. Operating cost reductions of \$30,000 have helped NPM improve financially. In addition, fund-raising efforts have helped stabilize finances. The 2016 Annual Fund appeal raised \$84,475, an eighty percent increase over the 2015 fund-raising appeal. This year, NPM created a new fundraising effort at the Cincinnati Convention called “Fostering the Art” and kicked off a brand-new fund called the “Mark Kulyk Fund for Music Ministry.” These efforts, combined with a new Annual Fund initiative, will assist in creating a financially healthy Association.

Pastoral Music continues to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. *The Liturgical Singer* is a practical and lively newsletter for psalmists, cantors, choir directors, and choir members. In addition to these two printed periodicals, NPM provides for its members a variety of electronic publications, including *Pastoral Music Notebook*, a twice-monthly newsletter for NPM members; *Sunday Word for Pastoral Musicians*, a weekly reflection on the Sunday Scriptures; and *Praxis*, a quarterly newsletter for DMMD members.

The 2017 NPM Convention in Cincinnati, Ohio, (July 10–14) drew a total of 1,450 paid registrations among the nearly 1,800 gathered participants. This was a nearly nineteen percent increase in paid registrations over the 2016 Houston Convention and 200 participants higher than budgeted. Those who attended the Cincinnati Convention gave it an overall rating of 4.54, a very high mark for such gatherings. NPM members continue to value the educational character of the convention and the opportunity to connect with others—these are what draw members most to attend NPM conventions.

This current issue of *Pastoral Music* features images and materials from the Cincinnati Convention that will surely bring back positive memories or increase interest in next year’s gathering. As we near the start of 2018, our focus turns to the NPM Convention to be held in Baltimore, Maryland, July 9–13, 2018, with the theme “Building on Our Heritage: Praise, Grow, Serve.”

NPM institutes drew 327 participants in 2017 to five different programs. The independent week-long Guitar and Ensemble Institute drew more than 100 registrants, and for the first time in conjunction with an archdiocese, NPM held a Youth Music Ministry Institute at the Convention. In addition to these institutes, the Association sponsored a winter colloquium with the theme “Music as Mystagogy.”

We Liked It!

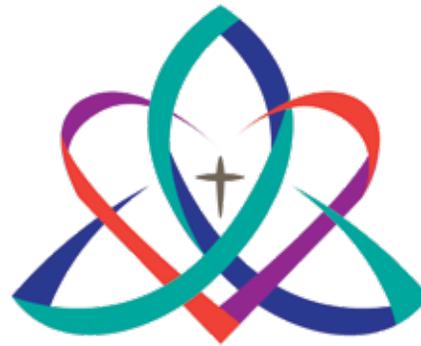
We came into Cincinnati 1,800 participants strong, and we really appreciated all that happened during our week together. We gave the 2017 Convention an overall rating of 4.54 out of 5—an extremely high rating. One of the most highly rated moments during the Convention was the Members’ Meeting (4.62). Some of the adjectives used to describe this year’s meeting were “invigorating,” “motivating,” “enthusiastic,” “honest,” and “inspiring.” Video recordings of some major moments of our gathering in Cincinnati are available to members as “premium content” on the NPM website: www.npm.org. To find some things that we liked best about the meeting, and to see what participants think we need more or less of at future meetings, turn to page seventy-five.

About Us in Convention

Based on the survey responses for Cincinnati, it seems that those who attend our conventions are primarily salaried, long-time members of the Association, NPM Chapter members, working primarily in middle- and upper-middle-income suburban parishes that serve, for the most part, one ethnic group.

Nearly half of the attendees (44.81%) identify themselves as parish director of music or of liturgy and music. Two-thirds of the attendees (67.21%) are salaried, either full-time (43.18%) or part-time (24.03%).

More than half (52.14%) have been NPM members more than ten years. More than half of that number have been members for more than twenty years. Nearly 60% (59.14) are part of an NPM Chapter and can name the Chapter. More than 14% don’t know whether they are members of a Chapter.



Formed as One

UNION OF VOICES

UNITY OF HEARTS



NATIONAL ASSOCIATION
OF PASTORAL MUSICIANS
40TH ANNUAL CONVENTION
CINCINNATI, OHIO
JULY 10 ~ 14, 2017





More than half of the attendees (55.95%) minister in a suburban parish. Others serve urban (22.34%), rural (15.66%), or other communities, such as college or university campuses or religious order communities. More than three-quarters (77.46%) serve parishes with middle (46.35%) or upper middle (31.11%) income levels. More than three-quarters (78.08%) are in non-Hispanic white communities. If there are other ethnic communities within the parish, they are most likely Hispanic/Latino (33.61%). Nearly one-quarter of the 479 respondents to this question (24.22%) didn't know whether there were non-white ethnic groups in the parish.

Given several of these characteristics, it is not surprising that many of the participants are older than forty. In fact, nearly three-quarters of attendees are forty-six years old or older. 34.36% are ages forty-six to sixty, and 39.26% are age sixty-one or older. In other words, our conventions serve primarily people in leadership positions, who have worked in pastoral music ministry long enough to be hired for professional positions in larger parishes.

Recognizing this, NPM leadership has been looking at ways to serve younger pastoral musicians as well as musicians from various ethnic communities, either in the convention setting or in some other way that may be more appropriate to their age, income, and work schedule.

NPM SCHOLARSHIPS

2017 Scholarship Recipients

Here are some facts about the recipients of our 2017 academic scholarships. One

sang in the papal Mass choir in Washington, DC, in 2008 and 2015. One is a published composer. Three are students at the Eastman School of Music in Rochester, New York. One is beginning studies in theology and music at Christendom College in Virginia. One is a director of music ministry for a community of vowed religious women. One volunteers with Habitat for Humanity. One received the Outstanding Youth Award from the Archdiocese of New Orleans. Two are attending the College of St. Benedict in Minnesota. Three are campus music ministers. One is a summa cum laude graduate of Westminster Choir College. One is working on a doctorate in music. One was a finalist last year in the AGO Young Artists Competition in Organ Performance. One is an Eagle Scout. And one is a tennis coach for children and teens.

Nicholas Capozzoli, recipient of this year's \$2,000 NPM Presidential Scholarship, is a native of Pittsburgh, Pennsylvania,



who has established himself as a solo organist and church musician with great distinction and versatility. He has won top prizes at national competitions and was also a finalist in the

2016 AGO National Young Artists Competition in Organ Performance. Nicholas has presented recitals at national festivals and conferences, including a duo recital at the 2017 AGO/RCCO Montreal Organ Festival as well "Rising Star" appearances at the 2014 AGO National Convention in Boston, Massachusetts, and the 2013 NPM Annual Convention in Washington, DC. He has been privileged to perform in several

esteemed venues including Saint Joseph's Oratory (Montreal, Québec), Washington National Cathedral (Washington, DC), St. Paul Cathedral (Pittsburgh, PA), All Saints Episcopal Church (Atlanta, Georgia), and Old South Church (Boston). He holds a master of music degree in historical performance and a bachelor of music in organ performance from the Oberlin Conservatory of Music. Currently based in Montreal, Nicholas is a doctor of music candidate at McGill University and an assistant organist at Christ Church (Anglican) Cathedral. He began his career at St. Louise de Marillac Church in Pittsburgh, where he played piano at Saturday morning Masses. Soon discovering the pipe organ, he started lessons at the age of twelve and quickly developed a passion for liturgical music and solo repertoire. He has been privileged to serve congregations of various denominational backgrounds, broadening his knowledge of worship styles, hymnody, and choral traditions. Nicholas is honored to have received the NPM Presidential Scholarship, which generously funds his studies in Montreal and allows him to continue to pursue his passions.

Chris Gokelman is the recipient of the 2017 Nancy Bannister Scholarship (\$3,000) and was a past recipient of the



2016 NPM Member Scholarship and the 2015 GIA Scholarship, among many other awards. He has been part of the Youth Orchestras of San Antonio (YOSA) for six years, serving as principal violist for the YOSA Philharmonic, YOSA Symphony, and YOSA Sinfonietta Orchestras. During

his time with the YOSA Philharmonic, Chris performed alongside notable soloists, played with YOSA during its recent England and Wales Tour, and was the winner of the 2014-2015 Concerto Competition, giving him the opportunity to play as a soloist with the San Antonio Symphony. Chris has served as the principal violist for the Texas Music Educators' Association Region 12 Orchestra for the past two years and was the principal violist for the Texas All-State String Orchestra in 2014. An active liturgical musician, he performed for the Taizé Pilgrimage in Austin, Texas, has been a frequent convention musician for several major publisher showcases during the annual conventions of the National Association of Pastoral Musicians since 2012, and has been a regular violist for church services and civic events since 2010. Chris has also been a featured performer of the annual American Guild of Organists "Organ Plus" Concert Series since 2013. As a member of his school's jazz band, Chris was recognized as an exemplary soloist during the ensemble's perfect score performance in the 2013 Texas Christian Interscholastic League All-State Competition. In 2014, he was awarded a gold medal in Division 1 of the Central Catholic Button Band Solo Competition. In 2016, Chris spent a week as a counselor and performer at the Credo Music Festival, a music program based on training exceptional young musicians while cultivating spirituality and faith and reaching out to the Ohio community through service. Since 2016, he has also been an active orchestral member of Mozart Festival Texas in San Antonio, where he is currently serving as assistant principal. Chris currently studies with Peter Slowik at Oberlin College and Conservatory, where he is a third-year student double majoring in viola performance and psychology.

Daniel Gonzalez, who received this year's NPM La Beca Juan XXIII \$3,000 Scholarship, took piano lessons for seven years before he was introduced to the



organ in seventh grade by the organist at Saint Michael the Archangel Church in Overlea, Maryland. He started playing for services the following year, and eventually became the assistant organist of the parish during high school. A graduate of Calvert Hall College High School, Daniel went on to pursue a double degree in music and biology at Stanford University in Stanford, California. There he developed an interest in early sacred music while singing chant for both Mass and the Liturgy of the Hours with the Saint Ann Choir of Palo Alto, under the direction of chant scholar Prof. William P. Mahrt. Dan was also the choral apprentice at the Saint Ann Chapel Choir, where he directed and sang with a professional chamber ensemble that provided music for the Anglo-Catholic sung Mass. These experiences led him to pursue music studies full-time, which culminated in a senior conducting recital in the form of Evensong for the Solemnity of the Annunciation in addition to a solo organ recital. In 2016, Dan was awarded a bachelor of arts with honors in music, with concentrations in organ performance and choral conducting. Over the past year, Dan studied at the Organ Department at the University of Rochester Eastman School of Music, and he now plans to use his scholarship to continue his studies in the organ performance program at the San Francisco Conservatory of Music with Professor Rodney Gehrke. While at SFCM, Dan plans to continue additional studies in improvisation, continuo, conducting, while working at a local parish, in order to prepare for doctoral studies as well as a career in liturgical music.

Reagan Hightower began her music career at the age of five, as she entered kindergarten. She enrolled at the local Northlake Academy of Music in Mandev-

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 Jill@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.

ille, Louisiana, to take piano lessons. Over the next thirteen years, she would take voice, guitar, and piano lessons there while also working in the office and with the summer camps during her senior year. When she entered sixth grade, she discovered her love for singing, and she auditioned for her first ACDA State Honor Choir. In total, Reagan participated in seven



Honor Choirs at the national, regional, and state levels between the years 2010 and 2016. Reagan had always had a deep faith in God, and midway through her freshman year of high school, she joined Mary, Queen of Peace Catholic Church's youth choir, which was in desperate need of young singers. She grew tremendously through this experience as her confidence, voice, faith, and musical ability expanded. She remained with the choir through her senior year of high school, and she plans to return during her Christmas and summer holidays during college. In the summer of 2016, Reagan auditioned for and was accepted in the National Catholic Youth Choir, hosted by St. John's University in Collegeville, Minnesota. After spending two weeks rehearsing, touring, and performing with the choir, she fell in love with the university and its sister school, the College of St. Benedict in St. Joseph, Minnesota. Throughout her high school career, she knew she wanted to study music in college, and her experiences with her church choir, ACDA, and the National Catholic Youth Choir further cemented that desire. During her senior year, she was given many opportunities to participate in different aspects of the music world. She interned as an assistant to the intermediate choir at Northlake Academy of Music, cantored at St. John the Baptist Catholic Church for their Saturday evening Mass, and sang for the St. Paul's High School jazz band. This past April, she was presented the St. Timothy Award, which is given to high school seniors who exemplify Christian service, good moral values, Catholic leadership, and service to their church parish. It is the highest award bestowed on a youth by the Archdiocese of New Orleans. Reagan is currently enrolled as a freshman at the College of St. Benedict, where she will use the \$1,000 Dosogne/Rendler Georgetown Chorale Scholarship to study liturgical music in hopes of one day leading her own church parish's music

program and passing on her love for God and music to the next generation of young Catholics.

Michelle Kardos, MT-BC (board certified music therapist) is the worship supervisor and music therapist for the



Sisters of Charity at Seton Hill in Greensburg, Pennsylvania. She also works for Seton Hill University as a part-time organist for their student Masses. She is a graduate student at

Duquesne University where she is using the \$1,000 Father Lawrence Heiman, CPPS, Scholarship to pursue a master of music degree in sacred music. The major instrument she is studying is organ. She is also a recent graduate of Seton Hill, where she received her bachelor of music in music therapy along with a sacred music certificate and a psychology minor. Her major instrument then was piano, with secondary instruction in organ, voice, and guitar. While at Seton Hill, she received the title Undergraduate Press Scholar, based on her merit and achievement in the music program. She is also a member of Psi Chi for her academic achievement in her psychology minor. Michelle has played piano for sixteen years and organ for six years. She became involved in pastoral music ministry at the age of seven by playing at her home church on piano and also playing in the children's handbell choir. By age twelve, she was singing in the church choir, and by age sixteen she was playing services on organ and piano. It wasn't until she attended college that she found a passion for sacred music, which has led her to continue her studies at Duquesne.

David Marshall began his music ministry journey when his older sister convinced him to join his parish contemporary ensemble after eighth grade. In his junior year in high school at Chaminade Julianne, he taught himself how to chord

songs on the piano so he could play and sing for Wednesday morning Masses. David heard God's call toward music ministry as a vocation while he participated in a senior year fall Kairos



retreat. Later on that year, he composed a setting of a psalm for a Mass and led the music for the same retreat in the spring. Now using the OCP Scholarship (\$2,500) to study music and audio engineering at the University of Rochester, he immerses himself in as many opportunities as he can. This scholarship will also support him while he sings with the Schola Cantorum Choir at Eastman School of Music, directs the Newman Community choir on campus, and engages in challenging musical courses at school. David tells us that this recognition affirms the work he has done thus far, and it motivates him to continue to hone the talents God has given him.

John J. ("JJ") Mitchell, recipient of this year's \$1,500 James W. Kosnik Scholarship, is a first-year graduate student at the University of Notre Dame, pursuing a master of sacred music degree in organ performance. He is a student of Craig Cramer and an organist



at the Basilica of the Sacred Heart on Notre Dame's campus. In May 2017, JJ graduated summa cum laude from Westminster Choir College, where he studied with Daryl Robinson and Alan Morrison. This past June, JJ gave his professional debut recital at St. Thomas More Cathedral in Arlington, Virginia. He hopes to have a career as a scholar and a Catholic cathedral musician.

John Nothhaft from Vienna, Virginia, is the recipient of this year's \$3,000 NPM Members Scholarship. He is a second year master's student in the studio of Mr. David Higgs at The Eastman School of



Music. A graduate of the Indiana University Jacobs School of Music and Hutton Honors College, John studied in the studio of Dr. Janette Fishell. John has

attended the McGill Summer Organ Academy, Oundle Organ Festival, and Westminster Choir College Organ Institute. He has served as organ scholar for RSCM courses in Newport, Rhode Island, and Houston, Texas. As an Oundle recital winner he performed recitals at Truro Cathedral and Chester Cathedral in the United Kingdom. He has recently performed at National City Christian in Washington, D.C., St. Andrew's Episcopal in Louisville, Kentucky, St. Mark's Cathedral in Seattle, Washington, St. Luke Catholic in Mclean, Virginia, Third Baptist Church in St. Louis, Missouri, and he performed on Pipedreams Live for

Michael Barone on Fisk Op.91 at Indiana University. John is a member of the AGO, NPM, and OHS. He was recently a Biggs Fellow for the OHS convention in Minnesota. John is also an avid tennis player and coach, and enjoys vocal accompaniment and reading.

Therese Rose was born and raised in Warren, Ohio. When she was five, her older sister began to teach her how to play



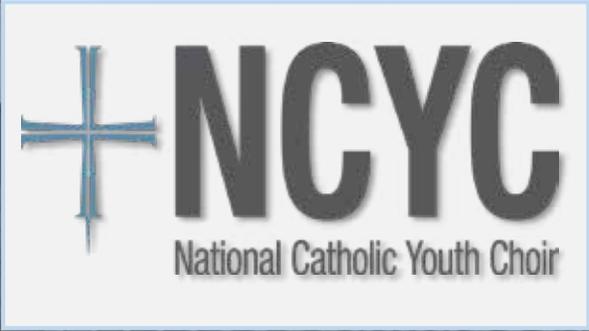
the piano. Once she got Therese started, she began to teach herself. Her first experience with music ministry came when she joined the children's choir at her parish. At the age

of ten, she became a member of the adult choir. After parish mergers in her diocese, her family moved to a different parish, where Therese joined the adult choir at about the age of fourteen. The music

director found out that she played piano, so sometimes she would accompany the choir at Mass. Then the director started her on the organ, just playing one piece at every Mass. She began taking organ lessons, and in 2015, she played an entire Mass by herself and soon became the substitute organist at the parish. In 2016, she became the assistant organist and choir director and organist at another parish. This fall, using the Lucien Deiss, CPPS, Memorial Scholarship (\$1,000), she is attending Christendom College in Front Royal, Virginia, where she will be double majoring in theology and philosophy and minoring in music. She is also serving as the student organist.

Russell Joseph Weismann tells us that, in a secular culture where music education in the home is increasingly abandoned, he owes most of his success as a pastoral musician to his parents, who saw in him, when he was just six years old, a talent for music, so they purchased a piano for their

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young son. A few years later, when he was in the fourth grade at the local parish school, he and his classmates were offered the opportunity

to either serve as an altar server or as a chorister in the children's choir. The thought of being vested and visible to the entire church congregation as an altar server terrified Russell, so he opted for the choir—out of sight, up high in the choir loft. Being in the choir loft was an awesome experience for him, and it was the first time that he was able to see a pipe organ up close. He was struck by the musical capacity of this instrument and wrote a letter to his parents asking for organ lessons. (Unknown to him, this letter was preserved and presented to him as a college graduation gift). Fast forward twenty years, and Russell now finds himself continuing his education in organ and in service to the Church as a candidate for the doctor of musical arts degree. The \$2,000 GIA Pastoral Musicians Scholarship will assist him in finishing his doctoral degree. Afterwards, Russell hopes to offer his example to families of future church musicians, and he encourages NPM members: "Let us keep the musical education of our next generation alive and well."

Morgan Windsperger is a senior at the College of Saint Benedict in St. Joseph, Minnesota. Originally from Watertown,



Minnesota, Morgan was involved in the music at her church at a young age, getting involved in the children's choir, handbell choir, and youth choir.

She started playing piano at the weekend Masses at Immaculate Conception Church at the age of ten. Morgan now teaches piano and organ lessons. She is a part of Saint John's Campus Ministry and accompanies the student Masses in the Abbey

Church every weekend while classes are in session. She is involved in the Chamber Choir (the mixed auditioned choir at St. John's), where she works as the choir assistant. Morgan worked this past summer with the National Catholic Youth Choir as a camp counselor during the week and as the summer music assistant before the camp started. She plans to use the \$1,000 FunkFamily Memorial Scholarship toward her education at "St. Ben's" as she works toward a degree in liturgical music and a minor in theology.

2018 Scholarships

Thanks to the generosity of our members during Mass at the Cincinnati Convention and in the weeks that followed, we are able to offer more than \$8,000 in academic scholarships for 2018. Our industry partners and dedicated individuals will also be offering scholarships to be granted in 2018. Look for details in the January issue of *Pastoral Music* and in upcoming issues of *Notebook*. Details will also be posted on the NPM website.

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During the opening Mass of the Convention, Most Rev. Mark J. Seitz, Bishop of El Paso, Texas, and NPM Episcopal Liaison, blesses the new NPM President, Steve Petrunak.



Present to Our Present God

BY RICHARD B. HILGARTNER

God is here . . .

God is here, God is here, one thing I know, God is here . . .

Here in this place, with the gifts that we bring

The body of Christ is found—our reason to sing.

In our coming and going, in every day

God's presence is stirring here

Proclaiming the way.

God is here¹

We are here, and we know where we came here from, thanks to our customary roll call. We've been called together by the new NPM bell, which calls us to prayer when we gather for worship and will call us to attentiveness for our plenum sessions. It calls us to *attentiveness*. It calls us to full, conscious, active *participation*. It calls us to be *really* present. How fitting that it is a musical instrument that calls us together!

Fifty years ago, the Consilium charged with implementing the Second Vatican Council's Liturgy Constitution issued the Instruction on Music in the Liturgy *Musicae Sacram* (March 5, 1967). That document affirmed the importance of sung worship throughout the Church:

Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it.

Indeed, through this form, prayer is expressed in

a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more

Rev. Msgr. Richard B. Hilgartner, priest of the Archdiocese of Baltimore, served as president and CEO of the National Association of Pastoral Musicians from the NPM Annual Convention in 2014 to shortly before the 2017 Annual Convention. This article is an edited form of his homily at the Mass opening the 2017 Convention, which also served as the keynote address for this year's gathering. A recording of that Mass is available to NPM members on the website—www.npm.org.



easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem.²

We know the truth of this affirmation well because we have experienced it. Our prayer takes on its most noble—most effective—form when we sing. That is why we exist as association—to foster the art of musical liturgy, to create that place where hearts are joined as one and raised to heavenly things.

This year also marks ten years since the Bishops of the United States overwhelmingly approved and promulgated *Sing to the Lord: Music in Divine Worship*, which articulates the importance of singing in the liturgy this way:

A cry from deep within our being, music is a way for God to lead us to the realm of higher things. As St. Augustine says, “Singing is for the one who loves.” Music is therefore a sign of God’s love for us and of our love for him. In this sense, it is very personal. But unless music sounds, it is not music, and whenever it sounds, it is accessible to others. By its very nature song has both an individual and a communal dimension. Thus, it is no wonder that singing together in church expresses so well the sacramental presence of God to his people.³

We have been called together. We are drawn together because of God’s grace; it is God who convokes and convenes the liturgical assembly, who draws us ever more tightly. So we gather because of our love of the Lord and our desire to express that love and devotion in song. There is no *quiet* Mass here at NPM! Each of us is here . . . but is each of us *really* here?

Real Presence

Sing to the Lord acknowledges that real,

personal presence to the act of worship is difficult:

Our participation in the Liturgy is challenging. Sometimes, our voices do not correspond to the convictions of our hearts. At other times, we are distracted or preoccupied by the cares of the world. But Christ always invites us to enter into song, to rise above our own preoccupations, and to give our entire selves to the hymn of his Paschal Sacrifice for the honor and glory of the Most Blessed Trinity.⁴

We all know those moments when we are less than fully present. Like all the faithful, we are easily distracted by the concerns of our hearts and the cares of our lives. There is plenty to distract us (temptation, doubt, and the violence, injustice, and tragedies of the world. Far too often, we cry out: “How long, O Lord?”) But those same distractions form and shape our prayer, our pleading, our lament, and therefore our petition before the Lord. They help us express our hunger and longing for divine mercy, grace, and healing.

As liturgical ministers, however, we may also be distracted even by what we are doing, and these distractions are less likely to shape and ground our prayer. Liturgical ministers, for instance, are often looking to control what’s going on. Consider the cantor, “animator of the assembly,” who attempts to “control” the assembly (and their song), using the microphone and arm gestures and liturgical calisthenics to do that. Consider the director of music ministries who has to be concerned with controlling the choir or ensemble, the instrumentalists, and the coordination of all the elements of sung worship. Consider the members of the clergy who, while trying to lead and express the prayer of this gathered assembly, may be wondering where the servers have gotten to just at the edge of peripheral vision or what the ushers are doing out there in the vestibule. Consider the priest or deacon serving as master of ceremonies, who must be at-

tentive to what’s going on everywhere throughout the liturgy. How can such a minister be *present* to the liturgical action in any authentic way?

Jesus said: “When two three are gathered in my name, there am I in the midst of them” (Matthew 18:20). It is a gift to us that it doesn’t rest on us and our work that Christ is present, that God is here. But does that statement put any pressure on us who serve the liturgy to “effect” that presence? Yes, it does! The pressure is imbedded in the notion from scholastic sacramental theology that the sacraments are validly celebrated (and therefore Christ is present) when the proper conditions of matter and form are met. The work of grace happens by the work *being done correctly*, often identified by the shorthand phrase “*ex opere operato*.” Now, there was a reason for theology developing this understanding of sacramental effectiveness. It was laid out as a pastoral service to the worshiping community, in order to allay the fears and scrupulosity of those who would doubt or question whether Christ was present. But there’s more.

Real Faith

The “Canticle of Habakkuk” (Habakkuk 3:17–19, here 17–18), chanted at Friday Morning Prayer during Week Two of the *Liturgy of the Hours*, offers a statement of faith that I find stunning:

For though the fig tree does not blossom,
and no fruit appears on the vine,
Though the yield of the olive fails
and the terraces produce no nourishment,
Though the flocks disappear from the fold
and there is no herd in the stalls,
Yet I will rejoice in the LORD
and exult in my saving God.

I love that word “*yet*” because no matter how desperate things are or how often we may fail, there is reason to rejoice. In this case, *yet* it is not what we are doing that determines that Christ is present. In the

wonder of the Incarnation, God is here because God desires to be with us. Habakkuk's song expresses a faith in divine presence and action beyond the signs we can claim indicate that presence. It pushes us beyond our concern with proper liturgical etiquette and correct use of our liturgical tools because, no matter how well or poorly we do, yet it is not what we are doing that determines that Christ is present.

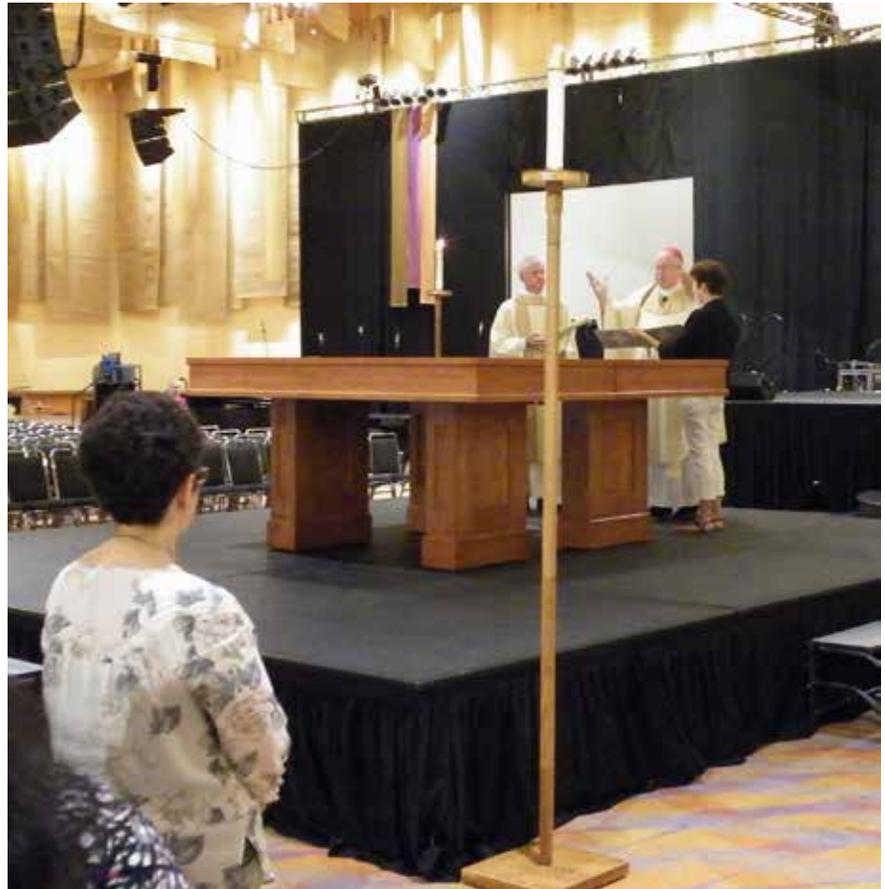
Christ is present by divine choice and action. God chooses to be with us, beyond any supposed power of ours to manipulate that presence, and Incarnation is that divine presence *enfleshed!* "Real presence"—Jesus present among us, especially at Eucharist, "Body, Blood, Soul, and Divinity"—is not by our doing but by Christ's!

In some respects, we need to affirm that what we do does not matter when it comes to Christ's presence. But what we do and how we attend to that presence does matter. Our presence—our own "body, blood, soul, and humanity"—is what we bring to the encounter. This is what becomes divine in this interaction when we open ourselves to the Presence.

And yet again, what we do is a matter of making ourselves more fully present and more fully aware of Christ's presence among us. So we are called to set the table, to prepare a place that welcomes, points to, and even reveals the Presence that we cannot create or control. In his apostolic exhortation *Evangelii Gaudium*, Pope Francis said this:

Evangelization with joy becomes beauty in the liturgy, as part of our daily concern to spread goodness. The Church evangelizes and is herself evangelized through the beauty of the liturgy, which is both a celebration of the task of evangelization and the source of her renewed self-giving.⁵

Creating that encounter with beauty is our call: to create an environment of openness and welcome, a place of beauty, to create a "place at the table" as the place of encounter with Christ so that all the



On Sunday morning, before the Convention, Bishop Joseph R. Binzer of Cincinnati blessed the altar to be used for our gathering.



Cincinnati knew how to welcome us in many languages!



Welcoming us on Monday (l-r): Convention Co-chairs Jeremy Helmes and Karen Kane; NPM President Steve Petrunak; and NPM Board President Anne Ketzler.



Opening-night Exhibits draw a crowd.

faithful (those within our assemblies and by extension those beyond our assemblies) can hear the voice of Christ, the Good Shepherd.

Now What?

So what do we do now? The first thing is the challenge that the divine Presence makes to us: Recognize your role in this encounter. We ourselves are drawn in to encounter; we are called by the Presence to be open to being transformed, changed, divinized.

The second thing is to accept our role as ministers of that Presence. It is often suggested that our role as ministers is one of “midwifing,” assisting with the birth of something beyond our own lives. Let me suggest another image: matchmaker. I think of my college classmate Eileen’s wedding, at which I was privileged to preside a few weeks ago, and I think of the people in that wedding party. One of the bridesmaids was the person who first “set up” Eileen and her new husband, but the relationship that they developed, that led to their wedding, happened by “something else” far beyond

what that bridesmaid-matchmaker had done. Similarly, as liturgical ministers, we “set up” the encounter. We set the stage, we set the table, but Christ is present not by what we do but because of his desire to be present with us! The encounter occurs *ex opere operato*, yes, but only because that is what Christ desires!

The challenge to us, then, is to be open to encounter and transformation ourselves, and then to help our assemblies to be fully present, to be really and truly present. The way we encourage this and facilitate an encounter with Presence is to be our best selves, our truest selves.

Sacramental encounter is not a place for us to rest, however. Presence impels us forward. In our going forth, we are formed to be really and truly present to one another, answering a call to charity (love) and justice (rightly-ordered to one another as the liturgy configures us to be). We go forth on mission, showing respect and reverence for one another as we show respect and reverence for the presence of Christ.

God is here, but not just here. God is wherever two or three gather in his name

and where charity and love prevail. *Ubi caritas, et amor, ubi caritas, Deus ibi est.*⁶

Notes

1. David Haas, “God Is Here” © 2004, 2005 GIA Publications, Inc.
2. Second Vatican Ecumenical Council (Concilium), Instruction on Music in the Liturgy *Musicae Sacram* (March 5, 1967), 5. English translation online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicae-sacram_en.html.
3. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, hereafter STL (November 14, 2007), 2.
4. STL, 14.
5. Pope Francis, apostolic exhortation *Evangelii Gaudium* (November 24, 2013), 24. English translation online at http://w2.vatican.va/content/francesco/en/apost_exhortations/documents/papa-francesco_esortazione-ap_20131124_evangelii-gaudium.html.
6. Text: 1 Corinthians 13:2–8, 13, adapt. Taizé Community, 1978; tune: Jacques Berthier (1923–1994); © 1979, 2009, 2011, Les Presses de Taizé; GIA Publications, agent.



Challenges to Unity:

The Medicine of Liturgical Discipleship

By TIM O'MALLEY

In July 2016, at the invitation of the United States Conference of Catholic Bishops, the Catholic Church in the United States gathered in Orlando for the Convocation of Catholic Leaders. This event focused squarely on the challenges and possibilities of missionary discipleship. Plenary sessions addressed the social and cultural dimensions of evangelization, the role of one-on-one discipleship, and the transformation of the American Church through immigration. Breakout sessions dealt with nearly every imaginable topic, from ministering to young adults to the renewal of Catholic higher education.

Among the vast number of breakout sessions, there was but a *single* one on the liturgy—a session that focused on evangelical hospitality that should mark our celebration of the Eucharist. No session addressed the role of music in fostering missionary discipleship. There was nothing on the Rite of Christian Initiation of Adults. This is not to say that liturgy was absent from the Convocation. Liturgical prayer, along with music, was central to the Convocation with daily Mass, a Eucharistic procession, opportunities for confession, and regular sessions of praise and worship music. Still, it was clear to many in attendance that the liturgical, sacramental, and thus musical dimensions of evangelization were not considered pivotal to fostering missionary discipleship.

Self-Examination

Before I end up fomenting a revolution against

the United States Conference of Catholic Bishops, perhaps those of us involved in liturgical and music ministry should conduct a careful self-examination. We should ask ourselves why there has not been a more intentional connection between missionary discipleship and liturgical celebration.

Perhaps it is because the liturgy over the past thirty years has been a source of such disunity in American Catholicism. Liturgists and musicians alike are quick to fight over the use of Latin in the liturgy, the role of Eucharistic adoration, the styles of music that are appropriate to liturgical prayer,

Dr. Tim O'Malley is the director of the Notre Dame Center for Liturgy and a concurrent professor in the Department of Theology at the University of Notre Dame in South Bend, Indiana. This article is an edited form of his plenum address on Tuesday, July 11. A video recording of that presentation is available to NPM members on the website—www.npm.org.



not to mention the shape and decoration of liturgical architecture. Liturgical ministers and musicians of a particular generation sometimes look with suspicion on a new crop of seminarians and priests, catechists and liturgists, musicians and artists who are interested in retrieving ecclesial practices such as the Friday fast, liturgical chant, and *ad orientem* Eucharistic worship. At the same time, communities that worship according to the Extraordinary Form often end up fostering an attitude of suspicion toward the *Novus Ordo* itself. They view liturgical reform as the cause of secularization as well as declining participation in the sacraments.

Perhaps one can see why a national event intended to focus on the unity of the Church would pass over in silence the role of liturgy and music in fostering missionary discipleship. In a Church where the mere mention of introit chants or the use of a guitar at Mass can result in apoplectic responses by liturgists and musicians, silence may have been the most prudent option.

Yet, what if for a moment we made a decision as liturgists and musicians to avoid such caustic responses for the sake of imagining a liturgical form of missionary discipleship?

In this essay, I seek to draw the contours by which liturgists, sacramental catechists, and musicians alike can think anew about their ministry as the work of evangelization. In the first part of this essay, I will offer an argument about why liturgical discipleship is necessary for the renewal of the Church in our own day. I will do this by attending to data related to emerging adult or millennial religious practice. These emerging adults give us a glimpse into the developing future of Catholicism. Among at least some of these emerging adults, one discovers a potential for religiosity that must be grounded in particular bodily practices, in specific narratives about human flourishing. In the second part, I propose that the work of forming liturgical

disciples necessitates closer attention to the theological nature of liturgical prayer and music, an emphasis on the bodily quality of liturgical formation, and an allowance for diverse appropriations of the Second Vatican Council's understanding of full, conscious, and active participation.

Why Discipleship? Why the Liturgy?

Participation in the liturgical and sacramental rites of Catholicism is declining. In the last six years, according to Georgetown's Center for Applied Research in the Apostolate (CARA), there has been a 16.8% decline in infant baptisms; a 9% decline in adult baptisms; a nearly 10% decline of receptions into full communion; a 5% decline in confirmations; an 11% decline in First Communion; a 13.5% decline in sacramental marriages; and a 5% decline in funerals.¹ Mass attendance has dropped by 2%—from 24% in 2010 to 22% in 2016. The rites of passage that once brought Catholics back to the Church are increasingly ineffective in doing so. Because of this, we should not be surprised if Mass attendance decreases even more over the coming years.

This decline in sacramental participation should not be surprising; it is based on studies related to emerging adult religious practice. According to a 2016 study by the Public Research Religion Institute (PRRI), religious disaffiliation is on the rise for those eighteen to twenty-nine years of age.² Catholics, in particular, have fared especially poorly in this new religious landscape. One-third of Americans report being baptized into the Catholic Church, with only one in five saying that they remain Catholic. This ten percent decline is the largest of any religious body. Such numbers are congruent with Christian Smith's findings in *Young Catholic America: Emerging Adults In, Out of, and Gone From the Church* (of the forty-one Catholic teenagers inter-

viewed, only twelve are actively Catholic, with the other twenty-nine religiously inactive, estranged from the Church, or entirely disengaged).³ Those who are leaving the Catholic Church are most likely not finding new spiritual homes. In the United States, the fastest growing "religion" is the religiously unaffiliated, making up nearly twenty-five percent of the population. This number is ten percent higher than the number of Catholics between the ages of eighteen and twenty-nine years of age (fifteen percent).

Such numbers should be startling for American Catholicism. Yet, numbers alone do not tell the full story. One must understand why there has been this rapid change in the past twenty years. The PRRI study discerns that sixty percent of those leaving their childhood religion do so because they stopped believing in the religion's teachings; thirty-two percent leave because their family was never really that religious in the first place; twenty-nine percent leave because of perceived negative attitudes toward LGBTQ people in the Church; nineteen percent because of the clergy sexual abuse crisis; eighteen percent because of a traumatic event in life that led to doubting God's existence; and sixteen percent because of a church's focus on political rather than spiritual themes.

It should be emphasized that the primary reason for leaving the Church is not bad liturgy, horrific music, or a perceived sense that the Church is irrelevant to the lives of young adults. Rather, it is a gradual decline from belief in the Church's teachings. Yet, as Christian Smith notes in his extensive studies of youth and young adult religiosity, it is not clear that these emerging adults are rejecting the Church's teaching *per se*. American religion suffers from an internal form of secularization, what Smith calls "Moralistic Therapeutic Deism."⁴ Adolescents and emerging adults confess belief in a God who is generally involved in human existence, a God who judges no

one, a God whose moral standard is devoid of any severity. Religion is about being a nice and decent person. These teens and emerging adults find themselves unable to articulate the particulars of a religious tradition, whether these include the doctrine of the Trinity or the story of salvation discernable in the Scriptures. Even those “millennials” who describe themselves as spiritual and not religious have only a vague notion of what “spirituality” consists of.⁵

This lack of core competency in religious knowing is related to emerging adults’ sense that religious and scientific forms of knowing are incompatible. In 2015, the Pew Research Center found that fifty-nine percent of Americans believe that religion and science are in conflict with one another.⁶ A later Pew study, focusing on the religiously disaffiliated, found that many emerging adults dismissed religion because it was both irrational and hostile toward scientific knowing. Americans become unaffiliated from religion because they see religion as “the opiate of the people,” as incompatible with rational thought, or as a set of assertions that cannot be proved by scientific inquiry.⁷

This same Pew study also found that religion has been dismissed because of a general lack of trust in the institutional church. Twenty percent of the unaffiliated dislike American religion. This decline in institutional confidence is discernable within the broader culture. Each year, Gallup studies American trust in various institutions in society. In 1973, sixty-five percent of Americans had a great deal or quite a strong trust in the church. In 2017, that number is now only forty-one percent. But the church’s decline is equal to other major institutions in American life: Congress (1973: 42%; 2017: 12%), public schools (1973: 58%; 2017: 36%); the presidency (1975: 52%; 2017: 32%); the medical system (1975: 80%; 2017: 37%); and banks (1979: 60%; 2017: 32%). Public confidence is not high for any particular institution in



Banners honoring especially North American saints surrounded plenum gatherings.



Participants in the Ninth National Catholic Handbell Festival rehearsing before their Monday evening performance.



Singing in the pre-convention Cantor and Psalmist Master Class

American life except for the military, and the church has suffered as a consequence.

Declining participation in the sacramental life of the Church makes sense based on this study of young adult religiosity. Young adults have high degrees of institutional distrust. They have been formed to see a fundamental clash between religion and science, between faith and reason. Their own knowledge of the particulars of Catholic faith is marginal. They leave the Church because they no longer believe in the attenuated God they are formed to believe in by their parents, their educational institutions (both religious and otherwise), and their preachers.

American religion is, in significant ways, showing the effects of a process of secularization. This process is not about disenchantment, in which Americans gradually find it impossible to recognize a sanctified cosmos. Rather, as the French sociologist of religion Danièle Hervieu-Léger describes, secularization is a break in the chain of memory by which a religious tradition is passed on from generation to generation.⁸ Religious transmission is always a creative process by which each new generation makes sense of one's world in light of the received wisdom from previous generations. American Catholics have grown disconnected from the religious particularity of their tradition, unable to make sense of the world according to a particular religious worldview. In such a situation, intense religious experience becomes the only way to determine the veracity of a religious narrative. Such religious experience operates fundamentally outside the institutional control of the Church.

In other words, a secularization of forgetfulness will be especially deleterious for Catholics who depend on a body of liturgical tradition, of sacramental practice, to pass on identity from age to age.⁹ Catholicism could recommit itself to individual discipleship, providing those

intense experiences that woo a younger generation into the Church. But such an approach simply bypasses the need for the Church herself to develop a strategy for passing on the particulars of the religious tradition in an age that has forgotten such particularity. Individual discipleship, as a strategy, risks the possibility that the liturgical and sacramental tradition of the Church is rejected at the expense of individual experience alone. We would form a generation of evangelicals rather than evangelical Catholics.

Catholics need another strategy for reconstructing the chain of memory, something like a liturgical approach to discipleship. In my earlier *Liturgy and the New Evangelization*, I have laid out at a theoretical level what constitutes the liturgical evangelization necessary for the flourishing of ecclesial life in a secular age: "The Church's liturgy is a matter of evangelization because it both signifies and makes real that unity of love, of self-gift, which is the destiny of all humanity in Christ."¹⁰ Yet I have often seen such liturgical discipleship functioning in the campus liturgical choirs at the University of Notre Dame.

Students who participate in liturgical choirs are undoubtedly not representative of the general population of emerging adults. They are at least engaged enough in the Church that they do not find it burdensome to spend significant time preparing to assist assemblies in adoring the living God. Having taught these students over the years, I have discovered a portrait of such liturgical disciples, who operate outside the liturgical wars that have characterized post-conciliar Catholicism.

- They delight in singing (or listening to) a wide array of liturgical music ranging from the polyphony of William Byrd to the hymnody of David Haas.
- Their interest in the liturgy is linked closely to a deeper understanding of their vocation in the world to sanctify

every dimension of creation as an act of love. For this reason, they could care less about the 2012 translation of *The Roman Missal* (unlike professional liturgists and musicians who seemed to care only about this for about two years). They're interested in liturgical practice as a way of living a meaningful life.

- Often, they are evangelized through weekly preparation for the liturgical rites of the Church. They reconnect the chain of memory through liturgical participation, discovering the great feasts of the Church as icons of human flourishing.
- Such students struggle with sexuality, with the hook-up culture, with doubts about God's existence, with institutional trust in the Church. But they tend to approach these struggles through the chain of memory given to them through liturgical celebration. They're not all successful. But at least they try!
- They do not perceive a gap between radical commitment to the poor and liturgical aesthetics. Some may wear the mantilla veil while also minoring in Catholic social tradition. They spend summers in Calcutta and the academic year practicing Palestrina. They prefer traditional Church architecture while also advocating the creation of public space for the poor. They end up confusing any sense of liberal and conservative that the American political sphere attempts to foist upon the Church.
- These students often are angry when they discover that they have not been taught the full catalogue of liturgical music and spirituality found in the Church. They want to know the whole liturgical tradition, not simply what they learned in a *Gather* hymnal.
- They end up majoring and minoring in theology, not because they are profoundly interested in becoming an academic theologian. Instead, the practice of prayer within choirs awakens

a deeper desire to know doctrine, to know history, to know the living God.

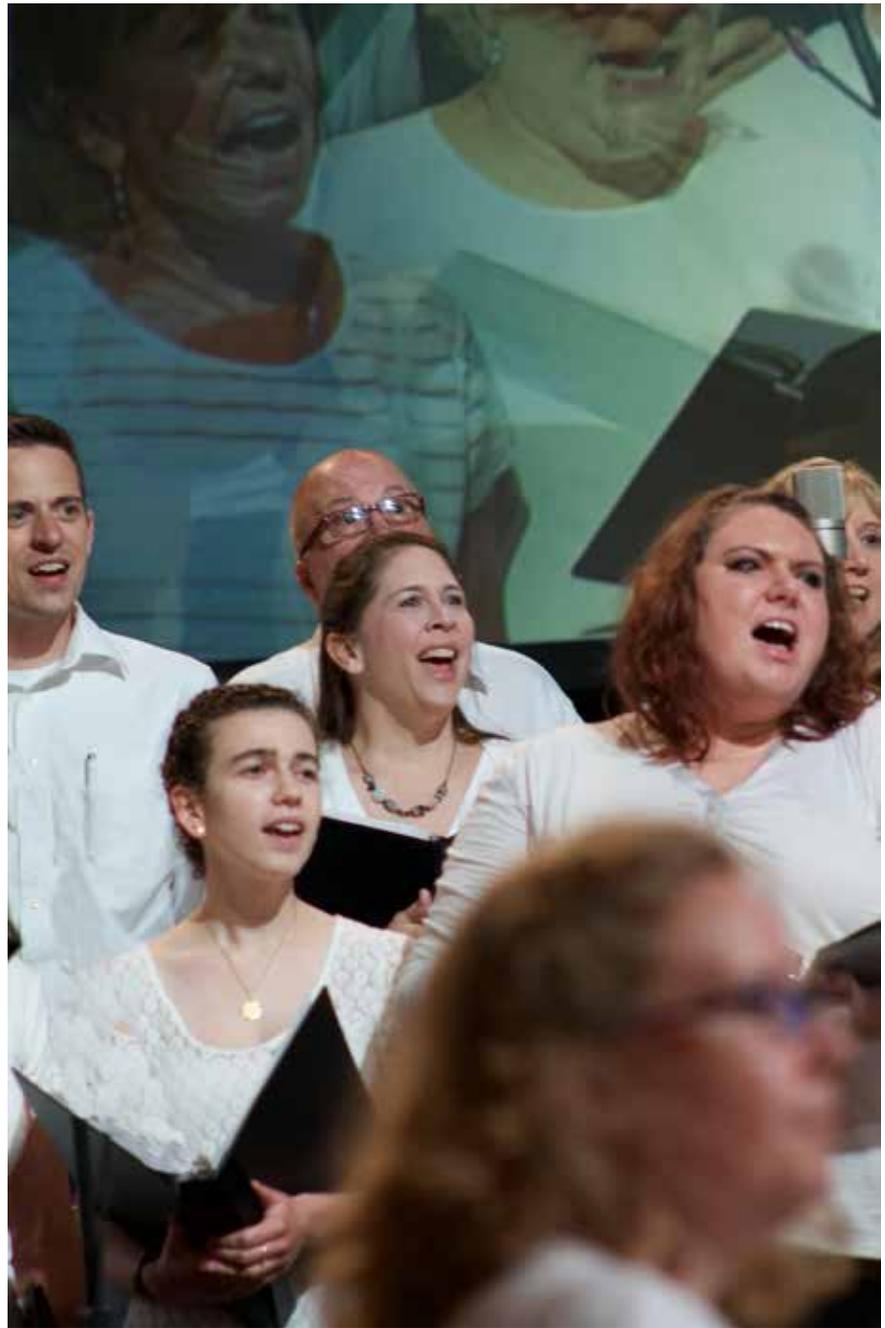
- They participate in a variety of spiritual practices that would confound a Vatican II Catholic of a particular generation. They engage in Eucharistic adoration, practice the Friday fast, pray the *Angelus* daily, are interested in *ad orientem* Eucharistic celebrations, attend both Extraordinary Form and Eastern Catholic liturgies, belong to groups that sing praise and worship music on Friday evenings, and love Eucharistic and Marian processions.
- They want to understand how their own homes can become liturgical spaces. They plan on blessing their children before bed, singing Latin chants around icons, and taking their children to First Fridays at the local Catholic Worker House to pray and study in solidarity with the poor.

These are the liturgical disciples of the Church, the ones who have appropriated a vision of the liturgy as integrating divine life and human life. These are not the typical young adults one may find in the cities of Chicago or Los Angeles, in the rural fields of Iowa or Nebraska, in the mountains of Denver, Colorado, and Knoxville, Tennessee. But they represent a form of liturgical discipleship that can serve as a medicine to a process of secularization that calls into question the sacramental economy of the Church herself.

Forming Liturgical Disciples

The formation of liturgical disciples will necessitate the re-creation of a culture. Among liturgical musicians, this culture can be created in three ways:

- Deeper attention to the theological and thus spiritual dimensions of liturgical prayer.
- Emphasizing the formative nature of



Members of the Convention Choir



"The Old Gravel Road"

liturgical practice across ecclesial life.

- Allowing for various senses of full, conscious, and active participation in the Church.

The Theological and Spiritual Dimensions of Liturgical Prayer. Liturgical music is not merely about performance, yet many liturgical musicians have not received a robust education in the theological and spiritual rationale for liturgical prayer. They sing certain hymns because they like how they sound. They simply choose the music that the publishing houses tell them to for a particular Sunday or feast day. They do not always clearly understand the theological nature of the liturgy itself, willing to change what is necessary in the liturgical rite for the sake of deeper participation or expressing the “religious worldview” of the assembly whom they serve.

This lack of knowledge relative to the nature of the liturgy is a problem for three reasons. First, liturgical musicians are necessary to re-connecting the chain of memory that has been lost in late modernity. Liturgical musicians are never merely preparing the Church to celebrate a particular feast, to sing hymns that an assembly delights in. Rather, the liturgical musician is always introducing the assembly into the liturgical memory of Catholicism itself. If the musician does not know this memory, then it should not be surprising that both choirs and the assembly lack this memory too.

Second, liturgical musicians must give a reasonable account of the nature of the liturgy, one that has existential meaning for those who are learning to pray. It is not enough to repeat *ad nauseam* that liturgy is the source and summit of Christian existence. Such a claim has little importance to many emerging adults (and actually most adults), who are not especially interested in developing a robust Christian existence in the first place. They go to Mass because

they’re obligated. And they cease going to Mass when this obligation ceases.

Here, liturgical musicians must encounter explanations of the liturgy that are fundamentally *apologetic*. Apologetics, as a discipline, is not limited to constructing rational arguments to convince an opponent of a truth claim. Instead, apologetics allows one to perceive the fittingness of a particular Christian doctrine, a particular religious practice. It responds to misunderstandings that lead to a rejection of Christian practice. To those who are hostile toward liturgical practice because it is separate from life, one can turn to then-Cardinal Joseph Ratzinger’s *Spirit of the Liturgy*, answering in return that “the goal of worship and the goal of creation as a whole are one and the same—divinization, a world of freedom and love.”¹¹ Worship is not separate from life but a vision of what human flourishing looks like in the mode of sacrifice, of self-giving love. To those who see liturgy as boring, one can turn to the theologian James Allison and answer back:

When people tell me that they find Mass boring, I want to say to them: it’s supposed to be boring, or at least seriously underwhelming. It’s a long term education in becoming un-excited, since only that will enable us to dwell in a quiet bliss which doesn’t abstract from our present or our surroundings or our neighbour, but which increases our attention, our presence and our appreciation for what is around us. The build up to a sacrifice is exciting, the dwelling in gratitude that the sacrifice has already happened, and that we’ve been forgiven for and through it is, in terms of excitement, a long drawn-out let-down.¹²

Mass is not meant to be utterly exciting, absolutely engaging, but is in instead a long-term education into the art of gratitude through liturgical ritual.¹³

This emphasis on an apologetics of liturgical prayer means that liturgical musicians cannot simply be taught piano, organ, and conducting. They must receive the kind of theological and catechetical

education that is given to seminarians, to lay ecclesial ministers, and to everyone in the Church who serves in an educational role.

Lastly, liturgical musicians must themselves contribute to the re-creation of this chain of memory. As such, they must know something about the tradition of liturgical music itself. They must know the hymns and sequences of Ambrose of Milan, of Ephrem the Syrian, of Romanos the Melodist, of Hildegard of Bingen, and of Adam of St. Victor. They must understand the history of liturgical music, with a particular focus on the propers of the Mass. They must understand Hispanic liturgical music, African American spirituals, Anglican and Methodist hymnody, praise and worship music, and all the ways that the human person has praised God through music. They must perceive their task in liturgical music as a re-formation of the Christian imagination, enabling both their choirs and the assembly to think anew about the Christian life here and now.

Publishers also have a role here. It is not enough to accept for publication every form of music that could potentially make money. The constant publishing of octavos, of new hymnals with the same hymns, makes it impossible to engage in a deeper theological and spiritual assessment of the appropriateness of such liturgical music. If one is to restore the chain of memory, to make sense of reality in light of the Gospel, it is necessary to curate the liturgical content that has been created over the last fifty years. Such moments of curation have taken place throughout Church history. Here, a national hymnal could hold great promise both for bringing the Church together as well as restoring the liturgical imagination in a secular age. This hymnal need not be exhaustive but should at least create boundaries by which assessment of liturgical music can unfold in the future.

The Formative Nature of the Liturgy
The present model of evangelization in

the Church emphasizes small-group communities that gather around the Scriptures. Such Scriptural formation is essential to the flourishing of ecclesial life. But, these approaches to evangelization often see the liturgy as secondary to the work of individual discipleship. Such narratives emphasize that the Christian first has an encounter with the person of Jesus Christ, only later participating in the liturgical life of the Church. In this process, evangelization happens first, liturgical prayer second.

This account of liturgical evangelization ignores the importance of bodily practice in Christian formation. We learn what it means to be a human being through those practices that we engage in. We can condemn consumerism until our voices are sore. But the keeping of the annual vigil outside big box stores on Black Friday is more formative of the American imagination than anything that we preach. We can decry the hook-up culture among undergraduates until we are exhausted. But the secret practice of watching pornography alone in one's room will write upon the body a form of life that contradicts our deepest held convictions about human sexuality.

Liturgical prayer depends on the formative nature of bodily practice. Liturgy evangelizes not merely when we are consciously engaged in the practice of prayer. Yes, we should be serious about our prayer. We should mean it! But developing the discipline of praying the Liturgy of the Hours each and every day, apart from whether we want to or not, forms the human being to think anew about the nature of sacrifice, of time itself.

Liturgical discipleship will depend on fostering all sorts of bodily practices that enable the Christian to see his or her identity as oriented toward worship. Scriptural prayer is one such bodily practice, as the words of the Scriptures are written on the imagination of the person, as we learn to see every dimension of our lives as related



Monday evening: "Magnificat," directed by Anthony DiCello (above) and (below) "In Spirit and Truth: A Gospel Music Experience."



Photo courtesy of Jeanine Capan



“Fostering the Art” gathering on Monday evening

to salvation itself. But pilgrimage, kneeling before the Blessed Sacrament, praying the Liturgy of the Hours, signing ourselves with the cross as we pass a church or chapel, praying at gravesites, and lighting a candle in a dark church are also formative bodily practices. We need the full catalogue of these practices to respond to the forgetfulness of memory operative in late modern life.

These are two consequences of the importance of practice for liturgical formation in our own age. First, offices of catechesis too often create curricula that are devoid of liturgical formation. Yes, the meaning of the sacraments is taught. Yes, doctrine is understood in its liturgical dimensions. Yes, students learn about salvation history. But we need curricula that introduce students to the practices of the

liturgy itself: to singing the proper chants (both in the vernacular and in Latin), to learning hymns that are essential to a life of prayer, to learning to pray the liturgical rites of the Church, especially the Liturgy of the Hours. In particular, Catholic bishops and offices of catechesis/education should consider the establishment of choir schools in key dioceses to serve as centers for such liturgical formation.

Second, the United States Conference of Catholic Bishops should rethink the function of an office of worship. Universities and centers for liturgical formation should reconceive the purpose of liturgical formation. The goal should not be simply to be keepers of the proper celebration of the rite, that is, resource offices for esoteric liturgical knowledge. Instead, offices of divine worship and university liturgical

centers should begin to provide both a theological and bodily formation into practices of worship that have the potential to evangelize the world. Offices of divine worship and offices of evangelization/catechesis should not be separate from one another.

Full, Conscious, and Active Participation. The central battle of the liturgical wars is the nature of full, conscious, and active participation. It is time to declare an end to this war. Full, conscious, and active participation is neither frenetic activity nor pure passivity. As Pope Francis has written to Italian liturgists:

By its nature the liturgy is indeed ‘popular’ and not clerical, being . . . an action *for* the people, but also *of* the people. As many liturgical prayers remind us, it is the action that God Himself performs in favor of His

people, but also the action of the people who listen to God Who speaks and who react by praising Him and invoking Him, welcoming the inexorable source of life and mercy that flows from holy signs.¹⁴

Liturgy is always God's action on humanity, the gift of divine love mercifully bestowed. After all, this is what we mean by grace. At the same time, the gift that is offered by the triune God is returned in hymns of praise and adoration to the living God by the assembly. As the French sacramental theologian Louis-Marie Chauvet writes, "The gift is received as such only if it elicits the return-gift of gratitude, of thanksgiving, increase of love."¹⁵

This claim is at the heart of a liturgical discipleship that can respond to the challenge of secularization. The liturgy is the trusting place with God, the space where gift upon gift is bestowed. Full, conscious, and active participation first and foremost depends on the recognition of the gift as gift. Liturgical prayer should lead one to wonder, to an encounter that grasps the attention of the human being. At the same time, it necessitates the return gift of one's entire self through bodily practice.

Full, conscious, and active participation isn't about making sure that everyone sings every verse of every hymn every time. It may take on different forms. Is it not possible that the return-gift of love is being offered in various ways in the Extraordinary Form liturgy, in the African American parish, in the parish of Mexican immigrants who sing *Santo, Santo, Santo*, in the Ukrainian Catholic parish where everyone bows and crosses themselves, and in the quiet solitude of an early-morning Sunday Mass among retirees.

In other words, there are as many ways to participate fully, consciously, and actively in the liturgy as there are ways of being human. Liturgical prayer restores us to a fundamental unity, to our identities as those created in the image and likeness of God, not through benign uniformity but through a diversity that makes possible

countless ways to praise God through the liturgy.

Contemplate and Discover

Liturgical discipleship is not about forming a new generation of liturgical terrorists, a new generation of those who insist that liturgy must be done in *this* exact way because it corresponds to whatever ideology I bring into the celebration.

Liturgical discipleship is about learning to contemplate the gift of divine love made available through the given rites of the Church and, simultaneously, discovering that this return gift of self, this offering of a liturgical life, can renew the cosmos.

After all, the liturgy has as its final end a preparation of the human being for heaven, a participation in the totality of divine life where every person, no matter one's race or socio-economic status, no matter one's preference for Palestrina or Ruth Duck, will be a member of a choir of praise.

Liturgical discipleship is but preparation for our citizenship in the city of God, where, as St. Augustine notes, "there we shall rest and see, see and love, love and praise. Behold what will be, in the end to which there shall be no end!"¹⁶

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NPM Honors 2017



NPM Chapter of the Year: Rockville Centre, New York



Jubilate Deo: Gordon E. Truitt



Pastoral Musicians of the Year (posthumously): Rita and Robert Schaffer



Chapter Leader of the Year:
Sr. Nylas Moser, ASC



Koinonia Award: Karen Kane, Jeremy Helmes, and the Cincinnati Core Committee



DMMD Member of the Year:
Preston Dibble

Uniting the Body of Christ

By KELLY ADAMSON

When I first received the invitation to speak at the annual convention, I was a bit surprised and humbled, wondering a bit how my name was surfaced. I am neither a pastoral musician nor a liturgist. But as I began to think more about the invitation, two things came into focus for me. The first is my incredible love for the Liturgy of the Hours and how honored I am at the opportunity to share this love with all of you. As a Benedictine oblate, it is a real treat for me to share this passion with you, especially, on this feast of St Benedict. My deep love for this prayer is rooted in my Benedictine charism. Whatever I may say today that is useful is offered only by the grace of God and is most certainly the fruit and gift of the faithful lives of Benedictine men and women, the Benedictine sisters of Erie, and of the generations of Benedictines who came before them. Thank you, to each of you, for your faithful witness to the single-minded search for God and for the gift of inviting me to search with you.

The second thing that occurred to me as I pondered my time here is that my call to ministry first came into focus through music. I can vividly remember at ten or eleven years old turning around and looking up at the choir loft of my small rural parish. I remember seeing the light from the small stained glass window shining down and thinking that someday I would play in that choir loft and we would have music at Sunday morning Mass. When I was in high school, I purchased a keyboard and worked with a parishioner to found a youth choir. Suddenly, I found myself as a choir director and accompanist. While we were certainly not polished, and there is indeed good reason I am not a pastoral musician, we certainly made a joyful noise! Our hearts and voices were lifted to God in prayer. It

seems there has always been a song in my heart that begs to be let out. I am grateful to each of you who offer your gifts to your parishes, who make music, who help lift the voices of parishes in song to our amazing God. You are a grace to many. The music you help us all make is a gift. Thank you. And, so while I am not here to play or to sing (you're welcome), I am here to offer with great enthusiasm the song in my heart, my deep

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love for God and the ways that love is expressed and shaped in the Liturgy of the Hours.

I was asked to address the Liturgy of the Hours and how it can unify us. I have already said that I love this prayer form and am quite passionate about it. But why? What is it about the Liturgy of the Hours that is so special? Why would or should a parish community consider praying part of the office together? What difference might it make in our lives and in the life of the world? In response to these questions, I'd like to explore four themes:

- Liturgy of the Hours is a living rhythm that hallows all of life.
- Liturgy of the Hours holds me, holds individuals, and shapes me.
- Liturgy of the Hours holds us and shapes us.
- Liturgy of the Hours holds up the world.

A Living Rhythm

The Liturgy of the Hours is a living rhythm that hallows all of life. Or perhaps it is more accurate to say that praying regularly at set intervals of time and praying the same prayers across time reminds us that all of life is holy across both time and space. There is something incredible about being so faithful to a practice, day in and day out, to praying the words of the faith community of today and of generations past. There is something so powerful about praying those psalms over and over, being faithful to reading the Scriptures day in and day out until the prayers become not just words we sing or say but words that erupt from our mouths spontaneously.

When I think of the beauty of the power of regularly praying the words of the community of faith, I think of Mary. At her visitation with Elizabeth, Mary sings such a beautiful hymn in gratitude to God who has done great things for her

and who has done great things for all who are oppressed and poor. In this moment she gives us the *Magnificat* that we pray daily at evening prayer. *Mary's Magnificat*, we call it. And yet while it is true that Mary's soul is magnified in this canticle, it is also the song of Hannah in the book of Samuel. The song of Hannah is sung by one who is grateful to God, who gifts her with a long-awaited son, and who then turns that son over to the temple. As I close my eyes and picture Mary proclaiming the *Magnificat*, I imagine her so steeped in the words of her ancestors, so immersed in the community of faith, that their words have become her own. True, she does not simply repeat the words of Hannah in some sort of rote or memorized fashion. No, she does so much more. She makes those words her own. She lets them bubble up from within her own soul and go back to God. And then, in evening prayer, they come back to us, ready to immerse yet more generations in the song of our people. Together we sing the song that God is good, that God does great things for us, that God turns the world upside down, and we are all better for it.

How does that happen? How do the words of a community become the words of an individual? How do the words of our ancestors, the words of our faith community, live in us? It happens first by simply showing up, being present to proclaim these words. It happens by chanting or saying those words day in and day out. By regularity of prayer. By hearing the words proclaimed and by proclaiming them oneself until the words of Hannah become authentically Mary's own words, until Mary's words become authentically our words, so that our soul too is magnified, and we express deep faith and rejoice in God who is so good to us. The regular rhythm of prayer, of praying the prayers of our ancestors, is a living rhythm that unites us.

Not only is the Liturgy of the Hours

a living rhythm that unites us, it also *hallows all of life*. The second part of this point might be illustrated through an old monastic story and some examples.

A teacher once taught, "There are three stages of spiritual development: the carnal, the spiritual, and the divine."

"What is the carnal stage?" the disciple asked.

"That's the stage," the teacher said, "when trees are seen as trees and mountains are seen as mountains."

"And the spiritual?" the disciple asked eagerly.

"That's when we look more deeply into things. Then trees are no longer trees and mountains are no longer mountains," the teacher answered.

"And the divine?" the disciple asked breathlessly.

"Ah," the teacher said with a smile. "That's enlightenment—when the trees become trees again and the mountains become mountains."

Now, what does this story have to do with the Hours being a living rhythm that hallows all of life? There is a line from Psalm 52 that often speaks to me: "I am like an olive tree in the house of God." There is something about these words that often gets to me and stirs me. I say these words and I straighten. My back grows long, reaching, as if imagining I am growing tall, into God. As the tree reaches for the heavens, so I reach for God.

I love these words from this psalm. As I pray them in morning prayer every couple of weeks, I feel them seeping into my soul. My soul at once is digging deep as roots drawing water from a deep well and also lifting up reaching for the heavens, confident in the love of God. But this prayer is not just for prayer time. It is not just for the prayer of the hour of the day in which it is recited. It is for the hours in which I hike in the woods and see a tall straight tree growing as if a column of a great cathedral, and I remember that I am a tree "growing in the house of God." It is for the hours I drive to work and notice the breeze blowing through trees and suddenly

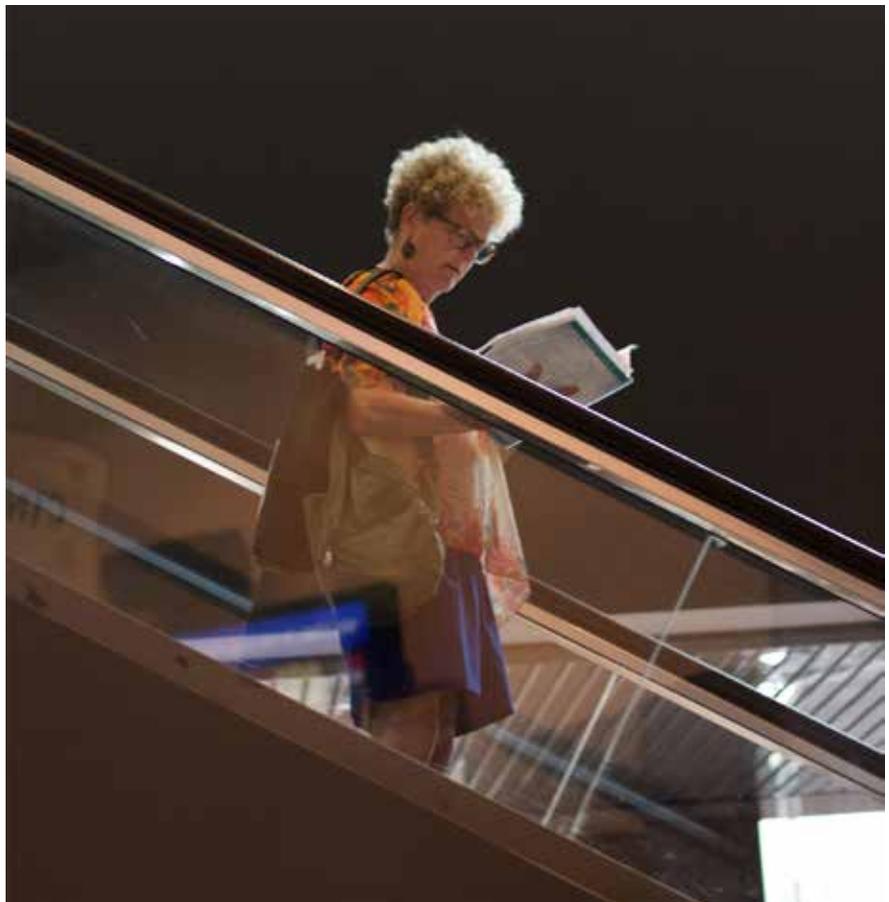
remember, “I am an olive tree, growing in the house of God.” It is for the hours I look out the window of my office in the midst of struggling to find a faithful decision to a difficult challenge and see a lone tree surrounded by buildings and pavement, “I am an olive tree . . .” It is for the hours I trim the fruit trees in my garden and am reminded that pruning is good and healthy for me whether I like it in the moment or not. Formal morning prayer may happen at a specific time of day, but the prayer is for all the hours of the day. It hallows the day. It makes the trees more than trees and the mountains more than mountains.

Because of the faithfulness of praying the Hours at the appointed times, the words bubble up in me as they did in Mary, in times of great rejoicing: “My soul magnifies the Lord.” The words bubble up in me as I walk on a beautiful day: “The heavens are telling the glory of God.” And in times of loss, when tears have become my food and drink, I speak longingly with the psalmist: “These things I remember as I pour out my soul, how I used to lead the rejoicing crowd,” and I ask myself as generations have done before me: “Why are you cast down my soul? . . . Hope in God; for I shall again praise God.”

When we pray the Liturgy of the Hours, our relationship to the community of faith past and present is forever changed. The words of the past are the words of the present. The faith of today becomes the faith of tomorrow. The assembly gathered today and across time is unified as one. When we pray the Hours, trees are forever changed, the skies are changed, the deer and river are changed. This prayer unites us with all of creation, all of life. It makes trees and skies and deer and rivers much more than they once were. They become extraordinary, until some day, with time, faithfulness, and the grace of God, they eventually, become once again what they are and were always intended to be—creative gifts from a loving God, grace. With



Brian Bisig, director of the Convention Choir



the rhythm of prayer of the Liturgy of the Hours, we come to realize that all of life is holy, and life is just life, holy and sacred and ordinary. And that is grace in abundance.

Praying the Hours Shapes Me

My second point is that the Liturgy of the Hours holds me up and shapes me. Praying the Hours, a prayer rooted in the psalms, has the great grace of praying all of life's emotions. It invites me to bring my whole self just as I am to prayer. It is a prayer that speaks to and from the heart of the individual. The psalms invite me to speak to God personally through the words of the psalmist. I have already noted that praying the psalms and canticles invites us to bring our joys to prayer—we rejoice with Mary and sing praise with the psalmist. Through praying the Hours, I am also invited to bring my laments and even my anger before God.

When I think of the power of the psalms and canticles sung over and over, I think not only of Mary's *Magnificat*, I think too of Jesus on the cross, crying out, "My God, my God, why have you forsaken me?" We know that this was not the only word from the cross, nor was it a prayer unique to Jesus. It was the spontaneous prayer of one who had prayed these words over and over in the psalms until, in a moment of excruciating pain and seeming abandonment, he cried out in the voice of generations past that had become and was his own voice.

I heard this cry—really heard it—for the first time shortly before midnight on Holy Saturday night, just before Easter Sunday. As I lay on a back pew alone in the dark in the midst of soul-crushing depression, I looked up at the cross. The only lights in the church were the lights that back-lit that cross. I heard Christ cry out—or did I cry out?—"My God, my God, why have you abandoned me?" I knew in that moment that my God knew the depth of my pain.

Not only did God know it, but God was weeping with me, crying out with me.

Years later, in a moment of awkward silence at the hospital bedside of my thirty-year-old cousin, a father of five who was dying of colon cancer, I looked at him and his wife and blurted out, "Sometimes don't you just want to say, 'What the heck, God!'" They stared at me, the campus minister, shocked, and looked at one another. In a moment of graced recovery, I immediately said, "I mean Job shouted at God, and Jesus cried out from the cross that he felt abandoned. If it's good enough for Jesus, it's good enough for me." Suddenly, their faces softened, and they gave one another a knowing look. Relief rushed to their faces. It became abundantly clear to me that no one had told them it was all right to be angry with God, that it would be normal, even, given the circumstances.

The rawness of the psalms has the power to hold each of us up in the midst of life's greatest despair. They remind me to be myself before God because God can take it. They remind me that it's okay to go from confident hope to deep despair and back to joyful hope in the span of minutes. Again, God can take it. God is even with me in it. God is with me in great rejoicing, too. In other moments, when I might begin to think that my power or my work has saved the day, the psalms remind me that all good gifts come from God alone and that gratitude is due to our beloved Creator. God upholds me through the power and full human emotional experience of psalms.

Not only do the psalms have the power to uphold me and to give me words of lament and words of rejoicing; they also shape me. In one of my early visits to the monastery in Erie, when I accompanied college students to the monastery, one of the students asked a sister if she ever got bored singing the same prayers over and over again month after month, year after year. We happened to be walking by the

creek on the monastery property. The sister pointed to the rocks in the middle of the creek and said that just as water washing over the rocks shapes the rocks over time, so too praying the psalms over and over again shapes her, sometimes in almost imperceptible ways, but it shapes her nonetheless. She added that if she is the same person the next time a particular psalm or verse comes around, then she has not been attentive in prayer or monastic life.

The students learned several monastic truths that day. First, we bring different things to the psalms each time we encounter them, if we are paying attention to God's action in our life. Second, if we are attentive to God in prayer, God brings different things to us in the psalm each time we encounter it. And the Liturgy of the Hours has the power to wash over us and shape us, just as water washes over and shapes rocks in a river.

When I am attentive to God in the psalms, I may find that while some days I proclaim that I am an olive tree in the house of God, more often I recite the psalm and silently add, "I pray that I may be" an olive tree. God, let it be so. Shape me, grow me. O God wash away my iniquity and cleanse me of my sin, because my deepest desire is to be a tree planted beside flowing waters yielding fruit in due season with leaves that are ever green. I do not wish to be winnowed chaff, driven away by the wind. The Hours shape me.

In the Hours I pray, "Mold me, shape me, take my stony heart and give me a heart of flesh. O God, open my lips, and my mouth shall declare your praise. God, come to my assistance, Lord make haste to help me." Mold me, shape me, take my stony heart and give me a heart of flesh. Praying this liturgy has the power to hold me up by voicing the truth of my prayers, and it has the power to shape me and mold me into the pray-er I want to be or, better yet, the pray-er God created me to be.

Praying the Hours Forms Us

I just spent some time reflecting on the ways in which the psalms speak right to the individual heart. It is true that God speaks to individuals—to Abraham, Hagar, Isaiah and the other prophets, Zechariah, Mary, you, me, each of us. It is also true that the story of salvation is about God saving a *people*—all of us, together. Our prayer is *our* prayer. In the end, it's not all about me; in the end, it's about us. It's about "our" Father, "our" daily bread.

We need this reminder that prayer is not about me—or at least not only about me. The Liturgy of the Hours is truly the people's prayer. I have already noted that it is the prayer of generations; it unites us across time. It also unites us across space. I know when I am praying in my house that I am praying the same psalms as my Benedictine community in Erie. When we gather in parishes, we know we are praying the same psalms that are being prayed throughout the world on a given day.

Even in a particular local prayer community, we are united in a special way through the prayer of the Hours. There are days when I am so weary, so worn, that I am unable to sing the psalm. On these days the community holds me up. Those gathered do not deliberately pray for me (they may not even know my struggle), but in praying the Hours they pray on my behalf. When I choke on the words of lament and emotion overwhelms me, and I cannot speak, they say what I cannot. On days when the words of lament are not speaking to me, I am saying them on behalf of others who cannot. On the beautiful days when all I want to do is sing to the glory of God, as my soul raises in song, it also can raise the soul of my neighbor. The antiphonal praying of the psalms is a great visual and auditory reminder of this unitive power. It is a way for us literally to pause and let others pray on our behalf. It serves as a reminder that, when my prayer pauses or



Solemn Evening Prayer for the Feast of St. Benedict: (left) choir and instrumentalists; (top right) Roger M. Holland II, choir director; (bottom right) Sr. Kathleen Harmon, SND DE N, president.



seems to pause, my prayer which is truly *our* prayer actually continues on the lips of others.

Not only does the Liturgy of the Hours speak to us and hold us, it also shapes and forms us. Praying with Scripture forms us. We take it with us into the world. If we are attentive, the life of the world can also enter our prayer. Just as spontaneously as the *Magnificat* erupted from the mouth of Mary, the life of the world can enter our prayer and, together, world and prayer become agents of our transformation, sometimes unbidden but always by the grace of God. We find ourselves praying Psalm 69, “Save me, O God, for the waters have risen to my neck. . . . I have come into deep waters and the flood sweeps over me. I am weary with my crying . . . my eyes grow dim waiting for my God.” The words may catch in our throat as the picture of the lifeless body of a Syrian boy washed ashore flashes in our mind. This is the prayer of that little boy. We see countless refugees fleeing for their lives, crossing the sea and drowning. This is their prayer; this is our prayer. And we wonder, what are we called to at moments like this? God, take our stony hearts and give us hearts of flesh. Praying the Hours shapes us.

We pray Psalm 115, “Their idols are silver and gold, the work of human hands. They have mouths but do not speak; eyes, but do not see. They have ears but do not hear . . . hands but do not feel . . . Those that make them are like them; so are all who trust in them.” We are reminded that this is the charge of the prophets against us. Suddenly, our idols of silver and gold in our search for financial security become clear. Have we become our idols? Do we see the growing inequity, do we hear the cry of the poor, do we feel the pain of others, and do we speak out and walk in the way of Jesus? The Hours will shape us, if we let them. God, take our idols of silver and gold, of personal security, take our stony hearts and give us hearts of flesh,

vulnerable and willing to be soft for sake of the life of the world.

We pray the *Benedictus* together and are sent out into the world to walk in the way of peace. We pray the prayer that Jesus taught us multiple times a day in the Hours and are reminded that we rely on God for our daily bread and are called to take just that, *daily* bread. We are called to forgive others and ask God to forgive us as we forgive those who trespass against us. Bring our communal lives to these prayers, and see what challenges emerge. Listen for how God would shape you, would shape me, would shape our communities, our country, and our world.

As we pray the *Magnificat*, and as Mary’s words become our words, our soul also becomes magnified, and we express deep faith and rejoice in God who is so good to us. We also rejoice when the rich are sent empty away and the poor are filled with good things. These are not just words we chant: They are words of action, words to live by, words to convict and shape those of us living with ample food on our tables and an abundance of clothes in walk-in closets. Do we rejoice when we are sent empty away? Can we pray ourselves into living that prayer? Will we cooperate with grace? Will we allow the canticles not only to express our emotion but also to shape the way we approach the world? Will we risk letting God take our protective stony heart and give us a soft and tender heart of flesh?

Yes, the Liturgy of the Hours speaks to us and forms us . . . if we let it.

Prayer Holds the World Up

If none of these three reasons have convinced you of the value of praying the Liturgy of the Hours together, I offer you one more reason: Prayer holds the world up. Thomas Merton spoke beautifully of his encounter with the praying community at Gethsemane and his realization that

this community at prayer is the cause and the reason why the nation was holding together amid so much upheaval in his time and through all of time. He recognized that the prayers of this community were the reason the whole world did not dissolve into nothingness.

I experience this truth locally as I drive through the University of Dayton’s unique student neighborhood on my way to work. There are mornings when I stop at the corner of Keifaber and Frericks and see the Marianist brothers at morning prayer through the window of their house chapel. I pause a bit longer at the stop sign and offer a prayer of thanksgiving for this praying community. On some such mornings, particularly after more challenging incidents with students, I am utterly convinced that the reason the student neighborhood with all its gifts and challenges does not fall apart is this community praying together. Prayer—regular, routine, ordinary, extraordinary prayer—the Liturgy of the Hours holds our communities, our church, our world, up as we listen and respond to the grace of God active in our world and in us.

On my first visit to the monastery in Erie, I remember being surprised by the sense that there was something in the air. It was quiet but not silent. The air was still but not stagnant. There was a palpable energy that was at once peaceful and active. I often describe this first visit as an experience that peace and justice were in the air, alive in the place. The Spirit was and is alive and palpable. This is what prayer does to a place and to a people. This is what the psalms can do to a place, a people, to our lives, and to the life of the world.

Prayer changes me, changes you, changes the places we find ourselves and the places we encounter only through media, if only we surrender to the regular rhythm of the God-life in which we come to realize that God *is*, and that like Moses at the burning bush we are called to take

off our shoes, for the ground on which we are standing is holy ground. God is the one who is, who is all around us, who is in us, who creates, who is active, who calls, who beckons, who comforts, who challenges, who is love, who is mercy, who is peace, who is justice. In prayer, all of life is changed, the world is changed. Prayer—regular, routine, ordinary, extraordinary prayer—the Liturgy of the Hours holds the Body of Christ together; it holds our communities and our world up.

The Hours bind us together in our humanity and remind us that we are not alone. As we chant the psalms together, we are vividly reminded that our struggles and joys are one. We rise and fall together. In the chanting of our prayers, we unite not just the Body of Christ but the people and faiths of the world. A very vivid visual representation of this truth can be found in the *Saint John's Bible* (Liturgical Press, St. John's Abbey, Collegeville, Minnesota). In the beautiful artwork of the frontispiece of the Book of Psalms, you notice what appear to be artistic flourishes, squiggly lines. These lines are, in fact, the visual representations of sung prayer. But, they are not just the digital voiceprints of the monks of the St John's Abbey chanting the psalms. They also include voiceprints of a Native American sacred song; a Jewish men's chorus singing psalms; Buddhist tantric harmonics; an Islamic call to prayer (*adhan*); Taoist temple music; Hindu *bhajan*; and Indian Sufi chant. In the chanting of our prayers, we unite not just the Body of Christ but the faiths of the world. And in uniting the faiths of the world, we cooperate with the grace of God in holding the world up.

The reason the world does not dissolve into nothing is because of communities of faith praying throughout the world. Justice and peace can be in the air we breathe, if we breathe regularly the Word of God found in the prayer of the Church, in the Liturgy of the Hours. Today, more than



“In the beautiful artwork of the frontispiece of the Book of Psalms, you notice what appear to be artistic flourishes, squiggly lines. These lines are, in fact, the visual representations of sung prayer.”

Image from the *Saint John's Bible*, © The Liturgical Press

ever, we must unite our voices in prayer and in song. The very fate of our communities and the very fate of our world depend on it. “O God, come to our assistance. / Lord, make haste to help us.”

Practical Praying

So now that I’ve underscored the importance and power of the Liturgy of the Hours and have little time left for anything

else, some may be asking the more practical questions about this prayer, like “how” and “when.” Let me just say a few things regarding these important practicalities.

First, just begin. You know your parish community. What will work well in *your* parish community? Talk to the people, find times that are natural and fit into the rhythm of your particular community life. For instance, there is a 7:00 AM Mass on Mondays, Wednesdays, and Fridays at a local parish that happens to be on my way into work. I have come to love this community, and I miss it on Tuesdays and Thursdays. I would welcome the opportunity to pray morning prayer with them at 7:00 on the mornings when Mass is later and I am already at work. At our campus, we tried morning prayer during Advent; it was a great time-limited opportunity to try something new. We found that while many members of the community were initially eager to try this form of prayer, few found their way to the chapel on time. However, students were also eager to try compline, and, a weekly 10:30 PM compline has become quite successful! Not what I would recommend for a parish, but for our community it is a perfect way to either end the day or take a prayer study-break before the late-late night paper writing happens.

Second, remember that most of you are not in a monastic community. You don't need to pray all the hours, or even morning prayer and evening prayer, or even pray the Hours every weekday. Do what you can; do what your community will be engaged in, and see what takes root. Give it time, and see if this is how the Spirit is inviting your community to prayer together for themselves and the life of the world.

My third point is closely related: Let go of perfect. Don't let the perfect or the ideal be-

come an obstacle to the good

Fourth, and this is my own particular passion: Allow silence, allow time for the psalms to seep into the soul, to ruminate. Don't rush the psalms themselves or the space between them. Allow the people not just to speak to God but allow the space, the silence, to listen. The greatest gift we can give in our busy, noisy, productivity-obsessed world is to give the gift of silence, the space of no-thing happening, the gift of wasting time, of simply being with God.

When the Sun Begins to Rise

I have spoken today of the difference praying the Liturgy of the Hours can make in our own lives, in the life of our communities, and in the life of our world. Of course we know that God makes the first move, and we pray because we are moved by grace. However, it is easy for us to fall into the trap of thinking that the more I or we get prayer “right,” the more God will show up. I think that those of us who love prayer, who are committed to communal prayer and want to lead our ministries faithfully and well, are especially prone to this trap. There is an old story that speaks well to this tendency:

The ancients tell the story of a disciple who once asked the elder, “Holy One, is there anything I can do to make myself enlightened?”

The Holy One answered, “As little as you can do to make the sun rise in the morning.”

“Then of what use are the spiritual exercises you prescribe?”

“To make sure that you are not asleep when the sun begins to rise.”

We are leading these prayers not because they are some sort of magic panacea, some sort of healing balm, or even because they are transformative in and of themselves. There is nothing we can do to make ourselves enlightened. No amount of prayer will suffice. Not even the perfect song at the perfect moment will make the sun rise in the morning. No matter how beautiful the music or how perfectly the Word is proclaimed, we do not cause the sun to rise. No, God is God, and we are not.

Faithfulness to prayer such as the Liturgy of the Hours cannot make us enlightened. However, it can certainly rouse us and make sure we are not asleep when the sun does begin to rise. Let us remember simply to be faithful to prayer, humble in our approach, and always to keep our eyes open. Grace is abundant and is everywhere we look, if only we have eyes to see and ears to hear.



Taizé Prayer. Photo courtesy of Michael Johnson.

A Musical Safari



Wednesday Evening: A Schaffer Tribute, Plus . . .



Whitney Perez, convention photographer

Wednesday evening featured a special tribute to this year's Pastoral Musicians of the Year, Robert and Rita Schaffer. Under the direction of Gregory J. Schaffer, their son and the principal organist and choirmaster at the Cathedral Basilica of the Assumption in Covington, Kentucky (upper left), the concert echoed the 2003 concert performed and directed by the Schaffers. Bishop Robert Foy of Covington (upper right) welcomed participants.

That same evening also offered performances by the Notre Dame Children's Choir (lower right), a Peace! Concert by Louis Canter and James Hughes, and a Praise and Worship Evening presented by Curtis Stephan and Iván Diaz.

Union of Voices, Unity of Hearts

BY ANTONIO EDUARDO ALONSO

The phrase—“union of voices, unity of hearts”—sounds like something every one of us who leads music Sunday by Sunday, season by season, year by year, *wants* to believe: that our musical choices have the capacity to unite the Body of Christ in the midst of our diversity, bringing together people who come from different places and experiences into one Church. And each of us can surely call to mind that moment when music *was* a source of transcendent unity in our own ministry: that Easter Vigil when the *Alleluia*, bursting forth for the first time in over forty days, sounded traces of resurrection here and now; or that funeral of someone whom we have loved and lost, when the whole assembly accompanied the grieving and the dead with a broken yet strong *ora pro nobis*; or that multilingual Pentecost Mass when people finally opened themselves up to the Spirit and risked stumbling through the language of the person next to them, even if it made them a bit uncomfortable; or that random Sunday in the middle of the summer when we sang a tried and true hymn we hadn’t sung in a very long time that made the ordinary unexpectedly extraordinary. We all have moments like these. I don’t think any of us would be in this work if we didn’t. They’re powerful, life-changing, healing, and hopeful.

And yet, while every one of us can remember that moment when a song has been able to unify our assembly into one grand choir of praise before God, if we are honest, we must confess that *at least as often* in the church, music has *not* been a source of unity but a source of division. Even though we often speak romantically of the unifying power of music, any one of us who has ever had a person come up to us after Mass and tell us how much they *hated* a hymn we chose, the instrument we used to accompany it, the cantor that led it, or the language in which it was sung, who has also had yet another person come up to us after that *same* Mass

and tell us how much they *loved* that same hymn we chose, the instrument we used to accompany it, the cantor that led it, or the language in which it was sung, should be wary of any talk that too quickly promises an easy connection between *union of voices* and *unity of hearts*.

We must confess that, for as much as music has the power to unite, it has *at least* as much power to

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divide. And while union of voices may or may not result in unity of hearts, we know that there is much more to forming a union of voices than often meets the ear. While the scriptural mandate to “sing a new song” is at the heart of how we have prayed since the beginning, rarely have we been of one mind and heart about what that song should be, who should write it, what language it should be in, or what instruments, if any, should accompany it.

Here, for example, is testimony from the fourth century, from an apologist named Arnobius:

Was it for this that [God] sent souls, that as members of a holy and dignified race they practice here the arts of music and piping . . . that in blowing on the tibia they puff out their cheeks, that they lead obscene songs, that they raise a great din with the clapping of scabella . . . under the influence of which a multitude of other lascivious souls abandon themselves to bizarre movements of the body, dancing and singing, forming rings of dancers, and ultimately raising their buttocks and hips to sway with the rippling motion of their loins?¹

I’m nearly certain that if old Arnobius were alive today, he’d spend most of his waking hours arguing with Anthony Ruff in the comments section of the PrayTell blog! Or perhaps, he’d join the efforts of the many contemporary bloggers who seem to have a *remarkable* amount of time on their hands to write about their musical and liturgical likes and dislikes. And while there are so many enticing options, I’ll choose just one. Consider, for example, this comment from the founders of the now disbanded *Society for a Moratorium on the Music of Marty Haugen and David Haas*:

No matter where you go to Mass on Sunday in the United States, it’s difficult to escape the music of Marty Haugen and David Haas. I for one am sick and tired of hearing their banal ditties everywhere, and in desperation I have founded this Society for a Moratorium on the Music of Marty Haugen and David Haas, or SMMMHDH for short. The Society is awaiting pontifical approval from the Holy See as a pious sodality.²

(I pause here to note that I share this not to be hard on Marty or David, but because I’m jealous. I’ve always thought that the pinnacle of success in our field is evoking so much passion that it inspires the foundation of a site dedicated to a moratorium on your music!)

Now, of course, *that parishioner* who hated the hymn we chose that someone else loved, and *Arnobius* and his curious preoccupation with swaying buttocks and bizarre movements of the body, and the *bloggers* who debate church music with such fervor that it sounds as if the entire kingdom depends on what we do or don’t sing next Sunday—it’s easy for me, for us, to laugh at all of these. Yet we have to admit that we are hardly exempt from traces of this way of thinking. And even perhaps, at times, we show a similar lack of charity in how we talk about music in our churches. I will go out on a limb and guess that every one of us has heard *at least* one song at a showcase or a liturgy or a workshop or an evening event at this NPM Convention that we have disliked, even *strongly* disliked—while someone across the room from us or seated next to us *can’t wait* to try out that same song in their community next week. And perhaps some of those songs even elicited an occasional eye-roll or a cynical comment.

And so, aware of my own inclination to *romanticize* the power of music and my own temptation to speak too quickly or too easily of the ways in which liturgical music magically unites us, I want to invite those of us who are pastoral musicians into a deeper discernment of what it means to speak of union of voices and unity of hearts. I want to frame my thinking around three things. First, I want to think about the obstacles to and opportunities for expressing the fullness of who we are as a Church *musically* in our liturgies. Second, I want to think about obstacles to and opportunities for expressing the fullness of who we are as a Church *theologically* in our liturgies. And

finally, binding these together, I want to use Pope Francis’s image of a *field hospital* as a metaphor for how our work might more deeply serve as a medicine of unity rather than as a weapon of division.

Obstacles to and Opportunities for Musical Unity

For me, to think about the potential for music to be a source of unity requires that we also think about its potential to be a source of division. So I want to begin by thinking about the paradox of the fact that precisely what makes music so deeply *unifying* is the same thing that makes it so deeply *divisive*. That is, music is a bodily activity with profound resonances to our emotional lives.³ Music, of course, has evoked some of the most profound testimonies of our tradition. “How often I wept at your hymns and canticles,” writes Augustine in his *Confessions*, “when I was painfully shaken by the voices of your melodious church! Those voices ran into my ears, and the truth dripped down into my heart. Reverent feeling then seethed up, and my tears flowed, and it was well with me when I cried this way.”⁴ Or for a more recent expression of something like Augustine’s musical weeping, consider these words of Anne Lamott, who testifies to the way in which *music* pulled her into the church, gradually leading to her conversion:

I could sing better here than I ever had before . . . the singing enveloped me. Something inside me that was stiff and rotting would feel soft and tender. Somehow singing wore down all the boundaries and distinctions that kept me so isolated. . . . I felt bigger than myself, like I was being taken care of, tricked into coming back to life. It was as if the people were singing in between the notes, weeping and joyful at the same time, and I felt like their voices or *something* was rocking me in its bosom, holding me like a scared kid.⁵

From the tear-soaked testimonies of Augustine and Anne Lamott to the testi-

monies of so many whose lives are touched by your music-making, we are reminded of what we already know but sometimes forget, especially when we gather to *talk* or *think* about music rather than participate in it: Singing is a deeply emotional practice. It fuses mind and body in a way that is mysterious and powerful. Somehow ordered sound has the capacity to express our emotions, shaping ourselves and our worlds in ways we can neither anticipate nor articulate outside of a song.⁶ Even a *single* musical phrase of a handful of notes can immediately evoke our lamentation or our delight. Music presses us beyond language. Or, in the words of composer Ned Rorem, “If music could be translated into speech, it would no longer need to exist.”

Emerging work in neuroscience and music has something to teach us about how music gets encoded in our brains and imprinted on our bodies in a way that shapes what music we like and what music we don't like, what music makes us comfortable and what music makes us uncomfortable, what music we embrace and what music we reject.⁷ We are learning, for example, that our musical formation begins *even before we are born*. Traces of what we will come to prefer later are shaped by what we hear *in the womb*. And by the age of two, we begin to develop clear preferences for the music of our own culture. Research on music and the mind is also confirming what many of us already know anecdotally: that the musical styles, genres, or songs we love in our teenage years are often the ones we love for the rest of our lives. Still other studies show that the melodies, rhythms, and timbres we prefer are often an extension of positive experiences we have had with particular songs and genres in the past. And it follows that music connected with negative experiences in the past turns out, unsurprisingly, often to be music we don't particularly like. Like any sensory experience, safety and familiarity—or the



Some of this year's college interns took a selfie with Tony Alonso.

“I work in a rural parish with no colleagues nearby (and our diocesan office is a six-hour drive away). So NPM has been my lifeline, source for education and inspiration over the eighteen years that I have been in this job. The . . . conventions I have been blessed to attend have always been the ‘shot in the arm’ that I needed to continue with joy in this ministry. Thank you!”

A Convention Participant



Jammin' in one of the convention hotels. *Photo courtesy of Keith Kalemba.*

“When I claim to downplay my own personal preference, I’ve noticed that I find a way to sneak them in the back door, with clever ways to ground them theologically.”

absence of them—are key ways in which music encodes positive or negative emotional resonances. Because music has the capacity *literally* to alter our mood, we are often reluctant to let our guard down completely to music we have never heard before, that doesn’t fit the categories that have been shaped by our cultural contexts and education, or that is music that we’ve had a negative experience connected with in the past. As much as we think our preferences are inherent to us, all of these things shape what we like and what we hate.

Paying attention to the emotional nature of music making and learning about the ways in which musical taste is shaped has encouraged me in my own ministry to engage in a kind of *examination of conscience*, one that has called me to a deeper reflection on my own musical preferences and the power I hold over those of others. While I do not think that personal preference should be a primary guiding force for our work, of course (far from it!), I do worry that sometimes we have a tendency to condemn desires for musical expressions that don’t match our own as signs of a consumer culture centered on individual preferences. In other words, when someone expresses a desire for a musical or cultural expression I don’t understand or don’t particularly like, it’s tempting for me to want to respond with some version of “Well, this isn’t about you and your needs and wants!” But how can I convincingly claim to stand completely outside such a logic? Am I not also shaped by such forces? Am I somehow exempt from or aloof to the emotional ways in which I connect to music? In fact, I am involved with music precisely because of these reasons. *Music makes me feel something*. That others have a similar response should be an invitation to conversation, not division.

I think this conversation matters because, when I claim to downplay my own personal preference, I’ve noticed that I find a way to sneak them in the back door, with clever ways to ground them theologically. For example, you will find no bigger fan of the musical, liturgical, and pastoral judgments than me. They guide my own discernment about what I choose for liturgy and what I choose to compose for liturgy. They’ve helped me explain to students and critics and brides and pastors and even members of my own family how I approach my ministry.

But, if I’m honest, I have to admit, too, that it’s not hard to find ways of grounding my personal preferences in these judgments, and I can also find ways to ground my own negative reactions to particular songs or genres in them as well. I think, for example, of moments when I’ve wanted to mount a sustained jeremiad against *praise and worship* music for its tendency to abstract a single phrase from Scripture and repeat it over and over and over, and, in the very next breath, without any trace of irony at all, I find myself extolling the virtues of the music of the Taizé community. Now, don’t get me wrong, I think there are conversations worth having about the difference between the two. But so often I’ve noticed, at least in myself, that if my *visceral* reaction to a song or a genre is a negative one, I can find ways to ground those negative reactions in the three judgments while finding equally creative ways to justify the use of songs I *love* that don’t clearly fit any of them.

So, to work toward something like a union of voices, I think, invites all of us to *acknowledge* our own tastes rather than deny them—tastes confined by our past experiences and limited by the particularity of our own cultural contexts, tastes also

expanded in many ways because of the privilege of our musical training. I think such an acknowledgement is crucial to engaging in a deeper conversation about what we mean when we talk about musical unity. Sometimes when we say “union of voices,” what we really mean is “everyone submitting to our own tastes.” Confessing our biases but, perhaps more crucially, the limitation of those biases might be a helpful way toward a truer unity that hears the ways in which God is singing even through the songs I do not understand and may not even like.

Greater attentiveness to music, body, and mind has also made me *suspicious* of any easy claims to musical unity in the form of a program, a hymnal, a genre, or a composer ancient or modern that promises a magical set of music that will respond to the tastes and desires of a particular demographic. These kinds of simple answers to complex questions tend to ignore the multivalent ways in which musical tastes are formed, often presuming a kind of prosaic unity that mutes the *actual* diversity of our churches. Taking seriously the diverse and complex ways in which musical tastes are formed, how can we ever presume that a *single* musical style responds to any group of people, young or old? A deeper encounter with the young people with whom I have served has exposed the limits of any easy claims for unity.

The bodily and emotional nature of music also invites a richer conversation about culture. Even as our church is increasingly diverse, our musical and liturgical conversations are too often marked by explicit or implicit Western assumptions on all sides of the conversation. Indeed, it is remarkable how, for all their differences, those who advocate more *contemporary* music

and those who advocate more *traditional music* in both cases largely cling to a limited repertoire created by white Western men. Any conversation, for example, that stops at contrasting Haas and Palestrina or Schutte and Biebel quickly reveals these kinds of unspoken limitations and biases. Whatever their intent, any conversation that says we have enough music already, any conversation that confidently contrasts the *tradition* with *new music* ignores the enormous cultural and gender gaps still present in our repertoires. Rendered invisible in such a conversation are the Rubalcavas and Cortezs, the Nguyens and the Franciscos, not to mention all the work we have yet to do to embrace the compositional skills of women composers with equal enthusiasm.

As a person who loves the chants and heritage of sacred music of our tradition deeply, as someone who has been formed by them, I nevertheless worry when musical or theological unity is equated with fixed time periods in our Church's history, when the Holy Spirit seemed to some people to be singing more powerfully, because it often means submitting to a repertoire written by people who look a lot like the person prescribing them as the solution. Paying attention to the cultural development of musical genres and tastes might invite us to do less prescription and perhaps instead invite us to be vulnerable enough to have someone who is *not* an expert teach *us* the songs they use to sing their lives to God and realize that those songs, for the people singing them, are also *traditional*, just perhaps not our profoundly limited sense of what comprises that tradition.

Finally, contemplating musical unity through the prism of the bodily nature of music has also invited me to think with greater intention about the pastoral nature of our work. That music is such a vehicle for negative and positive resonances in the lives of the people we serve invites us to a more intentionally pastoral response when



Above: Melissa Dejunchorn leads Thursday Morning Prayer.

Left: Students from local schools wrote letters and drew pictures of support for pastoral musicians.



Participants in the Young Music Ministers Institute, co-sponsored by NPM and the Archdiocese of Cincinnati, offered a concert on Thursday afternoon. *Photo courtesy of St. Rose of Lima Parish, Gaithersburg, Maryland.*

“Praise God! There will be church musicians in the next generation! Bless those who worked with these kids and the kids themselves for their dedication throughout the week and the concert!”

A Convention Participant

someone makes that obscure request at the most emotionally charged moments in their lives, like a marriage to a partner or the death of a mother. While that doesn't mean we must honor every request, it might better inform how we respond. And similarly, when someone says they hate a hymn we chose, we might be invited less to defensiveness and more to an awareness that why they hate that hymn may not be completely rational. It may, indeed, be connected to something about which we or they are completely unaware.

To paraphrase the apostle Paul, if we speak in the tongues of rubrics and of documents, but do not have love, we risk sounding like a resounding gong or a clashing cymbal. Taking seriously the bodily way in which musical tastes develop over a lifetime and the vulnerable emotional associations music has the ability to encode invites us to speak with greater love. It challenges our easy assumptions that the Spirit sings only through a particular genre or musical expression and instead opens us to the unexpected ways in which people hear God's voice in splendid, varied ways. And, perhaps most importantly, it points us beyond style wars to a space for deeper and more distinctly theological questions.

Obstacles to and Opportunities for Theological Unity

In recent years, words like hospitality, welcome, and inclusion have guided us and challenged us in our ministries.⁸ They are practices that rightly occupy much of our attention and energy. Many of us take up the prophetic and important work of radical hospitality in ways big and small, working to atone for ways past and present in which the Church has *not* been a place of welcome or refuge in the shape of the Gospel but instead a place of exclusion or even danger, in the shape of our world's worst tendencies. Many of us take up the work of hospitality in response to dramatic

shifts in demographics: working to make sure young people encounter a Church that is welcoming of and relevant to the fullness of who they are. And similarly, many of us take up the work of hospitality day in and day out to help recent immigrants know they have a home among us and as a part of us.

And yet, even the most *inclusive* communities of which I've been a part, places that proudly inscribe "All Are Welcome" everywhere from the bulletin to the front door, have, I think too easily, let the ideal of hospitality slip into being a cute slogan or a mark of personal pride, one unaccompanied by a confession of all the work yet to be done. While it may (or may not) be true that churches that make claims to radical hospitality really offer the welcome they proclaim, it is often the case that while certain groups or types of people may receive explicit welcome, in far too many places the depths of their sorrow, rage, and lament do not. And if this is the case, if we welcome everybody, but don't welcome the full range of who they are, we risk a fruitless game of hide and seek with a God who tells us that before a word is on our tongues, God already knows it completely. Not only *who* we welcome is at stake, but *what* we welcome matters: what truth, what doubt, what anger, what fear?

As we think more deeply about unity, we might not stop at merely asking ourselves if *all are welcome* in our communities but also ask if *all they are is also welcome*. Without such discernment, unity can too easily be a call to coalesce quietly behind this ideology or that, this leader or that one, this set of biblical themes or the other. Unity can easily have more to do with offering shallow condemnations of the world out there on the one hand, or keeping the bad news at bay, pretending it's not there at all, on the other, rather than embracing the mess of the world and the mess of who we often are in our liturgies. Unity risks becoming

a vague platitude around which we all can rally, without much conversation about what of us is lost and who is left behind in the process.

I think that to embrace *union of voices and unity of hearts* is to take more seriously the need deeply and consistently to discern the *gaps* in our communal prayer, because I think even more than what we *do* sing and pray, our *silences* about a range of traumas near and far, global and local, personal and communal, can often tell us a lot about what is *in* and what is *out* in our liturgies, about who is *in* and who is *out* in our churches. Part of the mandate of any of us who want to claim our work as one that fosters unity is waking up not only to musical gaps but to theological ones as well, to wake up to the silences in our communal prayer, to wake up to the need to sing the truth about ourselves, to sing the truth about our communities, to sing the truth about our world, to sing the truth of our deepest longing before God, who alone has the capacity to transform the world.

The beginning of waking up to what it means to sing the fullness of who we are might start with thinking about the most intimate *human* relationships of our lives with a spouse or a child or a friend or a parent. In the relationships most dear to us, we don't merely sit around praising the other person for all of their good qualities. We enter into honest, soul-baring dialogue about all we are, all we fear, all that breaks our heart. They are the arms we fall into in moments of despair as well as moments of joy. Our willingness to share our deepest selves with another reveals our deepest trust in that person. We only willingly make ourselves vulnerable to another by sharing difficult words when there is trust that the person will hear and respond out of love. Expressing our sufferings and pains reveals the intimacy of our relationships.

If this is true of our most intimate human relationships with those closest

to us, *how much more it should be in our relationship with God*. And there is no greater authorization to sing to God the truth about ourselves and our world than the psalms. In the psalms, whenever God seemed active in the life of the people, and especially when God seemed *distant* from the life of the people, prophets and ordinary people alike gave voice to that *presence* or that *absence*. The psalms offer us the richest vocabulary in Scripture with which to cry out to God. They invite the fullness of who we are in our worship; they even *demand* it. They tell us what it looks, sounds, and feels like to be in real, intimate, messy relationship with God. If we are to tell the truth, if we are to be authentic and naked before God, in order to repeat the sounding joy of Psalm 98 authentically, we must also be willing to cry out the questions of Psalm 44. When we turn to God with our doubts and questions and fears, when we ask God for something out of our own vulnerability, we honor God.

But my point is not merely that we should sing more psalms. Though I rarely think that's a bad idea, my point is instead to invite us to think more deeply about what the psalms authorize, invite, and demand of those of us whose vocation it is to discern words that we will anchor in people's hearts for the rest of their lives, and to weigh the fullness of the psalms against our current repertoires. Praying the psalms has, for me, been kind of like holding up a mirror to the repertoire to which I gravitate and to pay attention to what's missing. It has helped me see that despite the range of pain and pathos that the psalms authorize, we as a Church have, at times, shied away from that fullness in our liturgies. If what makes it into many hymnals is any barometer, if what I quite naturally want to write is any barometer, the Church as a whole (though with notable exceptions) has tended toward songs that offer words of praise, confidence, or comfort, while smoothing out the rougher



Pastoral Musicians' Luncheon



Contemplating

edges of our lives in our public worship, revising, ignoring, softening, or tamping down the fullness of that to which our songs to and about God might otherwise give voice.

In *Laudato si'*, Pope Francis writes about both the opportunities and challenges of contemporary social media: "Today's media . . . enable us to share our knowledge and affections," he writes. "Yet at times they also *shield* us from direct contact with the pain, the fears, and joys of others and the complexity of their personal experiences. For this reason, we should be concerned that, alongside the exciting possibilities offered by these media, a deep and melancholic dissatisfaction with interpersonal relations, or a harmful sense of isolation, can also arise."⁹ As I read these words, I feel compelled to extend Francis's concern about social media to our churches. Do the liturgies we celebrate offer a compelling alternative to such a vision, or do they simply attempt to compete with the contemporary landscape in a way that mirrors its worst tendencies? I worry that it is not only our social media that may be "shielding us from direct contact with the pain, the fears, and joys of others and the complexity of their personal experiences," but our liturgies, too, are at a similar risk. But as screenwriter Dorothy Fortenberry recently put it in a beautiful article called "Half Full of Grace" in the *LA Review of Books*,

Church isn't an escape from the world.
It's a continuation of it.
My family and I don't go to church to deny
the existence of the darkness.
We to go to look so hard at the light that
our eyes water.

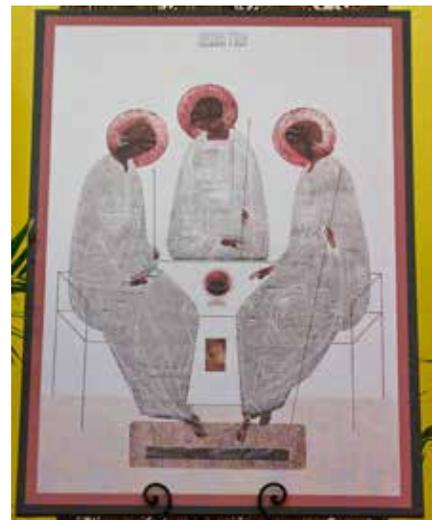
Those of us who select and create liturgical music, I think, have a responsibility to constantly discern our own contribution in light of the joys and the hopes, the griefs and the anxieties of those whom we serve as well as the ethical demands of the world

God so loves. This means not merely chasing the winds of popular taste on the one hand or preserving the cultural patrimony of a particular tradition on the other. It means not even merely responding only to whatever moves my own heart in this moment on the other but instead being attentive to one another and to the earth itself in relationship to God.

And striving more faithfully to work toward unity in our communities and in the Church throughout the world invites us to look carefully at the repertoire of our *own community* or, for composers, our own collection of compositions, to take seriously what biblical themes and human expressions may be lacking. Such a discernment might, for example, find me writing not only about the Lord as light and salvation but also writing music that asks, "How long, O Lord?" or "Where are you, God?" It might find me writing not only gentle hymns of comfort and consolation but also hymns that give voice to Isaiah's pleading, "Why don't you tear apart the heavens and come down?" It might find me writing not only of the kindness and mercy of God but also of the demand I forgive seventy times seven. It might find me giving voice not only to the heavens telling the glory of God but also giving voice to the groaning of God's good earth. It might find me not only writing that God so loved the world but also of our need to take up our cross and follow. This work should not be caricatured as making the liturgy about ourselves but precisely the opposite. It is found in taking up deeply biblical ways of singing *at full stretch before God* and lifting high especially those whose song is often carefully kept in the background by the mighty.

NPM on the Front Lines of God's Field Hospital

Thus far, I've tried to invite deeper reflection on some of the obstacles to and



Echoes of Rublev: Contemporary icon of the Holy Trinity as a focus of meditation in the Prayer Room.

opportunities for musical unity as well as some of the obstacles to and opportunities for theological unity. I've tried to plead for a deeper humility, so that any talk of unity is about more than submitting to our limited version of what that unity sounds like. I want to conclude by thinking with you about how our work as an organization and our work as individuals reflect Pope Francis's description of the Church as a *field hospital*, an image that has been seared on my heart since he first uttered the phrase.

"I see clearly," Francis writes, "that the thing the Church needs most today is the ability to heal wounds and to warm the hearts of the faithful; it needs nearness, proximity. I see the Church as a field hospital after battle. It is useless to ask a seriously injured person if he has high cholesterol and about the level of his blood sugars! You have to heal his wounds. Then we can talk about everything else. Heal the wounds, heal the wounds. . . . And you have to start from the ground up."¹⁰

It seems to me, for whatever reason we ended up where we are in our churches, for whatever we reason we got into music

“To do the work of healing, of binding wounds, we need to have eyes that see and voices that sing beyond the divisions of the world that are ever before us . . .”

ministry, however cynical or disappointed we may be at times about the state of the world or even the church, no matter how young or old we are, how experienced or inexperienced we feel, willingly or unwillingly, you and I are often on the front lines of God’s field hospital, the Church. We encounter people day in and day out in some of the most vulnerable moments of their lives, encountering them in their woundedness. Sometimes these are wounds of which we are aware, but more often they are wounds of which we will never be aware.

Before a wound can heal, though, it must be seen. Our music making has the ability to cover over those wounds, or it has the potential to allow them to sound an echo in our liturgies in however subtle a way. A voice that is muted by advertisements and media and politics and even, at times, in the Church that presumes unity, is found in our assent to pretending everything is always okay. To truly let our churches be places that house a *union of voices and a unity of hearts* is a challenge not rooted solely in a desire to be welcoming or inclusive or just but to let the Church be what it is: God’s house. And it is finally to confess that the unity for which we long is beyond our view and often even beyond our efforts. It is to confess that the unity that binds us as body and as blood to one another and to Christ is a unity we can neither create nor destroy on our own.

Our work then, as far as I can tell, is to cooperate with that unity that precedes us in Christ, who called bread his body, who called us his body, in however modest or fragmentary a way, without ever presuming we’ve finally achieved it. To do the work of healing, of binding wounds, we need to have eyes that see and voices that sing beyond the divisions of the world that are ever before us—divisions of age, race, class, education, gender, orientation,

and politics. It demands we move beyond the kinds of easy questions and tired arguments about music and liturgy that sometimes tempt our attention, arguments that remain with us even as they have often become more sophisticated.

And I think that the most crucial dimension of surfacing both the deepest wounds and the most authentic joys in the lives of our communities and in the life of the world in our Eucharistic music making begins above all in work permeated with the impulse of the second (and, I think, most important) letter of the name of our organization. I’ve always loved that we’re not the national association of *liturgical* musicians or the national association of *church* musicians. We are *pastoral*. That’s always been at the heart of our work. And while deep knowledge of our tradition and excellent musical training is a *given* in our work, they are the minimum bar.

Remembering and enfleshing the pastoral nature of our work might remind us that our ongoing discernment toward musical and liturgical unity is found nowhere else than simply gazing into the faces of the diverse people we invite to pray week by week, both the ones we find easy to love and the ones we don’t find so easy to love, and asking if the fullness of their lives is given voice in our song before God. But we can’t stop there. We must also extend our gaze to the faces of all those *not* present because of distance—metaphorical or literal—and hold them in our song as well.

Anne Lamott once said that “you know you’ve made God into your own image when God hates all the same people you do.” I would add: when God hates the same *music* you do as well. Unity demands that we continually ask God to open our eyes to the places in this world where we have made God and the world into our own image and so have limited where, when, and through whom God works, speaks,

and sings. Music, like all of our theology, without self-emptying love for those who are most different from ourselves, can be a source of division as much as it can be a source of unity. So we must fall on the love of Christ that transcends all divisions to embrace the way the Spirit is singing through the favorite hymn of the person next to us or across the world from us. We must be willing to rehearse lament when we are joyful and joy when we are lamenting. Bound together in that love, we can place less of the burden on music to create unity and more trust in the One who sings us into being.

In my own life, at the bedside of the dying, or in accompanying the grieving, or in celebrating with the marrying, or just walking in the blessing and bruising of daily life, I have seen the ways in which music has the capacity to be a profound way in which we engage the complexities of a world so in need of redemption and healing. And I give gratitude for all of your good work on the front lines of God’s field hospital, for through it, God saves God’s people.¹¹

Notes

1. James W. McKinnon, *Music in Early Christian Literature* (Cambridge, UK: Cambridge University Press, 1989), 49. “*Scabella*” were percussion instruments worn like sandals and played with the foot.

2. The Society for a Moratorium on the Music of Marty Haugen and David Haas website is no longer active but lives on as a Facebook group.

3. For more reflection on the bodily nature of music and its connection to theology, see Don E. Saliers, *Music and Theology* (Nashville, Tennessee: Abingdon Press, 2007).

4. Augustine, *Confessions*, Book IX, 14. This translation is taken from Augustine, *Confessions*, trans. Sarah Ruden (New York, New York: Modern Library, 2017), 253.

5. Anne Lamott, *Traveling Mercies: Some Thoughts on Faith*, Anchor Books edition (New York, New York: Anchor, 2000), 47-50. For space, I have redacted Lamott’s extended reflection on her own conversion. It is worth reading in its entirety; see “Overture: Lilly Pads,” 3-56.

6. For more on the fusion of words and ordered

sound addressed to God as a singular form of theological communication, see Chapter 2 in Saliers, *Music and Theology*, 11–18.

7. The reflections that follow are informed especially by Daniel J Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (New York, New York: Plume, 2007). For further reflection on its implications for liturgical musicians, see also Tony Alonso, “A Not-So-Universal Language: What Neuroscience Can Teach Us about Music Styles in Worship,” *Liturgy* 30:4 (October 2, 2015), 53–60.

8. A fuller development of these reflections appear in a forthcoming issue of *The Hymn* in the form of an essay based on a plenum I offered with Emily Brink at the 2017 meeting of The Hymn Society of the United States and Canada entitled “The Psalms: Bread of Heaven in the Wilderness of Our Exodus.”

9. Pope Francis. *Encyclical Letter Laudato Si’ of the Holy Father Francis on Care for Our Common Home* (Rome, Italy: Vatican Press, 2015), 47.

10. Antonio Spadardo, “A Big Heart Open to God,” *America Magazine*, September 30, 2013, <http://americamagazine.org/pope-interview>.

11. I note here with gratitude the influence of Austin Fleming’s beautiful reflections for liturgical ministers which have informed my pastoral work. See Austin Fleming and Victoria M. Tufano, *Preparing for Liturgy: A Theology and Spirituality*, rev. ed. (Chicago, Illinois: Liturgy Training Publications, 2007).



Sing as Wayfarers Do: Move, but Keep on Singing!

BY RITA THIRON, M. ROGER HOLLAND, II, AND RACHELLE KRAMER

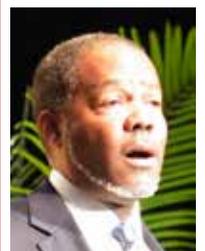
[Rita]

We gather at the end of a long, faith-filled, and advice-filled week. We have been challenged by Dr. Tim O'Malley to enter into a more fruitful dialogue with a growing population of "nones," who may no longer identify with the Church either because they no longer trust her message or because they lack the religious knowledge to appreciate it. Liturgy and music have the most to give in our efforts to engage their hearts and listen to their voices.

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Ms. Rachelle Kramer, who has served in campus ministry, is currently in post-graduate studies at the Catholic Theological Union in Chicago, earned her bachelor's degree in liturgical music and Catholic studies at the University of St. Thomas and her master's degree in choral conducting from the University of Wisconsin-Milwaukee.

Mr. M. Roger Holland, II, is the newly appointed teaching assistant professor in ethnomusicology and director of the Spirituals Project at the Lamont School of Music, University of Denver. Roger is a graduate of Union Theological Seminary in New York City where he received his master of divinity degree.



On the feast of St. Benedict, Kelly Ad-
amson reminded us that the Liturgy of
the Hours invites us into a rhythm which
hallows all of our life, which holds us and
shapes us, which holds and shapes our
community of faith, and which holds up
the needs of the world. The psalms have
much to offer in our efforts to unify voices
and hearts.

In eloquent words and imagery, Tony
Alonso invited us to examine our own
practices and cultural biases which may
present obstacles—or opportunities—re-
lated to musical unity and theological unity.
He inspired us to be on the front lines of
God’s field hospital, to heal the wounds of
those who are afflicted, and to remember
that we are an organization of *pastoral*
musicians. Our personal efforts can unify
hearts and raise up voices.

But most especially, when we have gath-
ered for liturgy this week, we have been
reminded that “God is here;” that Christ
is always present in his word, sacrament,
minister, and people; and that the Holy
Spirit never abandons us. We sang, “God
is here, and we are not afraid.” God has
given us many gifts, and they are meant
to be used to build up the Kingdom. The
source of our strength is found in our own
encounter with the living God, and the
goal of our ministry is to invite others to
encounter God and to unite all in the love
of Christ Jesus.

Now this humble panel has been tasked
with “inspiring church musicians to offer
God due praise with their music and to
evangelize through sung liturgy.” How can
we lead our assemblies so that we and they
might all go forth as missionary disciples?
We have been asked to do this through a
cultural, musical, and liturgical lens. This
will be our privilege—for you *already* “give
God due praise” and you *already* share the
Gospel. You do so at every liturgy, at every
choir rehearsal, and every time you sit
down at your desk to select just the right
hymn text to complement the Gospel or

support the liturgical action. You do this
every time you have inspired your as-
semblies to participate more fully, to sing
with more gusto, and to appreciate—really
appreciate—the liturgical text. You do this
by your very lives, spent in service to the
Church and to her worshipping assemblies.

[Rachelle]

I live in the great city of Chicago,
a city where something very big
happened last year: After 108
years of a serious drought, the
Chicago Cubs *finally* won the World
Series! I am an Illinois native who
had recently moved back to the
state, and I can tell you it was good
timing. The night the Cubs won the
World Series, I was in Wrigleyville
celebrating with thousands of
other fans. Champagne was flying
through the air, crowds were cheer-
ing, and people flocked toward the
stadium to be together to celebrate
history. We had all been waiting for
this for a *long time*.

Several days after the big win, the Cubs
returned to Chicago to a hero’s welcome.
A parade and rally were held; some com-
mentators estimated that as many as five
million people attended. The atmosphere
was absolutely jubilant: wall to wall people
and Cubs paraphernalia were everywhere
you turned, banners were waving, drum-
mers were playing in the streets. My per-
sonal favorite was a tuba player playing
the “Go Cubs, Go” song, while people
nearby joined in singing and dancing. It
was a liturgy to surpass *all* liturgies.

But something else happened in Chi-
cago last year—something no one would
celebrate. In 2016, in the great city of
Chicago, 768 people—the majority of
them under the age of twenty-five—were
murdered by gun violence, and 4,368

people were shot. On Good Friday 2017,
Cardinal Blase Cupich led a Stations of the
Cross and “Walk for Peace” to bring the
city together to pray and be in solidarity
with the families and friends who had lost
loved ones to gun violence. I attended the
event and stood near many parents hold-
ing pictures of their children murdered
by such violence. It is one thing to see
and read about violence in the news but
entirely another to see the pain and angst
in parents’ faces up close, parents whose
children they will never see get married, or
have their own children, or even graduate
from high school or college.

I mentioned earlier that millions of
people attended the Cubs parade and rally.
They took off work that day and pulled
their children from school to participate
in this event. In contrast, the Peace Walk
on Good Friday drew approximately 1,500
people. The Chicago Archdiocese has 2.2
million Catholics, many of whom we can
assume attended the Cubs celebration. And
yet, on Good Friday, a day many children
and some parents have the day off, only
1,500 people came out to pray with their
fellow human beings whose loved ones
were being murdered literally every day.

Missionary Disciples

You may be wondering why I am saying
all of this to a group of Catholic church
musicians. I say this because we cannot
divorce what we do every week in the
liturgy from the things happening in our
communities and the world around us. As
our bishops’ document *Sing to the Lord: Music in Divine Worship* reminds us, “Liturgical musicians are first of all disciples, and only then are they ministers” (39). Pope Francis has taken this affirmation a step further, beckoning us to be what he calls “missionary disciples,” those who both follow Jesus (discipleship) and go out into the streets to bring the Kingdom of God to our broken world (missionary). In *The*

Joy of the Gospel, he says, “In virtue of their baptism, all the members of the People of God have become missionary disciples (cf. Mt 28:19). All the baptized, whatever their position in the Church or their level of instruction in the faith, are agents of evangelization” (120).

Notice the pope’s emphasis on baptism. When we were baptized, we were not only cleansed from original sin, but we also became what St. Paul calls a “new creation.” We have “put on Christ,” as we sing in the rites of initiation. When we were baptized, we were sealed with what the *Catechism of the Catholic Church* calls an indelible spiritual mark, one that is permanent and cannot be removed (1272). This seal says we no longer belong to ourselves. The *Catechism* states: “Having become a member of the Church, the person baptized belongs no longer to himself, but to him who died and rose for us. From now on, he is called to be *subject to others, to serve them in the communion of the Church*” (1269). In addition, baptism makes us members of the Body of Christ. Again, the *Catechism* states: “Therefore . . . we are members of one another . . . From the baptismal font is born the one People of God of the New Covenant, which transcends all the natural or human limits of nations, cultures, races, and sexes: ‘For by one Spirit we were all baptized into one body’” (1267). And so, we sing these words on Sundays, “Gentile or Jew, servant or free, woman or man, no more.”¹

This very theology permeates our understanding of the Eucharist. Every time we receive Communion on Sunday, we receive and become Christ’s Body, and with this gift comes great responsibility. The Eucharist is not something to be “bottled up” for ourselves; it is not an opportunity each week to take our personal graces and be on our way. On the contrary, being the Body of Christ means much more. Pope Benedict boldly reminds us of this in *Sacramentum Caritatis* when he writes that “the relationship between the Eucharistic



Choir for Mass on Thursday Evening



National Association of Pastoral Musicians 2017 Convention: #NPM40 Livestream Schedule

All events will be available at: bit.ly/NPMLivestream

(case-sensitive; “NPM” must be capitalized)

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Monday, July 10	
2:30pm	Convention introduction and welcome
3:00pm	Gathering, convention opening, and plenum Eucharist
8:30pm	“The Old Gravel Road: Story Telling and Songs from the Heartland” (Jeanne Cotter, Michael Cotter, Tony Alonso, and Friends)
Tuesday, July 11	
9:00am	Plenum address: “Challenges to Unity” (Dr. Tim O’Malley)
11:00am	“Keeping the Vision: A Mini-Retreat for Music Ministers” (Diana Macalintal)
2:30pm	“Vision and Transition: A Conversation with Our New President” (Steve Petrunak)
4:30pm	Plenum address: “Uniting the Body of Christ” (Kelly Adamson)
Wednesday, July 12	
9:00am	NPM Members’ Meeting (President Steve Petrunak)
11:00am	“Professional Development: Resources for Enhancing Your Music Ministry” (Zack Stachowski, Matt Reichert)
2:30pm	“Exploring the New Rite of Marriage (Fr. Paul Turner)
Thursday, July 13	
9:00am	Plenum address: “Union of Voices, Unity of Hearts” (Tony Alonso)
11:00am	“Using Technology for Music Ministry” (Amanda Bruce)
2:30pm	“Hymns Every Parish Should Use” (Lynn Trapp, Jennifer Pascual)
8:00pm	Convention Eucharist
Friday, July 14	
9:00am	Plenum address: “Sing as Wayfarers Do. Move, but Keep on Singing!” (Rita Thron, M. Roger Holland, II, and Rachelle Kramer)
11:00am	“Engaging Youth in Music Ministry: Lessons from the NPM Youth Music Institute” (Terri Larson, Walter Tambor)

mystery and social commitment must be made explicit: The food of truth demands that we denounce inhumane situations in which people starve to death because of injustice and exploitation, and it gives us renewed strength and courage to work tirelessly in the service of the civilization of love” (89).

And *this* is why we must care about situations like the one in Chicago, where people are losing loved ones to violence every day.

Not Easy

What I am talking about is not easy. I have to admit I did not begin thinking about these things until I started working in college campus ministry. Then Pope Francis was elected Bishop of Rome, and I was ruined. I was raised Catholic, I have been Catholic-educated from elementary school through graduate school, and I have dedicated my life to serving the Church through music ministry. I like to think I am generally a good person—honest, hard-working, and church-going. But it was not until this man came around that I was hit over the head with the radical nature of what living the Gospel really means. I remember reading his Apostolic Exhortation *The Joy of the Gospel* and being stunned by the candor and boldness of his words. Pope Francis critiques what he calls, “inordinate consumption,” “unbridled consumerism,” a “postmodern individualism that weakens personal relationships,” “a new idolatry to money,” a “globalization of indifference,” and the “laws of competition and survival of the fittest” (53–60).

Reading these words made me extremely uncomfortable. They made me uncomfortable because I had to start looking at things in my life that I did not want to see. I did not want to think about how I spent my money, or how I wasted food or the earth’s resources. I did not want to acknowledge the person on the street

asking me for money, and I certainly did not want to think about the injustices of economic systems of which I am a part. It was simply too close to home. I wanted to keep my church and music ministry life separate from the messiness, pain, and suffering people experienced every day in my city, country, and world.

Though it is undoubtedly easy to look the other way, we simply cannot avoid the demands of the Gospel. If we sing “We Are Called” on Sundays and get our musical feel-good high but do nothing “to act with justice,” as the song says, we are no better than the unobservant Pharisees that the Gospels critique so readily. If we sing “Go Make a Difference” or “Go to the World” and spend all of our free time at the golf course or the shopping mall—without getting involved in our communities—we are hypocrites.

Being a “missionary disciple” means we have to take discipleship seriously. Author Sherry Weddell talks about what she calls “intentional discipleship” as, “a decision to ‘drop one’s nets,’ to make a conscious commitment to follow Jesus in the midst of his Church as an obedient disciple and to re-order one’s life accordingly. It is the *single most important decision* a person can possibly make (which is why Jesus calls us to count the cost). But it is the goal of the Christian life — *all Christian lives*, not just converts.”² Intentional discipleship, therefore, is *not* accidental, disconnected from daily life, just a matter of following the rules, detached from a personal God, easy, or comfortable. Intentional discipleship is a personal relationship with God, a conscious choice, difficult, living out one’s baptismal call, evangelization, and being on fire for one’s faith.

I am firmly convinced that one of the reasons why the Catholic Church in the United States is in a crisis of membership is because we are failing to be intentional and missionary disciples. When seventy-one percent of former Catholics in the

United States who are now Protestant left because their spiritual needs were not being met, one-third of Catholics believe in an *impersonal* God, and twenty-two percent of Catholics attend Mass,³ we are clearly not helping people know and experience the love of Jesus Christ. When only 1,500 of the 2.2 million Catholics in the Archdiocese of Chicago show up for a Peace Walk to stand against the daily slaughter of young people in our streets, we are failing to live the Gospel we sing about Sunday after Sunday. It is time for us to do some serious soul-searching. Are we a Church, as Pope Francis says, which is “bruised, hurting and dirty because it has been out on the streets,” or are we a Church which is “unhealthy from being confined and from clinging to its own security?” (*Evangelii Gaudium*, 49).

There Is Hope

While the challenges of living the Gospel are great, we must always remember that there is hope. There is hope because Jesus Christ rose from the dead, and no matter the obstacles, pain, or suffering we face, the cross will never have the last word. The resurrection *always* triumphs over sin and despair. There is also hope because all of you are here today. Having come to NPM conventions for the past fifteen years and making myriad friends here, I know how committed and passionate you are about your work, and I know that you are making a difference. I know that social justice work is happening in your parishes and that people are being fed spiritually through your ministry of music and the many other ministries at your parishes. The Holy Spirit is—without question—working through all of us, and that should give us all reason to hope.

So, as we move forward, let’s make a pact with one another. Let’s make a pact to “step up our game,” to take it “to the next level,” and to do *one thing* to be a missionary disciple. Do something in the

coming months that makes you uncomfortable: Have coffee with someone who has a different skin color, or sexual orientation, or religious tradition, or country of origin than you. Attend an event that is totally outside your comfort zone. Talk to someone who is homeless and listen to their story—don't just serve a meal and be on your way. At your parish, dialogue with your pastor or colleagues about real issues and struggle with those together. By this I mean the hard conversations: racism, health care, poverty, the environment—because the Gospel has something to say about all of these things. You do not have to have the answers; talking respectfully and struggling is the first step.

You can also build relationships with people from other communities of faith. Invite a gospel choir from a Protestant denomination to sing with your choir at a Sunday Mass, or attend their worship service with your parish choir. Host a meal for the Hispanic choir members of your community with the Caucasian choir members. Be intentional about how you lead prayer with your choir: Incorporate intercessions for people outside your parish community. Tie the lyrics of a hymn back to the Gospel reading and current events. There are limitless ways you can take the first steps. Be creative and think about your own particular context and needs, ground yourself in prayer, and draw on your support systems, because you cannot do this work alone.

There is a famous line in the movie *Field of Dreams*, where the main character, Ray Kinsella, hears a voice saying, "If you build it, they will come." I would like to amend this statement to: "If you live it, they will come." When our time on earth has ended, and we meet our Maker face to face, we will not be asked if we sang chant or contemporary music, or if the choir was flat on that Easter Vigil piece you worked so hard on in 2017. We will be asked if we fed the hungry, welcomed



"5k-ish" runners



Reminiscing

the stranger, and clothed the naked. Let us, then, live out our baptismal call to be missionary disciples, to go—as John Bell’s song “The Summons” says—“where you don’t know and never be the same.”

[Roger]

*I am a po’ pilgrim of sorrow,
I’m tossed in dis wide worl’ alone.
No hope have I for tomorrow,
I’ve started to make heav’n my home.*

*Sometimes I am tossed and driven, Lord.
Sometimes I don’t know where to roam.
I heard of a city called heaven,
I’ve started to make it my home.⁴*

A wayfarer is a “person who travels on foot; a traveler.” Another word for traveler is “pilgrim” (from the Latin “*peregrinus*”), literally, one who has come from afar. Typically, this is a physical journey on foot, but seen through the lens of Christianity, it may be viewed as a spiritual journey, one from life to eternal life. To be a wayfarer, then, is to embrace the *journey* and to be in constant transition, moving from one place—one physical or spiritual state—to another, as we journey toward our spiritual goal: to be with Jesus. Then, we will be “home.”

In the meantime, we journey, we pilgrimage, we sojourn, adapting as we go, adapting to the winds of change. As a fellow wayfarer, as a pilgrim with you on this journey, I wish to speak to you about two things: hospitality and integration. They are really one thing: integration—integration achieved through hospitality and musical excellence, integration in regard to cultural diversity, as we consider

a changing world and a changing ecclesial landscape.

Our convention theme this year is “Formed As One: Union of Voices, Unity of Hearts.” In that spirit of union and unity, let us also seek unity through cultural diversity. I would like to extend an “invitation to inclusion through integration.” To integrate means to “combine (one thing) [or many things] with another so that they become a whole.” The United States Conference of Catholic Bishops, in their efforts toward cultural diversity, has worked to define “intercultural competencies,” advocating “*integration* rather than *assimilation*.”⁵ Assimilation involves conformity. To assimilate means to be absorbed, to lose oneself, to blend in, to become invisible, indistinct. It tells the “other” to “be more like me and less like you.” Yet integration sees the many distinct parts becoming one whole. It is through the union of the many diverse cultures that comprise our Church that we will achieve oneness, unity. And so I pose the question: How do we achieve integration? And I respond: Through hospitality.

Hospitality means: receiving the gifts of others, respecting the voice of others, and welcoming the “other” in the fullness of their being and humanity.

Receiving the Gifts of Others

In their statement *Welcoming the Stranger Among Us: Unity in Diversity*, the U. S. Conference of Catholic Bishops affirms that “brothers and sisters from different cultures should be celebrated as a gift to the Church.”⁶ Many African Americans were elated to hear the words of Pope Paul VI addressed to the people of Kampala, Uganda, in 1969: “You must . . . give your gift of Blackness to the whole Church.”⁷ The Black Bishops of the United States outlined what these “gifts” are in the 1990 document *Plenty Good Room: The Spirit and Truth of African American Catholic Worship*.

They state that “African American spirituality is: *contemplative* (sensing ‘the awe of God’s transcendence and the vital intimacy of His closeness’; *holistic* (involving ‘the whole person: intellect and emotion, spirit and body, action and contemplation, individual and community, secular and sacred’; *joyful* (expressing itself through ‘movement, song, rhythm, feeling, color, and sensation’; and *communitarian* (where ‘I’ takes its meaning from ‘we,’ and ‘community’ means social concern for human suffering and other people’s concerns).”⁸

The bishops have also honored other cultures’ gifts: “Hispanic/Latino Catholics are gifted with a culture and leadership impregnated with Catholic values, traditions, and practices. They are a bicultural-bilingual people able and willing to build bridges between people from different cultures and ethnicities, and to model hospitality. Hispanic/Latino Catholics bring to the Church an unwavering trust in God’s providence, their affective celebration of the faith, and their appreciation of the sanctity of life.”⁹

Harmony is central to the lives and cultures of Asian and Pacific communities. According to the bishops of Asia, “harmony embodies ‘the realities of order, well-being, justice, and love as seen in human interaction. . . . Harmony is not simply the absence of strife. . . . The test of true harmony lies in acceptance of diversity and richness.’” Family, education, profound spirituality, and popular piety are among the other gifts found within the culture of our Asian brothers and sisters.¹⁰

St. Paul, in his first epistle to the Church at Corinth, speaks of unity in diversity as he expounds on spiritual gifts and the functionality of the members of the body. Paul says: “There are varieties of gifts, but the same Spirit; and there are varieties of services, but the same Lord,” and “to each is given the manifestation of the Spirit for the common good,” or as one translation puts it, “for the profit of all”

(1 Corinthians 12:4–5, 7). Paul goes on to describe the diversity of the body and its many parts or “members.” He says: “If the whole body were an eye, where would the hearing be? If the whole body were hearing, where would the sense of smell be?” (1 Corinthians 12: 12, 14–17). He paints a vivid picture of a body solely comprising an eye or an ear and the sheer absurdity of such a thing. Indeed, God’s design for the human body and the analogous Body of Christ is one of unique function and purpose in specificity, acting in concert for greater benefit of the whole. That’s how great and ingenious our God is!

Respecting the Voice of Others

In the spirit of “Union of Voices, Unity of Hearts,” I offer three Cs: collaboration, conversation, and conversion.

Collaboration. In collaboration, people are literally working together in an equal partnership to achieve a common goal. Often this may require compromise, wherein everyone gives up something. It may be that we can’t have everything we want, but we get some of the things we want, in a spirit of fairness and equity. In this act of collaboration, the participants are enriched by the gifts of one another and are the better for it, with the sum of the parts being greater than the singular whole.

Conversation. “Come, let us reason together” (Isaiah 1:18). Let’s have a conversation, and then, in the spirit of collaboration and cooperation, honor that conversation. Be mindful that the very nature and structure of our Church is hierarchical, and that implies a power structure, with those who *have* power and those who *don’t*; those who wield authority and those who are subject to it. The goal should be to have a situation where power is more evenly distributed, and that may mean relinquishing power in order for there to be equity. For this kind of equity in power to take place, what is



“Paul says: ‘There are varieties of gifts, but the same Spirit; and there are varieties of services, but the same Lord,’ and ‘to each is given the manifestation of the Spirit for the common good’”



Berta Sabrio and Lynn Trapp, co-chairs of the 2018 Annual Convention in Baltimore, Maryland, accept custody of the NPM Convention Banner from this year’s co-chairs.

needed is a conversion of the heart.

Conversion. To *convert* literally means “to change,” whether in character or function. When we speak of conversion in the Church, that term is usually used in a missionary context, with the Church seeking to convert or evangelize those outside of the Church through an encounter with Jesus. In the context of cultural diversity, the Church calls *herself* to an *inner* conversion. In *Ecclesia in America*, Pope John Paul II speaks of a “new evangelization.” In the statement *Welcoming the Stranger Among Us: Unity in Diversity*, the Catholic bishops in the United States expand this notion and articulate a position in which the immigrant and marginalized call the Church out of her “unawareness to a conversion of mind and heart through which [the Church is] able to offer a genuine and suitable welcome, to share together as brothers and sisters at the same table, and to work side by side to improve the quality of life for society’s marginalized members. In doing so, we work to bring all the children of God into a fuller communion, ‘the communion willed by God, begun in time and destined for completion in the fullness of the kingdom.’”¹¹ This is especially crucial as we see nativism, ethnocentricity, and

racism become more popular and reassert themselves in communities in various parts of our country.¹² All the more reason that the Church now finds herself challenged and called to a “profound conversion so that [she] can become truly a sacrament of unity.”¹³

Musical Excellence as Hospitality

As we think about the three Cs of collaboration, conversation, and conversion, let us consider how the spirit of hospitality achieved through integration can be applied to music making. At the convention, we strive for and model musical and liturgical excellence. When I teach about musical excellence, I describe it as being derived from attention to detail, as the sum of multiple details. As applied to culture or cultural practice, one may also consider respecting the musical idioms inherent in another culture’s music as an aspect of excellence.

Think about how we approach a piece of Western European classical music. We consider:

- *Style characteristics* associated with various time periods (renaissance,

baroque, classical, romantic, impressionistic, contemporary);

- *Pronunciation of language*, whether we sing in English, Latin, German, Italian, French, or another language;
- *Technical style* and approach to playing various instruments (piano, organ, strings, woodwinds, brass, percussion); approach to vocal/choral music vs. instrumental music.

The same amount of study, research and attention to detail could—*should*—be applied to the music of other cultures. There are considerations of: nuance; style; authenticity with regard to rhythm, phrasing, vocal inflection; language (with gospel music, there are often stylistic vowel modifications or issues of dialect for some settings of Negro spirituals); flexibility with regard to timing or *rubato*); improvisation; spontaneity; and referring to the “aural score.”¹⁴

Building Bridges

And so, as we go from this place, we leave renewed, recharged, and refreshed. As wayfarers, as pilgrim people, we were not meant to stay on the mountain top but



Recommitment to service

to go forth restored to do the work of the itinerant minister, having had a Transfiguration encounter with Jesus. The “Process for Ecclesial Integration and Inclusion” presented by the U.S. Bishops encourages us to become “*gente-puente*” (bridge-building people) by “ministering with Catholics of all cultural backgrounds.” Let’s go forth to build bridges to conversation with transformed hearts and minds rather than walls, bulwarks of tradition. Let us build healthy bodies of plurality, diversity, and inclusion rather than becoming one big Twilight Zone “Eye.” And rather than make the Church great *again*, let us make the Church greater (*still*) . . . together.

I’m gonna sit at the welcome table.

I’m gonna sit at the welcome table, one of these days, hallelujah.

I’m gonna sit at the welcome table.

I’m gonna sit at the welcome table, one of these days.¹⁵

[Rita]

A Liturgical Perspective

If the mission of the Church is evangelization, where does her liturgy fit into this mission? How does the liturgy transform *each* of us and *all* of us to become what our baptism has called us to be—disciples of Christ filled with missionary zeal? Specifically, how does the liturgy prepare us—by Word and sacrament, sign and symbol, song and silence, ancient text and modern petitions—to go out and do something about it?

It is often beneficial to begin with the

end in mind, so perhaps it would be helpful to reflect on the Concluding Rite of our Mass. (Those of you who know me, know that I will always begin with a bit of history!)

In “Conclusion”?

Early celebrations of the Eucharist simply ended after the distribution of Holy Communion. The deacon (or others) then took Communion to those who were absent. Historians tell us that the early Christians would hold “business meetings” after their Eucharistic gatherings. Could this be our first evidence of “announcements”? By the fourth century, announcements were made after the homily, and in seventh century papal liturgies, they were placed after the Communion of the Pope and before the Communion of the clergy. The 1969 Order of Mass restored them to the Concluding Rite.

Greeting. The greeting, *The Lord be with you/and with your spirit* is a dialogue found four times in the Mass, each time engaging the people in the ritual unit or action which is about to occur. A bishop will say “Peace be with you” and we respond in the same way. We can trace this to Scripture and to the basilica practices of the fourth century.

Blessing. A blessing has nearly always been part of the Concluding Rite. When we invoke God’s blessing upon a person, we request that God extend divine generosity and protection to him/her. We find in the *Apostolic Constitutions* of the fourth century that it was reserved to the bishop to impart a blessing in answer to certain groups or individuals who requested it. Later, a priest could offer his blessing or prayer of benediction. It became the people’s cue to take their leave. It was preceded by a deacon’s command to “bow your heads.” Specific formulas for a “simple blessing” were recorded in the *Missale Romanum* of Pius V (1570). Prayers over the People are discovered at every Mass in the *Leonine*

Sacramentary (seventh century), but in the *Gregorian Sacramentary* they were reserved for the weekdays of Lent. In this penitential season, apparently all the penitents were reconciled to God by Holy Thursday!

Our current *Roman Missal* has options for solemn blessings, simple blessings, and those lovely “Prayers over the People” which we still use for many occasions, but especially on the weekdays of Lent.

Our *General Instruction* (167) tells us very little about this blessing, except to provide rubrics and permissions for a variety of forms. *Sing to the Lord* (198) notes that the blessing should be *sung* on Sundays and more solemn occasions.

Dismissal. A formal dismissal may be found in most ancient civic assemblies and in almost all traditional liturgies. In Rome, the assembly would have heard “*Ite missa est*” (“Go, it is the sending”). From the word “*missa*” we get “mission;” from the word *missa* we get “dismissal;” and from the word *missa* we get “Mass.” Indeed, from the fourth century on, the term “Mass” has been applied to the whole celebration.

The Franks [in the Gallican Rite] used “Let us bless the Lord.” The response was typically “Let us give him thanks.” In the East, the formula was typically “Go in peace” (Mark 5:34). The response was “Thanks be to God.” It was considered an expression of joy—so much more than “Okay . . . the Mass is ended.”

In our current Missal, third edition, we find four options (some commentators attribute these to Pope Benedict XVI himself):

Go forth, the Mass is ended.

Go and announce the Gospel of the Lord. Go in peace, glorifying the Lord by your life.

Go in peace.

“Go” appears in the Bible 1,200 times! The word is especially evident in the post-Pentecostal accounts, when the disciples

“go out” with boldness (Acts 2:4). “Go” is an important imperative. We are not told to *leave*, we are told to “go.” It implies we have something more to do.

Veneration of the Altar. Just as he did when he entered, the priest venerates the altar with a kiss. Within Mass, he also kissed the altar (or a *pax* board) before offering a sign of peace. In some missals, the ordained celebrant is instructed to venerate the altar *before* the blessing, as if the priest were receiving the blessing of Christ before giving it to the people.

Closing Hymn. As you know, a hymn is not formally part of the Order of Mass. Centuries ago, the Byzantine liturgy added an inclination prayer (*oratio inclinationis*) and a hymn. Several missals added texts to accompany the recession of the priest—Daniel 3:57-88, Psalm 33, or Psalm 150. This was sometimes a choir piece, sometimes a song of the assembly. It is now not uncommon to include a closing hymn at our Sunday celebrations, though *Sing to the Lord* (198–199) recommends silence during Lent.

Additions. All these concluding rituals have tended, now and then, to be expanded. After the Council of Trent, the *Missal of 1570* included some standardized structures and the reading of the beginning of the Gospel of John (John 1:1–18). In 1884, Pope Leo added certain prayers after Mass. Other appendages have been inspired by personal or local piety (see Josef Jungmann, *The Mass*, 213). Even the washing of the vessels has some precedent.

So What Does This Mean?

So what has this romp through history taught us? What do these liturgical texts inspire us to do? Is this really a “concluding” rite or is it a “beginning” rite? In the words of Saint John Paul II, we now begin “the liturgy after the liturgy” (*Message to the People of Spain*, June 5, 1994).

In his encyclical *Dies Domini* (1998), St.

John Paul II also speaks of the significance of the Concluding Rite, an immediate successor to the Communion Rite:

Receiving the bread of life, the disciples of Christ ready themselves to undertake with the strength of the risen Lord and his Spirit the tasks which await them in their ordinary life. *For the faithful who have understood the meaning of what they have done, the Eucharistic celebration does not stop at the Church door.* Like the first witness of the resurrection, Christians who gather each Sunday to experience and to proclaim the presence of the Risen Lord are called to evangelize and bear witness in their daily lives. Given this, the Prayer after Communion and the Concluding Rite—the final blessing and the dismissal—*need to be better valued and appreciated*, so that all who share in the Eucharist may come to a deeper sense of the responsibility entrusted to them. Once the assembly disperses, Christ’s disciples return to their everyday surroundings with the commitment to make their whole life a gift, a spiritual sacrifice pleasing to God (cf. Romans 12:1) . . . like the disciples of Emmaus who recognized Christ in the breaking of the bread and *who felt the need to return immediately to share with their brothers and sisters the joy of meeting the Lord (Dies Domini: On Keeping the Lord’s Day Holy, 45).*

Thus, in the “liturgy after the liturgy,” the Church is becoming *what she is*—not a people with a mission, but a people who *are* a mission. Sunday after Sunday, day after day, we are nourished and nurtured, challenged and encouraged to go and share the Good News with others. We encounter the Lord in Word and Sacrament, but we cannot stay on the mountaintop, we have work to do! We do not spend our life at the table, we get up and go. And since this is work that requires all of our energy, we ultimately become famished and hunger drives us back to the table.

Too often, we think of the Mass as our little “pick-me-up” for the week. Worse yet, we think better of ourselves because we have “fulfilled our obligation.” But our

baptism calls us to think bigger, to spread the Good News in countless ways and to countless people. There is someone out there who is waiting for what you have to give—your kind word, your act of charity, your music, your joy, your hope. The mission of our parish cannot be “How do we get those *out there* to come *in here*?” It must be about “How do we get those *in here* to go *out there*?”

The Unity of the Liturgy

The Concluding Rite of the Mass just formalizes what the *entire* liturgy has been forming us to do.

Introductory Rite. The *General Instruction* (GIRM) tells us that the purpose of the Introductory Rite is “to ensure that the faithful, who come together as one, establish communion and dispose themselves properly to listen to the Word of God and to celebrate the Eucharist worthily” (GIRM, 46).

The purpose of the Entrance Chant is “to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the ministers” (GIRM, 47). Do our choices foster that unity and help our assemblies enter into that mystery?

The reverencing of the altar, the Sign of the Cross, the greeting of the people, too, unite us for liturgy. We acknowledge our sinfulness and beg God’s forgiveness in the Penitential Act and have every confidence that we have been forgiven through the sacrifice of Christ. We sing *Glory to God* and, in that ancient prayer of a small Greek community, we recall how God is worthy of the praise that we now offer (GIRM, 53). The Collect “collects” the intentions of the gathered assembly and expresses the character of the celebration.

The Liturgy of the Word. In the Liturgy of the Word, especially in the readings and the homily, “God speaks to his

people, opening up to them the mystery of redemption and salvation, and offering spiritual nourishment; Christ himself is present through his word in the midst of the faithful. By silence and by singing, the people make this divine word their own and affirm their adherence to it by means of the Profession of Faith. Finally, having been nourished by the divine word, they pour out their petitions by means of the Universal Prayer, for the needs of the whole Church and the salvation of the whole world” (GIRM, 55). And the Introduction to the *Lectionary for Mass* (LFM) reminds of our call to respond to the divine presence: “When they hear the word of God and reflect deeply on it, Christ’s faithful are enabled to respond to it actively with full faith, hope, and charity through prayer and self-giving, and not only during Mass, but in their entire Christian Life” (LFM, 48).

Liturgy of the Eucharist. The entire Liturgy of the Eucharist is meant to recall and make present what the Lord did and handed over to the disciples to do in his memory (Constitution on the Sacred Liturgy *Sacrosanctum Concilium* [SC], 47; GIRM, 72). We take, bless, break, and give—just as Christ did at that Last Supper. Bread and wine are brought to the altar. “In the Eucharistic Prayer, thanks is given to God for the whole work of salvation, and the offerings become the Body and Blood of Christ” (GIRM, 72b). “Through the fraction and communion, the faithful, though many, receive from the one bread the Lord’s Body and from the one chalice, the Lord’s Blood in the same way the Apostles did from the hands of Christ himself” (GIRM, 72c).

Here, most especially, our sung dialogues and acclamations unite us to the prayer to the Father as we lift up our hearts (*sursum corda*). We process to Communion with a song which unites us as we receive the sacrament of unity (STL, 189–195). We offer silent or sung prayer and then thank almighty God for what this Communion



This copy of “The Old Testament Trinity” icon by Anton Rublev dominated the main hall.



has strengthened us to do.

And so we return to where we began—the Concluding Rite. The entirety of the liturgy equips us in holiness for the tasks we accomplish after the liturgy. The music we choose enriches that holiness, gives dignity to the rites, and “promote[s] a fruitful dialogue between the Church and the modern world” (STL, 71, quoting the Pastoral Constitution on the Church in the Modern World *Gaudium et spes*, 62; SC, 112).

We could examine other rites—from the anointing of the sick and funerals, from rites of initiation and rites of reconciliation, from weddings and ordinations, from dedication of churches to religious profession. Each celebration will require an examination of the liturgical text and an appreciation of its theology. Each liturgy will demand the best of our skills and the depths of our spirituality. Each celebration will most certainly demand that we respect the unique assemblies whom we serve and the task that lies ahead of them—spreading the joy of the Good News.

Engagement and Transformation

You and I have experienced wonderful, transformative liturgies. We have also experienced languid liturgies. *Yet they are all from the same book.* When liturgy has been celebrated well, people have been engaged and lives have been transformed.

When people witness the Rites of Christian Initiation done well, they are moved to conversion in their own lives.

When mourners attend a funeral, they are so inspired by the words of Jesus promising eternal life, the simplicity of our rituals, and the genuine compassion of the community, they encounter evangelization in its purest form.

When the ministers proclaim and preach the Scriptures well, the faithful hear and understand the revealed word of God.

When teenagers are chosen to bear

the incense pots at the dedication of their new church, their hearts are moved to recall their own initiation and the holy lives they must offer to God.

When Holy Week and the Sacred Triduum are well celebrated, do not

our parishioners encounter the Paschal Mystery, *writ large*? When one experiences light and darkness, water and oil, bread and wine, cross and empty tomb, can there be any doubt that Christ is alive and present in his Church?

For today, let us give thanks for the gifts of the Spirit which have been poured out on so many liturgical ministers. All of them *and you* have answered God’s call to serve. You regularly and reverently serve God’s assemblies, and share the good news of salvation. Thank you for sharing in God’s work. Thank you for your role in Christ’s liturgy of self-giving. Thank you for being the hearts, hands, and voices who have called your assemblies to a unity of purpose and who enable Christ’s ongoing work of salvation.

The love of Christ impels us. Go in peace.

Notes

1. John Foley, sj, “One Bread, One Body” © 1978, John B. Foley, sj, and OCP.
2. Mark Shea, “5 Steps to Becoming an Intentional Disciple,” *Our Sunday Visitor Newsweekly*, <https://www.osv.com/OSVNewsweekly/InFocus/Article/TabId/721/ArtMID/13629/15855/5-steps-to-becoming-an-intentional-disciple.aspx>.
3. Sherry Weddell, *Forming Intentional Disciples: The Path to Knowing and Following Jesus* (Huntington, Indiana: Our Sunday Visitor, 2012), 28, 42. See also Center for Applied Research in the Apostolate, <http://nineteensixtyfour.blogspot.com/2016/08/sacraments-today-updated.html>.

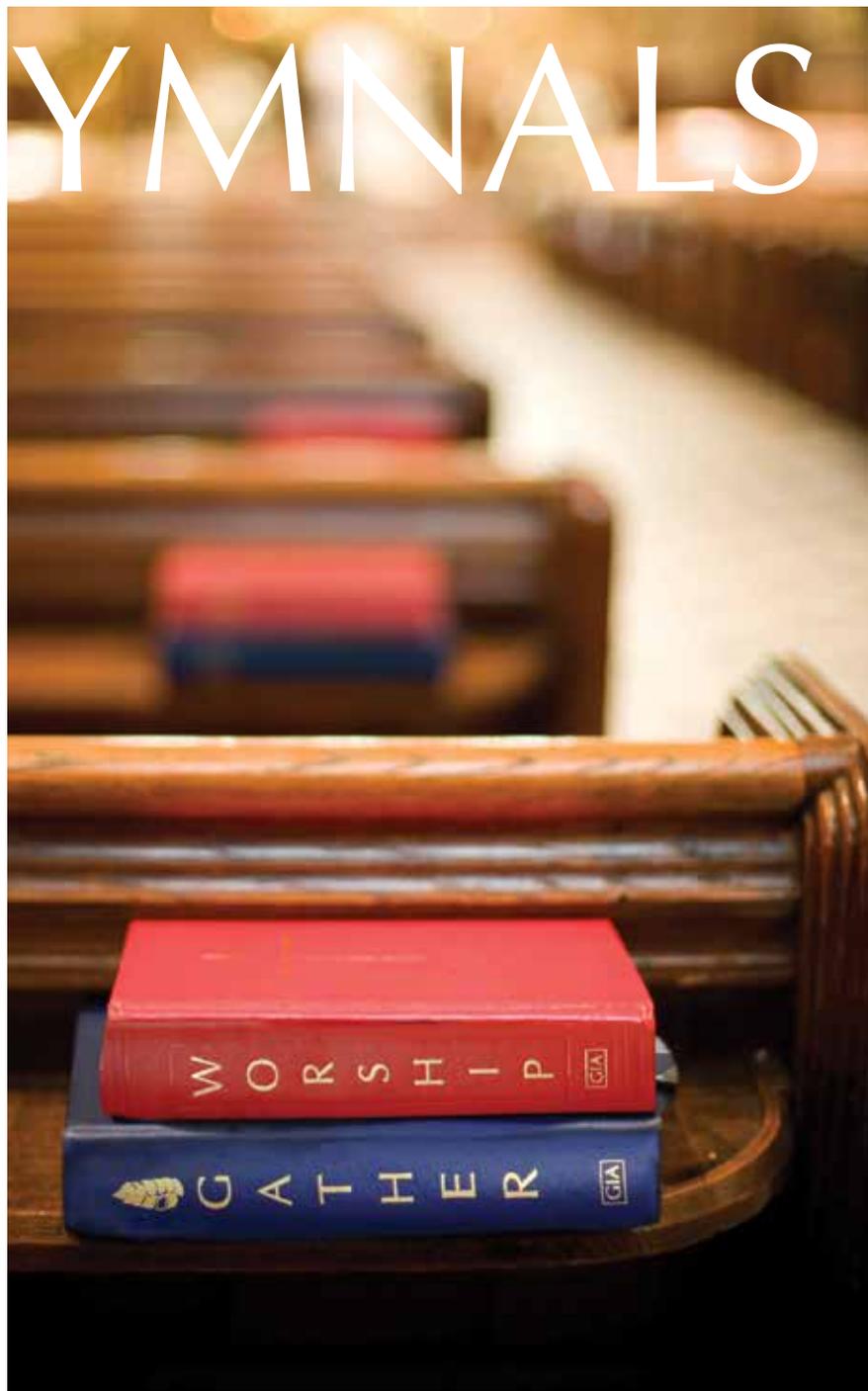


4. Verses from “The Pilgrim’s Song,” © 1901, C. A. Tindley.
5. <http://www.usccb.org/issues-and-action/cultural-diversity/intercultural-competencies/intercultural-competencies-module-5.cfm>.
6. United States Conference of Catholic Bishops, *Welcoming the Stranger Among Us: Unity in Diversity* (Washington, DC: USCCB Publications, 2000), 3.
7. Most Rev. Moses B. Anderson, sse, et al., *What We Have Seen and Heard: A Pastoral Letter from the Black Bishops of the United States* (Cincinnati, Ohio: St. Anthony Messenger Press, 1984), 3.
8. National Conference of Catholic Bishops Secretariat for the Liturgy and Secretariat for Black Catholics, *Plenty Good Room: The Spirit and Truth of African American Worship* (Washington, DC: USCCB Publications, 1990), 80–84.
9. Alejandro Aguilera-Titus and Allan Figueroa Deck, sj, *Hispanic/Latino Presence in the U.S.A. and the Church* (USCCB Secretariat for Cultural Diversity in the Church, 2011), 3–4.
10. USCCB Committee on Migration, *Asian and Pacific Presence: Harmony in Faith* (Washington, DC: USCCB Publications, 2001).
11. *Welcoming the Stranger Among Us*, 4.
12. *Ibid.*, 2.
13. *Ibid.*
14. When I use the term “aural score,” I’m referring to recordings and demonstrations of compositions which should be seen as important as the written, ocular scores, if not more so, for communities steeped in an “oral” tradition.
15. Traditional African American spiritual.



H Y M N A L S

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



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Chapter Happenings: Annual Report

In preparation for the 2017 NPM Convention, Dr. Robert Wolf, representing the National Committee for Chapters, offered this annual report.

We have seventy active NPM Chapters. Beginning in September 2017, we will be inviting Chapter directors to fill out a yearly form to provide important information on their Chapter. This data will be housed in the National Office in our National Committee for Chapters files. This year, we initiated a Chapter records system using ZOHO. It contains the communications between our Committee and all active NPM Chapters. This file includes our mentoring

work with Chapters as well. The National Committee for Chapters holds bimonthly conference calls that generate tremendous rapport in our Committee and encourage the work and accountability of the Committee members.

Following the 2016 NPM Annual Convention, the Committee posted on the Chapter Section of the NPM website the new, revised, and simplified *NPM Chapter Manual*. This was a huge revision of the existing manual. This year our Committee has overseen its translation into Spanish. It will be posted on the NPM National Committee for Chapters website following the 2017 Convention.

Ongoing Work

Chapter Mentors. Dr. Lei Ray Yu oversees the mentoring of Chapters by the members of our National Committee. This mentoring is recorded, documenting all contacts in ZOHO. Chapters needing help are given special priority. Attendees at the convention breakout “How to Form a Chapter” are also added to this work.

Chapter Happenings. Bob McCaffery-Lent and Mary Beaudoin are working to have more NPM Chapters submit news of their activities posted in *Pastoral Music*. We target Chapters that do not often send in articles for publication. Starting in the

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next issue of the magazine, each “Chapter Happenings” segment will begin with a “technology tip” prepared by the Committee’s technology subcommittee.

Programming Ideas and Suggestions. Sr. Nylas Moser oversees new programming ideas for NPM Chapter meetings and events. She helps maintain a listing that is published on the Chapter section of the NPM website. Each year, Chapter directors are asked to help update and formulate new listings of ideas and concepts.

Program to Stimulate New Chapter Formation around the Country. Tom Stehle and Peter Brockmann have been working together to conduct a pilot study and write a “protocol” that we can follow for stimulating new NPM Chapter formation in dioceses where there is no Chapter yet. Kathy Mumy and Mary Beaudoin are now heading up these efforts through a newly formed subcommittee which will target twenty potential chapters in the coming year. In a related development, Peter Brockmann has created a Chapter App that is available for free download.

Chapter Publicity and Information. Our Committee members have authored

feature articles about Chapters and Chapter information in *Pastoral Music* and in *Notebook*. This material, in addition to Chapter Happenings, is all under the leadership of Robert McCaffery-Lent and Mary Beaudoin. Technology helps and tips for musicians are being written and submitted for NPM publications by our Committee Technology members.

Mini-Movies. Our Technology Subcommittee members are working on the following items as possible topics for mini-movies rather than webinars: Chapter calendars for events/meetings, payment systems, contact management, content management, advanced web features, and social media.

At the 2017 Convention

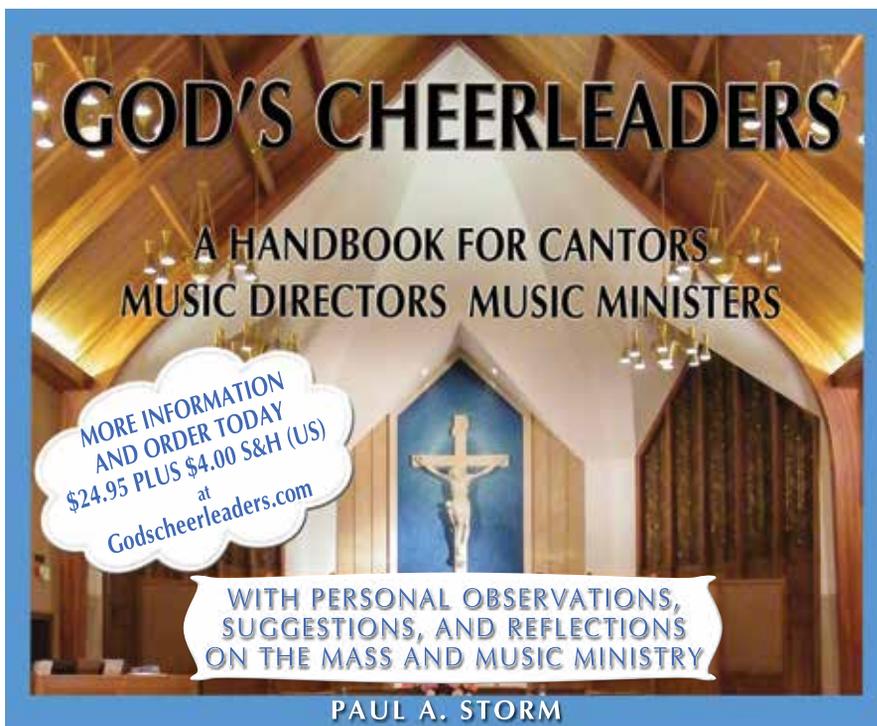
Recognizing Chapters. We recognized two Chapters at the Members’ Luncheon for becoming permanent Chapters: Chicago and Raleigh. We acknowledged the revitalized Chapters in Bridgeport, Denver, and Palm Beach. And we honored Rockville Centre, New York, as the 2017 Chapter of

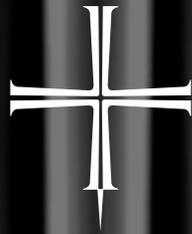
the Year and Sister Nylas Moser, ASC, as the 2017 Chapter Director of the Year.

Meeting and Luncheon. We are pleased to report that forty-seven NPM Chapters were represented at the Chapter Directors’ Meeting and Luncheon on Monday, July 10. After sung prayer, Bill Berg from last year’s Chapter of the Year (Metuchen, New Jersey) presented the Chapter’s recruitment procedures, followed by organized table discussion and group sharing about recruitment of new Chapter members and encouraging existing members to attend meetings and events. “Facebook Extraordinaire,” presented by the Technology Sub-Committee, described how to create and maintain a fabulous Facebook page for a Chapter. After an explanation of the Chapter Annual Report Form, there were committee reports from the Mentoring Committee, Technology Committee, Publications Committee, New Chapter Formation Campaign, Programming Committee, and Chapter Manual Translation work.

The co-chairs of the National Committee for Chapters presented the 2017 Annual National Committee for Chapters Report to our Chapter directors. This was followed by greetings from CEO/President Steve Petrunak and Anne Ketzer, chairperson of the NPM Board of Directors, and Lynn Trapp and Berta Sabrio promoted the 2018 Convention in Baltimore.

Special Thanks. Margie Kilty, a volunteer, continues to serve as the NPM Staff Liaison for the National Committee for Chapters at the NPM National Office. She has been totally essential in helping, working with, guiding, and coordinating our Committee. Her dedication and knowledge are critical for the continuation and achievement of these many goals and daily work requirements. Our Committee wants you to know how important it is to have an NPM staff person responsible for continuing and competently guiding our NPM Chapters.





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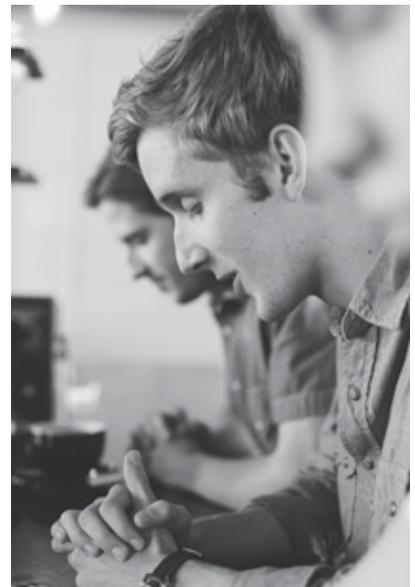
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Choral Recitative

The following octavos are published by ECS Publishing/Canticle Distributing.

Holy Manna. Frank Pesci. SAB choir and piano. ECS Publishing, 8005, \$1.95. This is a delightful arrangement of the Early American hymn “Brethren, We Have Met to Worship.” Three verses of the original five are included in a straightforward setting with accessible choral parts. The baritone line throughout is the hymn tune melody with a slight variation at the end of each verse. The treble parts provide alternative melodies and descants. The independent piano part highlights the simple folk melody with strong chordal punctuations and flowing melismatic passages. An accomplished pianist will enjoy playing it. Highly recommended.

Wondrous Love. Frank Pesci. SATB choir, organ. ECS Publishing, 8005, \$1.95. This setting of an old hymn, which has become a staple in the Lenten repertoire of many Catholic parishes, would definitely be a welcome addition to the choral library. The piece is imbued with a noble simplicity. Verse one is unison. In verse two, altos and basses sing the hymn tune while the sopranos and tenors sing an alternate melody. Verse three is predominately unison, with only a few measures of four-part writing—the only time in the piece where this occurs. A skilled organist is needed for the independent accompaniment. It would not take much effort for an average parish choir to prepare this anthem.

We Sing Alleluia. Tom Shelton and Camilla Pruitt. Treble solo, SSAA chorus, flute, violin, tone chimes, and piano. Galaxy Music/

ECS Publishing, 1-3476A, \$2.60. Here is an anthem that will absolutely delight both singers and parish members. It begins and ends with the Mode VI chant *Alleluia*. You can’t get more Catholic than that! The range of the slightly syncopated enchanting melody is only a sixth. There is a short “B” section with a different melody of an octave. Between the layering of the voices, the animated piano accompaniment, and the instrumental parts there is a lot going on; however, the repetitive choral parts help to make it accessible. There is even an opportunity for vocal improvisation toward the end. The text is one of general praise, so directors will be able to program it easily. A definite winner!

The Lord Did Send the Angel Gabriel. Fred Gramann. Soprano solo, SATB choir a cappella. ECS Publishing, 8249, \$2.05. It’s not uncommon for directors to look for repertoire that can be used more than once. This anthem certainly fits the bill. The flowing chant-like melody is beautifully married to the Lukan text. There are four verses, with choir singing the same parts on verses two, three, and four. It is very simple in its construction and presentation, nothing complicated or fussy. This piece would be a wonderful addition to your choir’s Advent-Christmas repertoire.

When Jesus Wept. Gwyneth Walker. SATB chorus, piano, and optional percussion or brass quartet, percussion, and organ. ECS Publishing 7034, \$2.60. This is a refreshing take on the William Billings tune. Gwyneth takes the Early American hymn and, by manipulating the meter, produces a Lenten anthem that sounds familiar and yet isn’t. The choir parts, even though there is some division, aren’t hard and contain a good amount of repetition. The accompaniment includes

passages of eighth-note arpeggios, thick chord clusters, and quarter-note ostinatos, all of which enhance the plain melody.

The Glory of Our God (Kol’ slaven). Dimitri Bortniansky, edited by Anthony Antolini. SATB choir a cappella. ECS Publishing, 8208, \$2.25. This hymn by Bortniansky is one of the many hymns which over time have become beloved by the faithful of the Eastern Church. Anthony Antolini has prepared a thorough and usable edition. The score looks daunting, but on close scrutiny you’ll see that the music isn’t hard at all. If your choir can sing a four-part hymn, they can sing this. It is the text which is intimidating. For each of the four verses, Antolini includes the text in Church Slavonic, a transliteration of the Slavonic, and an English translation. An extensive composer biography, performance notes, and pronunciation guide are part of the score too. If you’ve ever thought about exploring some Eastern Church music with your choir, this piece would be a terrific entrée.

The following octavos are published by Oxford University Press.

Shepherds, Guarding Your Flocks. Alan Bullard. SATB choir, organ or piano. Oxford, 9780193414655, \$3.10. Alan Bullard has written a hauntingly beautiful piece on a text by Canon Matthew Woodward. The tune is reminiscent of Eastern European folk songs. The anthem simply begins with trebles singing in unison. The texture of each subsequent verse is slightly thicker than the previous, as if the piece were a bud slowly blossoming. The refrain melodies at the end of each verse differ a little each time, creating some interest. The final two verses are marked by a change in mode

(from e minor to E major) all leading to the glorious final refrain. Vocal ranges aren't too wide and parts are naturally singable. A lovely option for your Christmas prelude.

La Berceuse. *Barbara Bell, arr. John Rutter. SATB choir, piano. Oxford, 9780193413870, \$3.10.* This elegant French lullaby was a prizewinner in the Bach Choir carol competition in 1975, when composer Barbara Bell was only seventeen. John Rutter has given us a beautiful arrangement. The memorable melody is cradled by well-written choral parts, both of which are enhanced with a luscious flowing accompaniment. There is a little bit of *divisi*, though nothing which would tax the average parish choir. The text is in French, with no option for English. An optional orchestration for winds, harp, and strings is available for rental. Simply gorgeous.

Lullay, My Liking. *Matthew Owens. Soprano solo, SATB choir a cappella. Oxford, 9780193413405, \$2.40.* There are a number of notable settings of this anonymous fifteenth century Christmas text. This piece will find its place among them. The soprano soloist sings each of the five verses in a quasi-recitative style, while the choir answers on each refrain. Aside from some slight variations on the final refrain, the choral parts are the same throughout. Translation: easy for the choir! A highly-skilled soloist is a must.

Rejoice and Sing! *John Rutter. SATB choir with divisi and piano. Oxford, 9780193412859, \$3.75.* John Rutter doesn't disappoint in giving us yet another alluring Christmas anthem. His setting of an original text which incorporates "I Saw Three Ships" will add whimsy to your Christmas program. Like many of his other carols, this anthem is replete with catchy tunes and exuberant rhythms both of which are underpinned by a rollicking accompaniment. The upward modulations, climbing throughout, create

interest and add drama. An accompaniment for orchestra is available as well. This piece will definitely take some time to prepare, but the choir will love working on it and singing it!

Bless to Me This Day. *Cecilia McDowall. SA choir with divisi, piano or organ. Oxford, 9780193386211, \$3.10.* This is a peaceful setting of St. Brendan's "The Journey Prayer" from the Celtic collection *Carmina Gadelica*. The melodies are sublime and beautifully highlight the hopeful text. Though there is a short recurring motive, the piece is essentially through-composed. The vocal ranges aren't too taxing for the singers, and the harmonies are conventional. Given the arpeggiated accompaniment, the piano would be the better instrument to use. An established women's group would do well with this anthem.

Michael Batcho

Books

Church, Faith, Future: What We Face, What We Can Do

Louis J. Cameli. Afterword by Cardinal Blase J. Cupich. Liturgical Press, 2017. ISBN: 978-0-8146-4565-9. 104 pages, paperback, \$19.95; eBook, \$17.99.

The Catholic Church of Chicago has been a fertile fountain for initiating diocesan programs to support renewal and reform even before the Second Vatican Council. Cardinal Blase Cupich, well known to old-timers as a staunch supporter of the National Association of Pastoral Musicians, has initiated another diocesan program in 2017, entitled "Renew My Church." The Cardinal has adopted the brief (100 pages) essay of Rev. Louis J. Cameli, *Church, Faith, Future*, and applied the principles to the Archdiocesan Program.

Fr. Cameli's hypothesis is that the source of the malaise which exists in the Catholic Church in the United States today is our secularistic culture. He argues that the closing of parishes and schools and the diminishing numbers of Catholics will continue into the future. And not to act is to act, so what can be done? Gently, he nuances Cardinal Ratzinger's solution at the turn of the century that we should have a smaller but more committed Church, the so-called "faithful remnant." In its place he details a vision of evangelization. A community engaged in evangelizing is itself in a continuous process of being evangelized; that is to say, simultaneously, there is a back and forth, a proclaiming and learning, a teaching and being converted, a renewing of others and a renewing of ourselves. Evangelization is Fr. Cameli's vision for a way out of the overwhelming secularization taking over the Church and society.

Cameli expresses his model of evangelization with exceptional clarity in two questions and two invitations drawn from the New Testament: What are you looking for? Come and see. Are you going to stay? Go and proclaim the Good News. If you are looking for a new program describing the steps of evangelization, or if you are seeking a new diocesan program, *Church, Faith, Future* might be your book.

Virgil C. Funk

Light in the Darkness: Preparing Better Catholic Funerals

Paul Turner. Liturgical Press, 2017. ISBN: 978-0-8146-4607-6. 144 pages, paperback, \$19.95; eBook, \$15.99.

Ordinarily one does not expect to find humor in a book about Christian funerals, but Paul Turner's *Light in the Darkness: Preparing Better Catholic Funerals* brings a smile or two to the face of anyone who has even a little experience in bereavement

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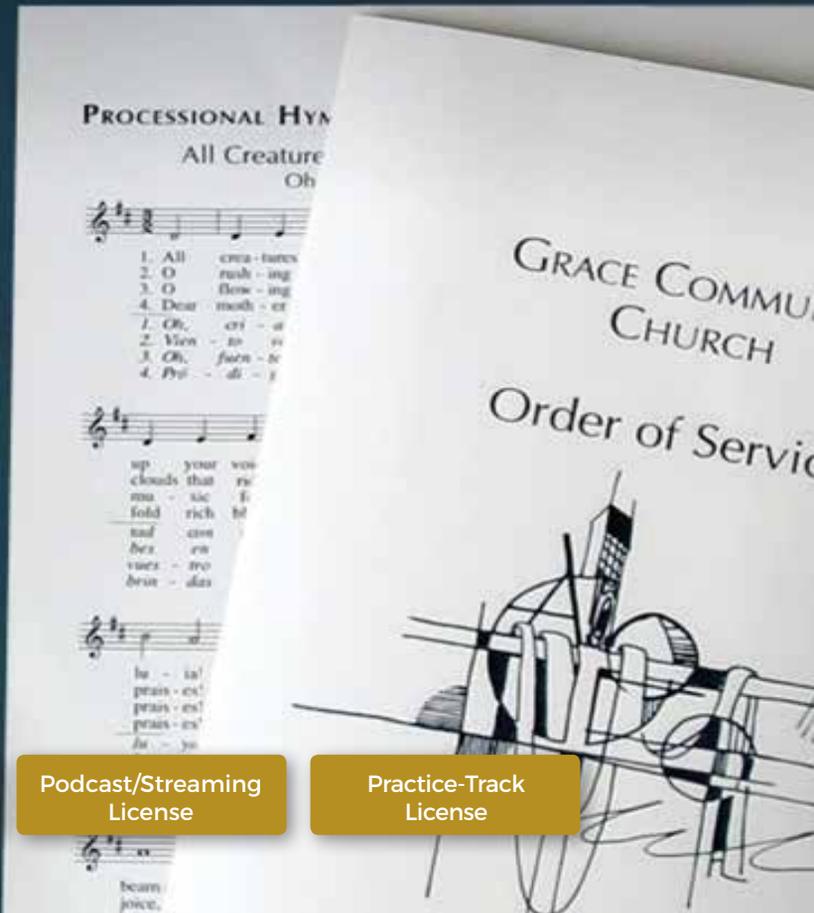
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ministry. It is refreshing to encounter a working scholar and a working pastor in the same person. Often such scholars serve as administrators in diocesan offices or instructors in seminaries. Here we have a real pastor struggling with the implementation of the Church's funeral rites in a real parish. He begins by asserting that, relative to funeral rites, "the Catholic Church has lost its grip over the three traditional stages of ceremonies, the management of the music, and the content and presenter of the eulogies."

But a review of Turner's book should be based on the purposes for which it was written, namely "to prepare the faithful in advance for the decisions that they will face when a loved one dies and to help them celebrate funerals well." In reading the book, however, one gets the distinct impression that it was written primarily for those who assist the bereaved in the preparation of the funeral rites of their deceased loved ones, rather than the faithful directly.

That said, the book contains much practical, helpful advice for parish staffs, funeral directors, bereavement ministers, musicians, cantors, lectors, pallbearers, and cemetery staff. Oddly, there is only one short page dedicated directly to the role of priests. To be fair, however, Turner thankfully can't seem to help himself as he peppers the text with sound, even blunt pastoral advice. These highlighted blocks of text derive from his own experience as a grief counselor in preparing the funeral rites and as a celebrant in conducting them. These are some of the strongest sections of the book. For example, he states simply that the rubrics permitting but limiting the words in remembrance are "widely ignored," or when he confesses that at times he maximizes the flexibility of the funeral rites "in the interests of peace," or when he writes that pastors "are nearly helpless in enforcing a prohibition of the conservation, preservation, or distribution

of ashes." He wisely advises funeral preachers not to say the words, "I never knew N." and to avoid "canonizing the deceased."

Perhaps the most compelling dimension of the book is an unstated presupposition that most of those involved in the preparation and celebration of the stages of the funeral rites are caring, well-intentioned people. Frankly, sometimes those who work in bereavement ministry can lose sight of this. But Turner insists that some families who prefer what he calls "speed grief" to the celebration of the three stages of the order of Christian funerals "choose a shortened funeral for noble reasons." He asserts that most funeral directors "truly care about serving families in the best way." And he almost apologetically maintains that "priests really do care about people who die and those who survive them."

Precisely that perspective forms the context in which Turner deals with many of the challenges that can accompany a family's grief at the time of death and the Church's compassionate commitment to stand in solidarity with them. *Light in the Darkness* may seem a grand title for a small book, but it illuminates a critically important component of the Church's ministry through its sound scholarship and pastoral sensitivity.

John Pollard

Longing to See Your Face: Preaching in a Secular Age

Thomas J. Scirghi, *sj*. *Liturgical Press*, 2017. ISBN: 978-0-8146-3715-9, 130 pages, paperback, \$14.95; eBook, \$11.99.

In *Evangelii Gaudium*, Pope Francis admits a problem regarding the quality of preaching in the Church today (see no. 135). The bishops of the United States also acknowledged the need for better preaching in their 2014 document *Preaching the Mystery of Faith: The Sunday Homily* (see p. 2). Thomas Scirghi offers a helpful reflection

that strives not only to shed light on the heart of the factors that inhibit effective preaching but also to offer encouragement to preachers as he proposes helpful observations about how preaching fits into the life of a priest, a suggested process of preparation, and practical tips regarding delivery.

While the book will be helpful for all who "preach" in the broadest context (deacons who preach occasionally and lay ecclesial ministers who preach at services of the Word, funeral vigil services, etc.), Scirghi writes primarily to priests, and even more specifically to parish priests, whose daily liturgical preaching (especially on Sunday) is a fundamental part of our pastoral ministry within our communities.

Reflecting on the nature of the liturgical assembly, Fr. Scirghi offers an introduction which breaks open the words of Psalm 24: "Lord, this is the people that longs to see your face." Preachers stand before, and in the midst, of the liturgical assembly, Scirghi suggests, as mediators who prepare the people to meet the Lord in the liturgy. Because Christ is present in the Word of God proclaimed, the homily isn't merely conversation about God, but it can be an encounter with God, and the preacher helps to bring the parties of that encounter together.

Scirghi then offers a reflection on the nature and purpose of the homily. Drawing on writings of Saint Augustine, he outlines the goals of preaching as to teach, to delight, and to move. In doing so he reflects on the needs of the assembly. In one particular example in his final section, speaking about preaching at funerals and weddings, he suggests that the question is not "What do the people *want* to hear?" or even "What do the people *need* to hear?" but "What do the people need to *say*?" (emphasis added). Often on those occasions the faithful do not have the words to articulate their own faith and their own hope. The preacher helps to bring the

faithful to Jesus by giving them words to express their faith and to speak to Jesus.

Longing to See Your Face will serve as an encouragement for those who preach. It might be particularly helpful for groups of priests for study and reflection in deaneries, support groups, or religious communities as a call to renewal in the ministry of preaching. This work will also be a helpful resource for deacon formation programs and in seminary homiletics courses. It may come as a surprise that the author suggests the book is also written for those who listen to homilies—the faithful who make up the liturgical assembly—to help them to appreciate the challenging work of preaching but also to help them better understand the nature of the encounter with the word of God that they might become better hearers of the word.

Rick Hilgartner

Song of Exile: The Enduring Mystery of Psalm 137

David W. Stowe. Oxford University Press, 2016. ISBN: 978-0-19-046683-1. 232 pages, hardcover, \$26.95.

Psalm 137 is perhaps one of the best known of the psalms in the Hebrew Scriptures. It has inspired music in a variety of styles, from opera to show tunes and from jazz to Indian disco, as well as being used by poets and political activists. This, despite the fact that many are not familiar with the painful Jewish history the psalm captures.

David Stowe explores Psalm 137's enduring appeal in a book that can speak to church and music scholars as well as laypeople. Inspired by philosopher Paul Ricoeur's final book, *Memory, History, Forgetting*, Stowe divides his book into three parts, corresponding to the three sections of Psalm 137: History, Memory, and Forgetting. He engagingly intermingles a textual analysis of the psalm and some of the many musical works that have been inspired by it with historical background of the psalm and interviews with those who have made use of it in modern times.

Stowe situates the psalm in its historical time and place, and his historical narrative does much to help a reader understand the extent to which Judaism has been shaped by the experience of the Exile that followed the destruction of Jerusalem. He is less

concerned with what actually happened as a historical matter than with how the biblical accounts of the Exile "have colored Jewish and Christian understandings for nearly two millennia" (31).

It is the experience of exile—both physical and existential—of so many groups throughout history that may help explain the enduring appeal of the psalm. Stowe explores how different groups have claimed the psalm's rhetoric to themselves and their situation. Those who have made use of the psalm include antiracist movements from abolitionists to the civil rights era, anticolonial movements from the American revolution to the Jamaican *Rastafari*, immigrants from Ireland and Korea, and so many others. He also addresses the appeal of the psalm to those who have more existential experiences of alienation and marginalization.

One of the particularly interesting aspects of the book for me was Stowe's discussion of the Exile in comparison to the other "critical watershed . . . in the formation of Judaism" (100)—the Exodus. The book discusses both the differences and the theological linkages of the two experiences and explores how the Exodus



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helped create a national identity, while the Exile did not. This fact, too, contributes to the appropriation of the Exile narrative to other non-Jewish groups.

In the course of explaining the appeal of the psalm, Stowe explores the fundamental question raised by the psalm: “Given the situation in which we find ourselves, this disturbing time and place, how are we expected to act? Given our obligation to [YHWH], how should we respond to our captors?” (31). Or to phrase the question in words used by a preacher Stowe converses with: “How do we protect our joy in the midst of catastrophic and tragic circumstances?” (93). That phrasing, one of timeless relevance to a far broader category of people, answers the question of the continued relevance of Psalm 137 today.

There are many other interesting and valuable aspects of this book. These include Stowe’s exploration of the different senses of memory that operate in the psalm (and the shift from one meaning of the term in the first part of the psalm to a second meaning in the second part) and an extended

consideration of the final three verses of Psalm 137, which are most often absent in musical adaptations of the psalm. And his website gifts us both with images depicting the psalm and recordings of some of the musical adaptations of it.

Susan J. Stabile

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Publishers

ECS Publishing/Canticle Distributing, 1727 Larkin Williams Road, St. Louis, MO 63026. (800) 647-2117; web: ecspublishing.com.

Liturgical Press, 2950 Saint John’s Road, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450; web: www.litpress.org.

Oxford University Press, 198 Madison Avenue, New York, NY 10016; (800) 445-9714; web: custserv.us@oup.com.



Interested?

If you’re interested in submitting a book review for *Pastoral Music*, please contact Jill Nennmann at Jill@npm.org.



Convention Reflections from Guam

By DOLLY DIAZ

As an NPM member, this was only my second Convention (the first was in 2015). As a member of the Director of Music Ministries Division (DMMD), it was my first.

I grabbed the opportunity to learn as much as I could from the numerous classes, sessions, and plenum addresses, but for this report I would like to focus on what I learned from these classes: “Choir Director Clinic—Discover the Musician-ship Within!” conducted by Rob Glover; “DMMD Institute: Rehearsal and Choral Techniques” conducted by Dr. Robert Jones; and “Techniques for Introducing New Music and New Mass Settings in Your Parish’s Worship” conducted by Dr. Steven Janco.

From the master class with Rob Glover, I learned practical tips on how to sing, habits of highly effective singers, effective warm-ups, placing singers by section, and tips for choir directors. Dr. Glover talked about singing with an “alert ear” that listens, good posture, loose jaw, relaxed and loose shoulders, breathing that fills to the bottom of the lungs, tightened breathing muscles for energy from the abdomen down, focus and beauty of tone, and vertical vowels. I also learned from him how to place singers to achieve a better choral tone.

Dr. Robert Jones gave a very inspiring three-session Institute. I learned valuable techniques for vocalization, breathing techniques, tone production, and choral

directing. Dr. Jones emphasized achieving the same tone color. It is difficult to do but very important. He also taught us how to vocalize using so-fa syllables and from top to bottom. In particular, I find the four-point vocal warm-ups and single-line warm-ups interesting and useful for “tuning” of vowels.

Dr. Steven Janco’s session on introducing new music and new Mass settings ran out of time; I wished it had been expanded into an institute. Here are some of the things I learned:

- It’s only when we have learned to sing the music that the congregation will be able to sing and pray well.
- It takes time to teach new music to the congregation and more time to pray with the new music. In the case of a new Mass setting, once the congregation has learned it, that is when they start praying it.
- The most effective way to teach new songs to the congregation is *a cappella* because the congregation will hear pure melody. Do it line by line.
- Rehearsing new music with the congregation is part of the “gathering.”
- The best time to teach new music is during Ordinary Time.
- You should create a parish repertory by liturgical year, which may be recycled. Variety for the sake of variety is not the norm. Familiarity and stability should be the norm because people’s participation is important no matter the choir director’s personal preferences. Familiarity and stability gives the feeling of “being at home.” It helps remind people of the liturgical season and that they are part of a bigger community.
- Focus on the texts of the songs.
- Any new Mass setting should ideally be sung for at least two years because

it is important for the congregation to sing *and pray* the texts.

- A through-composed *Gloria* is better for Ordinary Time so that the congregation will learn to pray the whole “Glory to God” text.
- Use new music for at least six weeks.
- Ideally, do not sing new music for short seasons like Advent.
- Not all songs for each liturgy have to be related to the readings. Use songs that are specific enough for each part but broad enough to be used again depending on the season.
- Prior to introducing a new song, the choir can sing it as prelude so that the congregation will get familiar with it. The goal is always full and active congregational participation.
- It is advisable to do the same song for opening and closing, but use different verses.

Dr. Janco encouraged new directors of music to develop a feel first of the ministry and congregation during the first year. So, during the first year, do not change anything. Earn the trust of the congregation first. In the second year, introduce something new, and so on.

As the director of music ministries of our parish, I am definitely bringing all these learning experiences and new ideas home. I have already started using some of the rehearsal techniques that I learned from Dr. Glover and Dr. Jones with my children’s-youth choir. I have also applied the points that I learned from Dr. Janco. He has actually inspired me to create a parish repertory, which I believe will be very useful for all the choirs of our parish. As a director of music ministries, I hope that, as we work on singing as one in our parish, our hearts will also be one.

Ms. Dolly Diaz is the director of music ministries at Santa Barbara Catholic Church in Dededo, Guam. Through the generosity of a Paluch Family Foundation/World Library Publications scholarship, she was able to attend this year’s Convention in Cincinnati. This article shares her reflections on that experience.

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Convention Eucharist
with optional seating
by Chapter

Formed as One

BY THE PARTICIPANTS

The major benefit I received from the NPM Convention is . . . being refreshed and renewed in spirit through music . . . the Pastoral Liturgy Institute . . . support from being surrounded by music and faith-filled musicians . . . camaraderie . . . inspiration and validation . . . a greater understanding of my role as a music minister . . . new ideas . . . communication with other music directors . . . networking . . . reconnecting with old friends . . . an opportunity to care for my own spiritual development . . . affirmation that our parish is on the right track and inspiration about what steps to take next . . . learning from others what they do and what works for them . . . really understanding (after I have been on staff for eighteen years) what my job is—now I get it! . . . bringing one of our high school instrumentalists to experience a much broader view of liturgical music . . . learning new approaches to music rehearsing, planning, and liturgies . . . encouragement to continue in the ministry . . . renewal . . . a better understanding of what ministry is and how I can use my gifts and talents within my ministry . . . learning about chanting . . . renewing my love of music ministry . . . getting new music . . . more liturgy insights . . . greater inspiration to live out the inclusive, unconditional love of God . . . new sense of mission . . . falling in love with musical liturgy all over again . . . renewed vigor . . . knowledge . . . new insight regarding ministry and volunteer work . . . hearing new music from various publishers . . . a sense of community . . . instruction on handbell skills . . . how to incorporate a greater degree of spirituality in our rehearsals . . . a recharged battery to get me through the next year . . . greater perspective and an appreciation of how our liturgies have evolved . . . connecting with a designated cantor trainer to come to our deanery for a cantor intensive . . . a week spent with my daughter sing-

ing in four-part harmony, enjoying all the wonderful events and the hospitality . . . motivation . . . singing and praying together . . . formation . . . a desire to encourage others to become members of NPM and to enliven their liturgies . . . energy for music ministry and knowledge that we are a large community of people in this ministry . . . informational breakout sessions . . . ability to look at resources . . . learning more about the national LEM certificate . . . a sense of ministry . . . my Basic Cantor Certification! . . . that other churches have the same problems as my church and that together we can help each other . . . tips from composers . . . discovering new ways of approaching challenges . . . the Children's Choir Director Institute . . . encouragement from members' participation, especially from a great number of youth . . . getting that musical spirit back in my step after a tiring and stressful season of Lent and Easter . . . reconnecting with friends . . . a real shot in the arm! . . . use of chant . . . it's really impossible to limit myself to one major benefit . . . continuing education and mentoring from older members . . . networking with artists and experts in liturgical ministry in the African American community . . . new resources for me as an organist . . . getting a sense of where we fit in the bigger Church . . . being pushed intellectually . . . a broader view of how complicated music ministry is . . . getting to know our new music director better . . . hearing about the new vision for NPM . . . earning the Intermediate Cantor Certificate . . . improving musical playing skills . . . enrichments by the liturgies and prayer . . . quality instruction from leaders in the field . . . peace . . . lectures on liturgy (I am not a musician) . . . knowing that NPM is there . . . hope . . . being supportive for my daughter . . . praying with others in song in a way that I cannot do anywhere else . . . being challenged to be a better Catholic . . . fun . . . having a week to immerse myself in thinking about music and liturgy, being able to ask questions of experts, and learning new lines of thought . . . learning to incorporate music of all cultures

These comments are typical of the responses provided in the online evaluation of the convention.

... handbell workshops ... a sense of the big picture.

At future conventions we should have more (or better) ... attendees ... reconciliation time ... water available in every room ... exhibitors ... hands-on experiences for “average” music ministers ... time in between events ... prayers services of different times at various times in various locations ... workshops about texts ... workshops geared to ensembles ... repeated workshops ... a workshop on drama ministry ... more breakout sessions ... more workshops ... breakouts to help those who are not Catholic be comfortable in their faith while working with Catholics ... breakouts for choir members ... sessions that challenge professionally trained, master- or doctoral-level pastoral musicians to become better preparers of liturgy ... sessions about deeper theology ... options for college students not yet in a parish position to help them prepare for such ministry ... breakouts for younger pastoral musicians ... a composers’ track ... workshops about ministry in merging parishes ... workshops for guitarists, strings, wind instruments, percussion ... longer workshops ... hotel options ... a lighter convention book ... rooms for people to practice for certifications ... a scriptural rosary with music ... Eucharistic adoration hour with music ... more accurate descriptions of workshop content ... interactive components ... paper copies of handouts ... discounts on music ... exceptional choirs, ensembles, pianists, and organists ... evening concerts ... diverse musical events ... chant and polyphony in the liturgies ... Gospel music ... truly contemporary music in the liturgies ... traditional music in worship ... English in the liturgy ... youth music at Mass ... a plenum showcase for several smaller companies ... better organ for Masses ... “Catholic” identity, especially in texts ... things for companions to do ... tradition ... fun ... fun times like the Zoo experience ... free stuff ... periods of silence during prayer ... physical exercise ... jam session showcases for woodwind, string, and brass instrumentalists ... involvement of young people ... longer showcases ... ways to connect people with their Chapter ... plenum addresses from women ... music showcases ... information for campus ministers ... visible presence of Catholic Charities at registration to accept donations for the homeless ... ways to inspire assembly participation ... bus trips to local



musical events ... information about how to ship purchases home ... ways to find food during busily scheduled days ... time for prayer ... free time to browse the exhibit hall ... times that the exhibit hall is open ... time to take care of bodily needs ... time to breathe ... time just to talk to others ... time between major events ... time for feedback ... free time at night ... time.

At future conventions we should have less (or fewer) ... languages that nobody speaks ... repetition of content in workshop tracks ... mediocre music during liturgies ... long talks and workshops in one style ... expensive hotel options ... diversity of publishers ... jazz or Gospel-style music ... socials ... complaining by some participants ... sight-reading complicated music at the liturgies ... publisher-sponsored events ... choices during breakout sessions ... early morning sessions ... events that start after 9:00 PM ... plenum speeches ... Spanish music ... things to do ... multiculturalism ... repetition of the same workshops year after year ... walking ... lab sessions ... expectation that the convention provide everything for everyone ... sales pitches ... repeated breakouts ... rudeness and attitude ... pages in the cumbersome program book ... bad music ... liturgies ... workshops that don’t live up to their description ... pop music ... choral/cantor activities ... aging hippy music ... fundraising ... time between breakouts and sessions ... expensive food and drink ... air conditioning ... complicated computer technology (the app) ... formal Liturgy of the Hours ... plenum devotions ... recreational visits to zoos or other attractions ... escalators that don’t work ... showboating musical skills ... tokenism of diversity ... whining ... schedule overlap ... extra fees ... over-amplified choirs ... days.

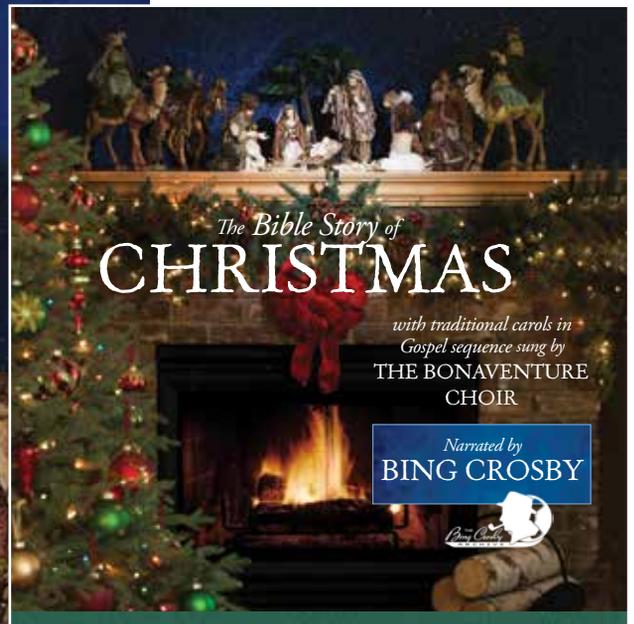
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