

NOVEMBER 2018

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generation next

How can music be an instrument of fostering faith in the next generation? And what is our role as ministry leaders and as the baptized people of God? In this issue, we have questions and answers—and more questions. Come along.



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On the Cover: Teen cantor T.J. Ofugara rehearses at St. Rose of Lima Parish in Gaithersburg, Maryland. He is a long-time choir member and one of four interns in the music ministry directed by Dr. Jeannie Downey-Vanover, above right.

Photos by Mischa Bolton Photography

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In this issue

Two different and distinct faces of NPM emerged this summer. One was in the first-ever member survey conducted in late June through mid-July. The other was the annual convention in Baltimore.

The survey affirmed that NPM membership is like the U.S. population at large. We’re aging in greater numbers than the generations that follow. In fact, the survey indicated a great majority of NPM is over age 50 (me included). You can learn more about the results on page 40—as well as President Steve Petrunak’s take on it on page 7.

By comparison, the face of NPM in Baltimore felt different. There was a more palpable presence of younger members, and a diversity of culture and ethnicity across the gathering.

So which is the real NPM? Joyfully, it’s both/and.

We have a majority of tenured musicians who’ve earned their wisdom figure status by establishing and molding music ministries in parishes across the country. And whether we’re moving on or just looking to that day, we need to be replenishing our choirs and preparing successors.

That’s the inspiration for this issue. What do NPM’s young leaders have to say? Listen in on page 24. (Warning: You’ll fall in love with them.) And how is NPM responding to the needs of

the next generation? Zack Stachowski and Matt Reichert talk about the new One Call Institute for youth in the interview on page 18.

We also take a more academic look at forces shaping church membership today with Dr. Bob McCarty and an important study on “disaffiliated Catholics” (page 12). And two liturgical forces in their own right—Fr. Michael Driscoll and Dr. Elaine Rendler-McQueeney—will share perspectives on the foundations all pastoral musicians need.

Finally, you’ll notice a distinctly new look and feel to this issue—a generation next of sorts. Kudos, again, to Dr. Gordon Truitt for paving the way over three decades.

It’s a time of distinct change and evolution for NPM—and for many of us. Let’s be gentle with ourselves. Let’s be gentle with one another. Let’s figure it out together.



Kathy

Kathy Felong
Editor

kfelong@npm.org



MISSION

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.

LEADERSHIP

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

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The NPM President and Board serve on the Council without a vote.

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FROM THE PRESIDENT
the energy of change

I've been involved in music ministry for more than half my life. As a young director in a large church outside Detroit, I grew my skill and developed alongside NPM. I benefitted from the inspirational workshops, institutes, conventions and concerts that shaped our thinking about how music could animate the liturgy.

According to our inaugural member survey, conducted last summer, there are a lot of members like me—formed by NPM, but further along in our careers. What we needed and valued from NPM has evolved. Maybe we appreciate more the deep friendships we've made or the thoughtfulness of convention keynotes.

There are also those newly called to this vocation, and excited, scared, inspired. There are those who need guidance in building a community's repertoire, or helping a parish grieve in the aftermath of violence, or nurturing their own spiritual life. Not to mention keeping a choir together, getting funding for new hymnals and creating worship aids for four distinct Christmas liturgies.

NPM still fills a fundamental need in the life of the Church and those who shape its music.

What's incredibly exciting today is that we have opportunities afforded by greater diversity in our faith communities and in society. That includes racial, ethnic, generational and geographic diversity. It also includes the diversity of experiences through technology. Digital tools have expanded how we learn, how we connect, how we make music, how we choose music, even how we "attend" conventions.

All of this impacts who we are called to be and how we make a difference as the National Association of Pastoral Musicians. The results of the member survey, highlighted on pages 40-45, are affirming the thinking of the NPM



Hanging out with the first class of Emerging Leaders at the 2018 convention in Baltimore.

Board and staff. Last summer, we introduced two new programs geared to forming a younger generation: One Call Institute, and the Emerging Leaders track at the convention in Baltimore.

The energy of change is evident as well in the pages of this issue of Pastoral Music. Under the leadership of new editor Kathy Felong, the magazine has a fresh perspective and feel. That's balanced with familiar content you value and new content you desire, such as a regular focus on spirituality (page 46).

Each time we gather for liturgy, we open ourselves to the Spirit-led transformation that unites us more closely with the God of all love. The Spirit is moving at NPM, too. Embrace this association – YOUR association. If you're already involved, renew your commitment; if you're not yet involved, seek out opportunities to connect and help.

There's a new day dawning at NPM. No matter where you are in your ministry journey, let yourself dawn with it.

Steve Petrunak
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association news

NPM Earns Top Honor for Liturgical Contribution

NPM was awarded the Frederick R. McManus Award in October by the Federation of Diocesan Liturgical Commissions (FDLC).

“This is one of the greatest acknowledgements of the importance of our work at NPM,” said President Steve Petrunak. “It also affirms our current efforts to extend our reach to underserved ethnicities and geographies. We want to become truly a ‘national’ presence to pastoral musicians.”

The ceremony was part of the 49th National Meeting of the FDLC in Atlanta, Georgia. NPM Founder and President Emeritus Rev. Virgil Funk was on hand to accept the award along with his eventual successor. Some two dozen other NPM members also witnessed the prestigious honor. The FDLC represents Roman Catholic diocesan offices of worship and liturgical commissions throughout the United States.

The McManus Award, read Fr. Funk, recognizes NPM’s “outstanding contributions to ministerial formation and fostering the art of musical liturgy.”

NPM was established in 1976 to serve the Church following dramatic changes in liturgy that emerged from the Second Vatican Council of the 1960s. It has been the primary resource for training, formation and affiliation among Catholic pastoral musicians in the United States for more than four decades.

The McManus Award reflects that contribution. It quotes the *Constitution on the Sacred Liturgy*: “The musical tradition of the universal church is a treasure of inestimable value, greater than that of any other art. The main reason for this preeminence is that, as sacred song bound closely to the text, it forms a necessary or integral part of the solemn liturgy.” (CSL, 112)



The FDLC’s Fr. James Bessert, left, and Rita Thiron extend honors to NPM and its leaders, President Steve Petrunak, second from left, and Founder Fr. Virgil Funk.

The award was established in 1994 and named for its first recipient, Msgr. Frederick R. McManus. A leader in furthering the liturgical renewal in the United States, Msgr. McManus served as a peritus, or advisor, at the Second Vatican Council and drafted significant portions of the *Constitution on the Sacred Liturgy*. He was instrumental in establishing the FDLC.

Recent recipients of the McManus Award include: Rev. Paul Turner, Sr. Joyce Anne Zimmerman, CPPS, and Rev. Jan Michael Joncas. In the 23-year-history of the award, only two other organizations have been honored—Liturgy Training Publications of Chicago (2000) and The Liturgical Press, Collegeville, Minnesota (2017).

Not Getting NPM’s Newsletters? Find Out Why

Who doesn’t have one, two, three or more email accounts these days? Keep your “official” email address up-to-date with the NPM national office, by emailing Membership Services Director Kathleen Haley: haley@npm.org. That will ensure you continue to receive important messages and member newsletters (*Notebook*, *Sunday Word*) that are part of your NPM membership.

Be aware that if you forward a newsletter to a friend or colleague (and who doesn’t like to share?) and they click the “unsubscribe” link, they will unsubscribe you. (It happens.) Instead, you might prompt your sharing with “Here’s something I thought you would find interesting. If not, let me know and I won’t pass it on anymore.”

CAST YOUR VOTE IN NPM COUNCIL ELECTIONS

Looking to make a difference? Cast your vote in NPM Council elections.

The Council elects the Board of Directors and serves as an advisory body for the NPM Board and President.

Four Council positions are open based on term expiration, with eight candidates vying for the roles.

TO VOTE: Go to npm.org and log in to the members-only content area to review candidates and their biographies. Then cast your vote.

POLLS OPEN NOVEMBER 26TH



DMMD Colloquium Deadlines Approaching

Advance registration deadline for the 2019 DMMD Winter Colloquium in San Antonio, Texas, is coming fast. The colloquium will be held January 14-16, and features Rev. J. Michael Joncas. Fr. Joncas will address the sacraments of reconciliation and anointing from a theological—and personal—perspective.

Advance registration is available at \$249 through December 10; after, registration increases to \$269.

The colloquium is the annual mid-year educational conference—and social connection—for members of the Director of Music Ministries Division. The Division is the professional arm of NPM. It is open to pastoral musicians who hold or share the primary responsibility for music in a variety of settings - parish, diocesan, and other church institutions. Membership in DMMD is \$40 per year.

For information about the DMMD, go to *npm.org*. To register for the upcoming event, click on Members, then Director of Music Ministries, then 2019 DMMD Winter Colloquium.

Note to New Members: Get your Digital Done

In order to access NPM’s premium member content at *npm.org*, you need to register and create a password. You will need to know your email on file with NPM to set up your online access.

NPM Supports Formation Opportunity in New York

NPM will be joining forces with World Library Publications in sponsoring the Liturgical Music Institute, a five-day formational experience for pastoral musicians of all levels and backgrounds.

Participants take a 10-hour liturgical theology course and skills workshops (organ, voice, cantor, choral conducting, music theory or music composition). The week also includes plenum workshops that focus on specific pastoral dimensions of liturgical music ministry.

“Our members have told us how important ongoing formation is to them,” said NPM President Steve Petrunak. “The Liturgical Music Institute complements the breadth of on-site, digital and print formation efforts NPM has under way and continues to develop.”

Participants attend spiritual conferences, sung Morning and Evening Prayer and daily Mass, and interact with the faculty and other liturgical participants from around the United States to share ideas, concerns and best practices. The next summer session will be July 28 to August 2, 2019, at the Seminary of the Immaculate Conception, Huntington, New York. For more information, visit *liturgicalmusicinstitute.org*.

Offer Premium Content to your Choir Members

NPM has created a new membership category for parish groups of three or more that allows you to share premium content at *npm.org* with choir members. For \$20 per choir member, you’ll enable them to access NPM’s planning calendar, digital conservatory, vocal tracks and other member-only content. To set up a choir membership for your ministry, contact Kathleen Haley (*haley@npm.org*), 240.247.3000.

Corrections

- In the September issue of *Pastoral Music*, the religious community of Sr. Joyce Ann Zimmerman, CPPS, was incorrectly identified. She is a member of the Sisters of the Precious Blood in Dayton, Ohio.
- Also in that issue, two members of the NPM Council were inadvertently omitted. Dr. Rick Gibala is chair of the Diocesan Directors of Music Interest Section and Karen Kane chairs the National Committee for Education.

HYMNALS

These pages contain
the songs we sing when
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we are departing
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we are praying



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WHERE HAVE ALL THE CHILDREN GONE?

Seminal research on disaffiliated Catholics is challenging how we think about empty pews and what it will take to sustain a community of faith into the future.

In every church nook and cranny, pastoral leaders are asking variations of the questions, “Where have the young people gone? How do we get them back?” We have been doing this for some time now, but we haven’t been able to find answers.

Consider this possibility: Are we trying to “solve” the wrong problem?

We make a serious mistake when we frame the issue of “disaffiliated young Catholics” as one of recruitment. Asking “Where have they gone?” implies they are choosing among options and church is one option. In a sense, that is correct. But first we must grapple with the “WHY” questions.

By:

ROBERT J. McCARTY

Youth are a mirror of the larger society. We don't have a "youth" problem; we have a "faith community" problem.

Why is church losing importance? Why is faith losing importance? Why are young people increasingly disaffiliating from Church?

These questions take on increased importance because youth are a mirror and a barometer of the larger society. We don't have a "youth" problem; we have a "faith community" problem. How does the faith community pass on faith in a postmodern world? Getting the question right is the first step to identifying pastoral implications.

Often, young people are seen as rejecting or abandoning the Christian faith solely because of their commitment to unbridled secular materialism or because they are unwittingly mired in mass-consumer capitalism. We consider the individualism, moral relativism, and hedonism present in American culture as eclipsing the sense of God in our postmodern world. We use these cultural factors to explain young adults' nonbelief and nonattendance at church. Or we believe that under-catechized parents lead to children equally ignorant of the faith. If children only knew more about the faith, we reason, they'd want to be disciples of Jesus and members of the Catholic Church.

However, a new narrative seems to be emerging. Might young people be subscribing to an alternative vision of what it means to be human that they find more compelling than identifying with a faith tradition? Is their hunger for meaning and purpose, for connection, and for the holy, being fed elsewhere? Are young people crafting entirely new ways to search for authenticity and relevance? Fundamentally, do pastoral leaders see young people today as a problem to be solved or a gift to be shared? Is disaffiliation a foregone conclusion or a graced moment?

Why the urgency?

Increasingly, young Catholics are weakly attached to the Church. The trend and its implications are explored in the unprecedented national study conducted by the Center for Applied Research in the Apostolate at Georgetown University (CARA) and Saint Mary's Press Catholic Research Group—*Going, Going, Gone: The Dynamics of Disaffiliation in Young Catholics*. In the study, when asked when they no longer identified themselves as Catholic, 74 percent of the young adults sampled said between the ages of 10 and 20, with the median age being 13 years old. Of those who have left, roughly 36 percent became "nones" and 46 percent joined another religion. An additional 14 percent report being atheists or agnostics.

Other research by the Pew Research Center and CARA points to alarming consistencies. The Pew surveys indicate that approximately 35 percent of Millennials (18–33) are religiously unaffiliated. Further, nearly 23 percent of the general population is unaffiliated—about 56 million people. And of the estimated 20 million former U.S. Catholics, 5.4 million are between 15 and 25 years old (CARA).

The Saint Mary's Press study found church disaffiliation to be largely a thoughtful, conscious and intentional choice made by young people in a secularized society where faith and religious practice are seen as two options among many. Disaffiliation is a dynamic process that unfolds over time and after a series of experiences or thoughts. It happens one "chip" at a time until one day there's that one last chip that breaks off a big chunk and they are "done." There's one unresolved discrepancy after another, until finally an individual decides that "none of it makes sense" or "I just don't buy it anymore" so "why stay?"

Some find greater freedom and happiness without the perceived baggage and burden of religious practice.

VITAL WORSHIP GRANTS PROGRAM

WORSHIPING COMMUNITIES

The Vital Worship Grants Program seeks to foster vital liturgy and worship in congregations, parishes, schools, hospitals, nursing homes, and other Christian worshiping communities in North America, by supporting year-long projects of learning related to worship in these communities.

For more information and application materials visit worship.calvin.edu/grants

APPLY BY JANUARY 10, 2019

Some find being "done" leads to no religious affiliation at all (the "nones") yet they still seek something "more" and believe in something bigger and beyond themselves, perhaps even God. Some conclude that religious affiliation and faith in God are nonsensical, irrational, unscientific, and so reject all such belief. Some seek a different faith expression or religious practice more aligned with their own mind and heart. Some find greater freedom and happiness without the perceived baggage and burden of religious practice. They say they can be moral and ethical people without religion.

Initial thoughts and actions

For Baby Boomers (55-70), research tells us that believing led to belonging. But all research around Millennials suggests the opposite experience. For them, a sense of belonging leads to believing. Belonging leads to behaving the way the community behaves, which leads to wanting to know what they believe. But the first question is, "Am I welcome here?"

We need to shift from a recruitment framework to one focused on accompaniment.

We need to shift from a recruitment framework to one focused on accompaniment. Our primary commitment is to be authentic witnesses—to be companions to young Catholics on their spiritual journey, and to be the welcoming, supportive community that might be attractive to them.

One of the interviewees in our study, Rachel, who self-identifies as "Catholic-ish," exclaimed, "Finally, you are talking with us, not about us!"

Accompaniment begins with asking young adults to share their stories, to share their connection to the Church. It begins with asking the disaffiliated why they have left—while we listen to learn, not to respond or judge.

Eliciting the serious and profound questions that young people are asking, and providing a safe forum for ongoing discussion and sharing of Church teachings and the Gospel story, presents Catholicism as a comprehensive way of living—a lifestyle that is more than a belief system. We must ask ourselves what do disciples do? How do disciples live? Where do we encounter Jesus? Can we emphasize “Belonging . . . then behaving . . . then believing”? Successfully doing so, we might create a connection with the faith community, reflecting a connection with Jesus.

Accompaniment involves engaging hearts, fostering a genuine sense of belonging, and celebrating a vibrant liturgy that includes preaching that intentionally connects the Gospel message to the lived experiences of young adults.

As the mirror for the faith community at large, our young people are reflecting an important perspective in the Church. They are giving voice to unspoken needs and desires. Are we listening?



Robert J. McCarty, D.Min., is adjunct faculty at the Catholic University of America and at the University of Dallas. He is also the project coordinator for the Saint Mary's Press research, Going, Going, Gone: The Dynamics of Disaffiliation in Young Catholics.

For more from Dr. McCarty, listen to the Ministry Monday podcast interview (September 30, 2018) at ministrymonday.org. Or see him at the 2019 NPM convention in Raleigh, North Carolina. Dr. McCarty's session on this topic was the highest attended mega breakout at the 2018 NPM convention in Baltimore. It will be updated and repeated in Raleigh.

JOIN THE CONVERSATION AT:
catholicresearch.smp.org

What does the ‘disaffiliated Catholics’ research mean for pastoral musicians?

Ask yourself . . .

- Do I know the names of the middle and high school students in my parish who participate in band, choir, orchestra, or theater? Is there someone in my community who can help make these connections?
- Are my invitations actually reaching anyone? How can I extend authentic invitations that result in inquiries? If I'm not comfortable with reaching out via phone or social media, is there someone I can ask for help?
- How can I adjust my rehearsal schedule in order to accommodate more involvement by new members? Is “doing it the same way” more valuable than increasing participation and involving more (and younger) musicians?
- How can I take advantage of “teaching moments” during my rehearsals? Do I explain and describe things, or just assume that everyone understands? Are my rehearsals built with opportunities for learning, growth, and formation in mind? Or are my rehearsals only built for those who already know?
- Do I have access to resources that can help accommodate a variety of instruments and voices of varying skills? Do I have access to a range of arrangements of hymns, accompaniments, etc.? Can I write, edit, or transpose instrumental parts? If not, is there someone I can ask to help me?
- How am I finding opportunities for my own formation? What simple, short, inexpensive opportunities can I take advantage of this week? How do I share what I am learning with others?



42nd NPM Annual Convention • July 16-19, 2019
See y'all in Raleigh!



Raleigh is a vibrant and growing Southern city. Leaders head top-tier technology, education, and life science institutions. Artists create a plethora of cultural and culinary experiences. And we proudly carry on a collective heritage of a rich, historic capital city. Join us in July 2019 for the NPM Convention and experience our famous Southern hospitality. Become inspired and equipped to better express and share God's mercy and healing with those to whom you minister. Take advantage of many opportunities for expert training as a pastoral music minister. Worship together in our beautiful, new Holy Name of Jesus Cathedral. Catch up with old friends and make new connections with ministry colleagues.

dynamic digital duo

ZACK STACHOWSKI AND MATT REICHERT

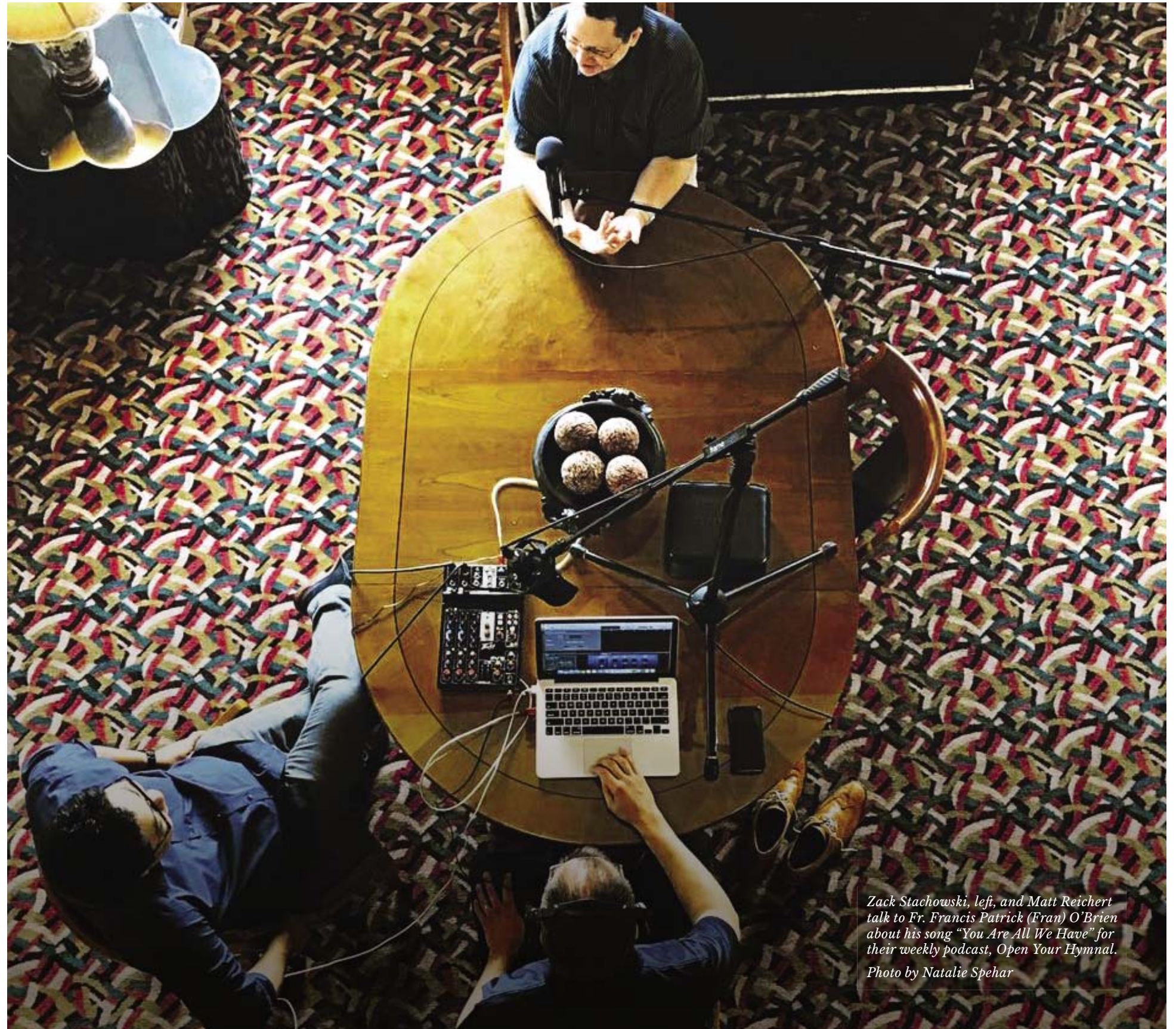
Part of the busy team behind NPM's convention web-streaming and the new youth institute—One Call—Matt and Zack get real about the transition from teen musician to church professional, the needs of young musicians today, and the insights that shape their thinking as young NPM leaders.

It's day three of the NPM Baltimore convention and while other convention-goers are starting to wear the signs of too-little sleep and July mugginess, Matt Reichert and Zack Stachowski look refreshingly ready for another day of podcast interviews with composers, music rehearsals and the color commentary they provide during web-streamed events.

Despite their ages—both are mid-30s—each has a long relationship with NPM and church music. As co-directors of the new youth institute, One Call, they now lead the kind of experience that helped pull each of them into ministry.

By:

KATHY FELONG



Zack Stachowski, left, and Matt Reichert talk to Fr. Francis Patrick (Fran) O'Brien about his song "You Are All We Have" for their weekly podcast, Open Your Hymnal.

Photo by Natalie Spehar



The leadership of One Call includes Carmen Grace Poppert, Zack Stachowski, Msgr. Ray East, Matt Reichert, and Jes Garceau.

What was your first experience of music in church?

Zack: I remember as a really young child playing violin in church at St. Blase (Sterling Heights, Michigan) with (now NPM President) Steve Petrunak. He really formed me in ministry.

Matt: As a young kid growing up in Minnesota, I was fascinated by music. My parents sat in the front pew so I could see what happening. In Catholic grade school, I got to see what people did in liturgical ministry. And I got to play (flute). I was awful, but it was great.

How did you get from there to here? What was the journey that led to your crossed paths?

Matt: We were both youth participants at David Haas’ Music Ministry Alive! summer program. And later, we were both invited to be on the teaching team. That’s where we also met Jes Garceau, our co-director. When the summer MMA institute was going to be discontinued, the three of us began exploring how we could fill the gap and the need for young musicians. We began looking for partners, and David and Lori (True) were very supportive.

Zack: Around this time, Steve Petrunak was reaching out to us about some other opportunities and we pitched this idea. We have gaps at NPM, and NPM could provide a natural progression to stay involved in ministry beyond high school and college.

You’re just coming off the first One Call Institute. What did you learn from it?

Matt: It affirmed for me the research about young people and faith. Some of the best research suggests that the invitation has to be authentic. It can’t be patronizing, and it doesn’t have to be flashy. It has to be real. At One Call, we exposed the students to a wide swath of music—from Latin chant to contemporary Christian—and they all sang the hell out of it. Also, you can’t pigeonhole youth. We had kids who got up early on their own to go pray with the monastic community—because they wanted to experience it.

Zack: I think there’s too much stock placed in looking for an external silver bullet that’s going to attract and keep kids in the church. The common denominator of any successful youth program is authentic relationship and building community. Are we providing opportunities for community and allowing kids to be their authentic selves without fear of judgement?

We see kids come alive in ways you know they just aren’t when they’re at home. That’s why it’s important that this continue. There aren’t enough safe spaces for kids to learn who they are and to be who they are. Once that is the centerpiece, things like music and activities are peripheral—not that they aren’t important but shaping the person is primary.

How do you create that kind of trust and openness with the participants in such a short time?

Zack: We were very intentional with our faculty about getting to know the kids before they even arrived. We sent out their pictures, essays—even the application recordings we had them do on video—so we could immediately start building relationship.

Matt: One of the first decisions we made with One Call was that everything would be done by 9 p.m. so folks have time to socialize. We built more rec time into the middle of the day, too. It doesn’t matter how good a session is if that community has not been developed. That’s no different than with other NPM gatherings. You think about people who come to the convention because there are no other people on the planet who know what we go through.

Zack: And as technology isolates us, community becomes more and more important.

You both were musicians in your parishes. But not every member of the kids’ choir or teen ensemble continues in music ministry as an adult—and fewer go on to make it a career. What made the difference for you?

Zack: When I was at Interlochen playing Schubert in a string quintet in 8th grade, I had shivers down my spine. I knew I had to play music all my life. After high school, I went to Butler University in Indianapolis as a violin major, thinking my life was going to be in classical music. Music ministry through MMA and doing concerts and recordings had always been part of life—and I knew it would be, even if not professionally.

In my senior year of college, I got a call from a priest needing a music director. I hadn’t really given it a thought. It was like a lightbulb going off. I thought, ‘I could do this.’ I really did fall in love with the work.

Matt: It was helpful for me to have had an invitation to play in a parish happen so young and then continue. In high school, I was the cantor at the 8 o’clock mass and I sang with the choir.

MMA fed that connection, then being on the leadership team from 2003 to 2017 was the lifeblood that kept me going. When I graduated from Saint John’s, I found out about the ACE program at Notre Dame, Alliance for Catholic Education. It’s a summer master’s program linked with service placement in parishes.



About Zack and Matt

Zack Stachowski is director of music and liturgy at St. Ignatius of Loyola Catholic Church in Ijamsville, Maryland. An accomplished violinist, Zack is a concert and studio musician—and a new composer with GIA Publications. He released his debut CD in July.

Matt Reichert teaches at the College of Saint Benedict and Saint John’s University in Collegeville, Minnesota, where he is a member of the Saint John’s Abbey Schola. As an educator, Matt has served as an administrator, board member, and classroom teacher at middle school, high school, and undergraduate levels. A frequent workshop presenter, Matt hosts NPM’s “Ministry Monday” podcast.

Matt and Zack co-host the “Open Your Hymnal” podcast. They are also part of the convention web-streaming coverage team with Amanda Plazek Bruce.

The first day at Notre Dame, they didn't have anyone to play at the ACE mass. I stepped up and I thought, 'I could contribute to this.' I ended up being in charge of a lot of masses and other liturgical service kind of things. It wasn't like I heard God call me, but in hindsight I recognized that all I'd been taught and experienced led to this invitation.

What does NPM need to do—or do differently—to attract, form and keep young people?

Matt: First, let's remove the word "young" from that question. Yes, we have to be intentionally inclusive of young people when we look at our conventions and opportunities for participation, but what will work in general for all people will also work for young people. We can't rely on structures and systems that worked in the past. NPM has to constantly ask, "What we are doing now?" And we have to match that with what people need and what works for them.

We need to do the (Pope) Francis thing of going out and adapting to reach people we're trying to get to. People in their 20s, for instance, are not used to convention culture. Once you get them here, they can have a great experience. But nobody growing up today watching TV or movies sees anybody who looks like them saying 'how great to belong to a professional organization and go to a conference.'

So we have to question how does NPM become relatable and relevant to people who have a different experience?

Zack: The worse thing we could do is think that all these strides in technology are going to be the answer. Instead, we need to empower current members to reach out as the inviters—the ones on the front lines saying to their 16-year-old flute player, "Have you considered this organization?" And then have the membership structure to support that.

Matt: NPM and members need to work together. There cannot be expectation of things I myself am not willing to do. If a member says, "I want NPM to encourage youth," then how are you doing that, too?

You've been immersed in NPM for years; you know a lot of people. Do you approach ministry differently than those who shaped you along the way?

Zack: I very much stand on the shoulders of those who mentored me. There are also other kinds of formation that shaped me that they didn't have. Different time, different tools. One Call. Social media. It's the way of the world now. But I am eternally grateful to have been lucky enough to be around great leaders of ministry all my life.

Matt: I feel the same way. It's the benefit of belonging to a Church ever ancient, ever new. Still need that personal invitation. The tools have changed, but the underlying needs have not.



Kathy Felong is a journalist, author, corporate communicator and the new editor of Pastoral Music. She is the consulting director of music at Holy Cross Parish in Fairview, Pennsylvania.

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About One Call

The inaugural One Call Institute took place in June 2018 at Saint John's University in Collegeville, Minnesota. More than 60 high school and college youth came from 18 states to participate, along with 22 adult advocates. One Call is dedicated to the engagement, empowerment and support of young pastoral musicians. Save the Date for 2019: June 25-30 at Saint John's: "You Work Great Things in Me."

For details, visit onecallinstitute.org

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giving voice to generation next

Young pastoral musicians tell what brought them to NPM, what keeps them in ministry, and how we as Church can change for the better.



**AMANDA
PLAZEK BRUCE**
**29, PITTSBURGH,
PENNSYLVANIA**

*The director of music
ministries at St. Mary*

of the Mount in downtown Pittsburgh has been an NPM convention fixture for more than half her life. That's thanks to her fellow musician and NPM member mom, Cynthia Plazek. Amanda's an NPM scholarship recipient, Interest Section leader (Technology) and adjunct staff who guides NPM's social media presence. Check out her work on Facebook, Instagram and Twitter (@NPMnational).

I'm part of NPM because it's a community in which I've always felt welcome . . . **A phrase that describes me** is a fitness-loving foodie who specializes in pipe organs and push-ups . . . **Without NPM**, I would struggle to work in the Roman Catholic Church. NPM provides me so much community in what can be a misunderstood job to society . . . **A pastoral musician** is someone who considers the needs of their congregation and ministers through music in whatever style or nature is best for that parish . . . **What I need most from the Church** is transparency and action against clericalism during this devastating time in the Church's history . . . **Song I never get tired of** is "Blest Are They" (David Haas) . . . **The best thing about being in music ministry** is waking up each day and making a difference in the life of my faith community . . . **The hardest thing** is the hours. Being away from my husband all weekend, every weekend, as well as every holiday, is very difficult. (Not to mention that we come home exhausted . . . I'm unable to function on Christmas Day.)

"The best thing about music ministry is waking up each day and making a difference in my faith community."



ELIZABETH DOAN

20, WOODLYNNE,
NEW JERSEY

An NPM scholarship winner, Elizabeth is pursuing a degree

in music education at Rowan University and serves as children's choir director at Most Precious Blood Catholic Church, Collingswood, New Jersey. She is a member of NPM's Asian Pacific Musicians Interest Section.

A word that describes me is “determined” . . . Pastoral music is part of my life because I love making music and teaching others about Christ through music...Without faith, my music would be meaningless . . . I'm part of NPM because of the support, resources, and professional development . . . Without NPM, I would feel unsupported in my ministry . . . What I need most from NPM are more resources for the Asian (specifically Vietnamese) community! . . . Song I never get tired of is “These Alone Are Enough” (Dan Schutte) . . . The hardest thing about being in music ministry is making sure that everyone feels welcome and inviting even more people to become involved.

“Without faith, my music would be merely artistic and lacking God's grace, which is the main element that moves people's hearts.”

– JULIO DE LEÓN



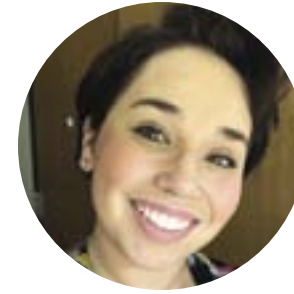
JULIO DE LEÓN

29, SANTA MONICA,
CALIFORNIA

Julio is a pastoral theology graduate student at Loyola

Marymount University, who teaches music at the Dolores Mission School in Los Angeles. He also directs the choir at Holy Spirit Catholic Church. He is an NPM scholarship recipient, and a former convention intern.

I'm part of NPM because I love music ministry. Being part of a large organization like NPM makes me feel supported and cared for as a music minister . . . A word that describes me is “perseverance” . . . Pastoral music is part of my life because while God and music have been present in my life since childhood, it wasn't until five years ago that I decided to consecrate my musical talents to God alone. I have found my vocation because I am able to combine my two greatest passions: God and music . . . A pastoral musician is someone who is exceptionally devoted to serving God's people through music. A pastoral musician is conscious about, knows, and genuinely cares for the flock God has entrusted to him or her. A pastoral musician works not to satisfy the ego, but is attentive to God's call to serve others, especially the least . . . Song I never get tired of is “All Are Welcome (All Belong)” (Jesse Manibussan) . . . Without faith, my music would be unproductive. It would be merely artistic and lacking God's grace, which is the main element that moves people's hearts and makes them connect with Him . . . Without pastoral music, the liturgy would be incomplete. In the liturgy, pastoral music serves as a form of prayer that unites gathered assemblies and helps them express their faith while glorifying God through their voices.



ALONDRA GARZA

20, SAN ANTONIO,
TEXAS

A student at the University of the Incarnate Word, Alondra is part of a

contingent of dozens of college students who have attended NPM conventions through the efforts of former Board member Lena Gokelman. Lena, director of Music Ministries at the university, has worked to secure convention funding for students from both the school and from NPM's program scholarship fund. Alondra attended the 2017 Cincinnati convention and is a music ministry intern at Incarnate Word. She is co-director of the morning choir at the university. A music major, she is planning to pursue a career in music ministry.

A word/phrase that describes me is compassionate . . . Without NPM, I never would have seen how much music brings people together and closer to their faith. At my first convention in 2017, I immediately fell in love. The songs, the workshops, breakout sessions, mass, morning prayer and most of all the music. Hearing everyone sing in beautiful harmony and hearing every word from every song, I knew in my heart that this was what I was called to do. I will always remember the moment God answered my prayer in beautiful song . . . Without music, my faith would be stagnant. Not only does music help me have a deeper connection with my faith and the Lord, it helps me share my faith with others . . . What I need most from NPM is to reach out further to different cultures. I am Hispanic, and growing up, I would sing Spanish church songs that were locally known, but not nationally. When a new parishioner walks into the church and hears a song of his or her culture, then we have succeeded not just in making them feel welcomed, but also feeling connected to the church, and to their faith . . . A song I never get tired of hearing is “Where Your Treasure Is” (Marty Haugen). This song spoke to me my freshman year of college. I was struggling—being four hours away from home and also dealing with the stress of school and the recent loss of my dear grandfather. The lyrics spoke to my heart.



DALE GRAY

18, CROFTON,
MARYLAND

Dale served as an intern at the 2018 NPM

convention in Baltimore and attended the One Call Institute for young musicians and Music Ministry Alive! before that. A 2018 graduate of DeMatha High School and its acclaimed music program, Dale now attends the University of Maryland, Baltimore County, studying music composition.

I'm part of NPM because of connections I can make with people who are as into church music as I am . . . Without music, my faith would be unimaginable. I almost stopped playing piano and then got involved with music ministry. After that, both my faith and my music came alive . . . Without pastoral music, the liturgy is still sacred and significant. Music enhances worship . . . Song I never get tired of is the Glory to God from the “Mass of Light” (David Haas) . . . The hardest thing about being in music ministry is focusing on Mass because we're concerned with what song comes next, that my music is ready, that I play in the right tempo, etc. . . . The best thing about being in music ministry is the joy I get from it. And knowing I'm helping others pray is fabulous . . . What I need most from NPM is continued communication, new ideas, and the joy that comes with the people of the church . . . What I need most from the Church is major change. We need action on the priest scandal. And we need love. We need to have the Church continue to teach that loving God and loving one another is the most important commandment.

“Without music, my faith would be stagnant.”

– ALONDRA GARZA



LUCAS FRIEND TOMLINSON

29, ST. JOSEPH,
MINNESOTA

The NPM scholarship recipient is a candidate for the master's degree in

liturgical music at Saint John's School of Theology and Seminary in Collegeville, Minnesota, where he is director, of music and liturgy of campus ministry. The NPM scholarship, he said, has provided financial relief for the grad student, his wife and three children.

I'm part of NPM because it's the most diverse and well-connected community of pastoral musicians with great resources and support systems . . . **Without music**, my faith would be stifled. My prayer is lifted and given more color with music . . . **Without faith**, my music would be without direction. **A pastoral musician** is someone who listens both to the music and to the community and responds in a way that is not controlling, but in unconditional love . . . **What I need most from NPM** is collaboration, to be in touch with those who are trying new things in their liturgy and music, setting old texts with new melodies, wrestling with multiple cultures under one roof . . . **Without pastoral music**, the liturgy would not be the people's prayer. It would be in the hands of the elite few and not be the collective praise of God's people . . . **Song I never get tired of** is "The Church's One Foundation" (AURELIA) . . . **The hardest thing about being in music ministry** is the uncertainty of sustainable employment... **Pastoral music is part of my life** because it's very compelling that disciplines of art, music, spirituality, and theology all intersect when the faithful gather for worship. That's where I want to be.

"Art, music, spirituality, and theology intersect when the faithful gather for worship. That's where I want to be."

- LUCAS FRIEND TOMLINSON



AMBER GRUNDER

32, KATY, TEXAS

Amber is director of music at St. Bartholomew Catholic Church in Katy, Texas. She studied flute

performance at St. Ambrose University in Davenport, Iowa, and holds a master's in choral conducting from Missouri State University in Columbia.

A pastoral musician is someone who does their best to humbly exemplify Christ when ministering to the faithful . . . **I'm part of NPM** because we are called to live out the Gospel, and for me, music enriches and livens that Word . . . **Without NPM**, I would feel lost! The community and resources NPM provides enables me to serve my community better . . . **Pastoral music** is part of my life because of several key people, both family and church members alike, in my youth who helped to foster the gifts I was given . . . **Without music**, my faith would be lacking the breath of life! . . . **Without faith**, my music would be like listening to the radio—fun but not fulfilling . . . **Song I never get tired of** is "The Supper of the Lord" (Laurence Rosania) . . . **The hardest thing about being in music ministry** is politics . . . **The best thing about being in music ministry** is the dedication of ministers to serve the faithful—simply amazing and a true blessing!

"Without faith, my music would be like listening to the radio—fun but not fulfilling."

- AMBER GRUNDER

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GREAT EXPECTATIONS

What the Church, and experience, tell us about preparing musicians for ministry.

By:

REV. MICHAEL S. DRISCOLL



Fr. Michael Driscoll is professor emeritus of Theology and the founding director of the Sacred Music graduate program at the University of Notre Dame. This article is derived from a talk given on September 27, 2015, celebrating the 10th anniversary of the program.

I've always been involved with church music, from grade school in Butte, Montana, extending all the way through seminary. I remember the years immediately following Vatican II when we were desperate for musical repertory. All kinds of music, much derived from popular sources and musical theater, were used in the liturgy.

The initial directive from U.S. Bishops in those early post-Vatican II years was a 1967 statement on music from the Bishops' Committee on Liturgy, entitled *The Place of Music in Eucharistic Celebrations*.¹ But the first of the real milestones—and guidance—came with the publication five years later of *Music in*

Catholic Worship.² It underscored the important role of music within a theology of celebration. It also seeded the threefold judgement—musical, pastoral, liturgical—that remains the cornerstone of planning and formation for musicians in the Catholic Church.

That seminal document was slightly revised a decade later and was joined by another—*Liturgical Music Today*—that dealt with the use of music in the Eucharistic liturgy, the other sacramental rites and the office or Liturgy of the Hours.³ Eagerly, as a young priest, I read these documents knowing that they would serve me very well in pastoral ministry.

Value of the threefold judgement

It's worth understanding the evolution of the threefold judgment first touched on in *Music in Catholic Worship* in the section, "The Place of Music in the Celebration."⁴ It was meant to determine the value of a given musical element in a liturgical celebration—musically, liturgically and pastorally.

At first there was the thought that these were three separate judgments made by three separate persons. So, the musical judgment was made by the musician, who would then vet the piece with the liturgist. But it was the "planning team or committee"—or in most churches in those early years, the pastor—who

exercised what seemed to be the veto power when he would judge whether the music was pastoral or not.⁵

This interpretation set church personnel at odds with one another and led to a lot of strife. It was clear that there needed to be one judgment with these three aspects. What this told me is that church musicians need to be trained in these three areas since this judgment would fall largely on their shoulders.

In the early 2000s, I had the opportunity to help develop a formal program that prepared students for the musical, pastoral and liturgical dimensions of a vocation in music ministry. In creating the Sacred Music graduate program at the University of Notre Dame, we relied upon *Music in Catholic Worship* for guidance, along with the standards for accreditation offered by the Association of Theological Schools. But since the latter had little provision for liturgical formation, we privileged *Music in Catholic Worship*. This document truly helped us shape the curriculum for our program, approved in April 2005.

Shaping music—and musicians

Then in 2007, the U.S. Bishops revised *Music in Catholic Worship*. I worried about the proposed revision. This document had played an important role in the formation of pastoral musicians and some might argue that it was the Magna Carta for liturgical music ministry. But when the new document *Sing to the Lord* (STL) appeared in 2007⁶ a better, more comprehensive document had been produced. The new document repeats the general principles of *Music in Catholic Worship* but went further to strengthen and develop aspects that were weak or missing in MCW.

I was particularly concerned at the time that the principle of the threefold judgment be maintained and clarified. Although the idea of a threefold judgment concerns the role of music to serve the needs of the liturgy, it also provides guidance about the formation of pastoral musicians. Whether one is a professional or an amateur, church musicians need ongoing musical, liturgical and pastoral formation. The newly revised document dealt very well in not opposing these three dimensions. In fact, STL overcomes any false dichotomy by addressing that there are three aspects of one judgment.

In the same way, those serving the liturgy as pastoral musicians need to avoid any false opposition among these three dimensions and recognize that they need to develop all three aspects.

A 'pastoral' primer

Learning about the liturgy and honing musical skills seem obvious in the formation of pastoral musicians. But how is one to develop the pastoral dimension? Here again the American bishops have come to our aid. In 2005, they approved a document entitled *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry* (CVL)⁷ that addresses the question of formation.

If liturgical music is really to be a ministry, then the question of pastoral formation needs to be addressed head-on. Over the past four decades, most musicians leading communities in prayer have moved well beyond thinking of it as simply a gig or a place to hone their skills. Liturgical music is *ministry*.

Sing to the Lord goes even further to identify liturgical musicians first of all as disciples and only then as ministers whose ministry flows from baptism. Therefore, "musicians who serve the Church at prayer are not merely employees or volunteers. They are ministers who share the faith, serve the community, and express the love of God and neighbor through music."⁸

In the past, the word "ministry" was falsely associated with volunteerism. If a person was not receiving payment, then it must be a ministry. Thankfully we have come to recognize that all pastoral musicians whether professional or volunteer, full-time or part-time, are all involved in genuine liturgical ministry. But when *Sing to the Lord* uses the language of ministry it also raises the question of ministerial formation.

Pastoral musicians should consider *Co-Workers in the Vineyard of the Lord* a companion to *Sing to the Lord*. CVL identifies four areas that need attention, namely: human formation, spiritual formation, intellectual formation and pastoral formation. The document spells out that pastoral musicians like all lay ecclesial ministers need the following formation:

1. *Human qualities* critical to form wholesome relationships and necessary to be apt instruments of God's love and compassion;
2. A *spirituality* and practice of prayer that root them in God's Trinitarian life, grounding and animating all they do in ministry;
3. Adequate *knowledge* in theological and pastoral studies, along with the *intellectual skill* to use it among the people and cultures of our country; and
4. The practical *pastoral abilities* called for in their particular ministry.⁹

The musical tether

As pastoral musicians, we might consider a fifth pillar, namely musical formation. Or is musical formation the overarching category that subsumes the other four?

Musical formation assumes the intellectual both at applied lessons and formal music study, along with liturgical and theological studies. Furthermore, the musical formation embraces the pastoral dimension. But music can also be deeply grounded in spirituality. For many church musicians, music is the basis for their spiritual life and this is good. Finally, music ministry assumes that human formation is vitally important, as church musicians need to know how to work well with others in making music and living the ecclesial mystery of Christ.

But how is this tall task to be accomplished? Obviously ministerial formation opportunities need to be offered. But where and how? *Sing to the Lord* points to universities, colleges, seminaries, ministry formation programs, dioceses and national ministry associations such as the National

Association of Pastoral Musicians (NPM) and the American Guild of Organists (AGO), to name a few. Further if this formation is to take place, it needs to be financed by parishes and dioceses.¹⁰

Formation for all

Until this point I have dealt only with the formation of professional musicians, those looking for academic credentials to be qualified for full-time employment in the Church. What about the scores of pastoral musicians who find themselves doing the job but with limited formation and little or no credentials? Often these pastoral musicians are keenly aware of what is lacking in their formation and are hungering for help. Many have benefited from the conventions and institutes of NPM.

NPM has also undertaken special formation through its print and online resources¹¹ and local chapters. But many musicians are looking for something more substantial. So what can we do for those already working in the field who cannot return to school full-time? It is fair to say that many people working in music ministry have arrived there accidentally and without adequate formation.

Two paths

Let me point to two models: one initiative that endured for six years and one pipe dream that takes these documents to heart.

First, the initiative. A program called SummerSong was held at Notre Dame from 2005-2010 (with dedicated financial sponsorship by World Library Publications). SummerSong consisted of a two-week intensive summer experience for liturgical music ministers for renewal. Its emphasis was fourfold:

- 1. a graduate level course in liturgy, specifically geared to the church musician;
- 2. a continuous, two-week series of clinics for organists, pianists, guitarists, vocalists and choir directors;
- 3. communal prayer and retreat experience; and
- 4. a cohort of diverse church musicians from a variety of places and backgrounds.

The program met a need for deeper formation for many of the experienced musicians who attended. Several, in fact, continued in the longtime summer liturgical studies graduate program at Notre Dame.

Second, the pipe dream. As a priest of the Diocese of Helena, Montana, I have a deep concern for the formation of rural pastoral ministers. They tend to be some of the most underserved ministers in the church, especially in the realm of liturgical music. Often volunteers working with scanty formation, they minister in our farm lands and wooded areas. The dream is to organize ongoing formation that takes seriously the three dimensions articulated in *Sing to the Lord*. For the liturgical formation, distance learning can serve well. Most farmers and ranchers are very computer savvy using information technology to manage their farms and ranches. Distance learning can reach into the rural areas and help educate rural pastoral musicians especially on liturgical and theological matters.

For the ongoing musical formation, this requires person-to-person contact. The pipe dream would require using local chapters of NPM (or organizing them where they do not yet exist) to work with rural pastoral musicians. The hands-on clinics and workshops already offered by NPM are invaluable, but how do you get ministers living in rural areas to attend? Pilot programs need to be established in rural dioceses where the local bishop is clearly on board and is committed to the on-going formation of pastoral musicians.

Finally, list-serves and social media groups—like those on LinkedIn or Facebook—could help to network those who feel isolated. Rural participants seeking solutions to the pastoral problems they all face could assist one another.

In conclusion, the bishops have been clear about the ongoing and holistic formation of pastoral musicians. Now the task is to find and follow the ways and means through which this can continue to happen.

¹ Bishops' Committee on the Liturgy, *Music in Catholic Worship*, (Washington, D.C.: U.S. Conference of Catholic Bishops, 1972), Introduction, accessed October 14, 2008. <https://archive.org/details/musicincatholicw00cath/page/n1>.

² *Music in Catholic Worship*, 1972, Introduction.

³ Bishops' Committee on the Liturgy, "Liturgical Music Today," (National Conference of Catholic Bishops, November 15, 1982) in *The Liturgy Documents: A Parish Resource*, Vol. 1, 4th edition, (Chicago: Liturgy Training Publications, 2004).

⁴ Bishops' Committee on the Liturgy, "Music in Catholic Worship," revised, (National Conference of Catholic Bishops, November 15, 1982), 25, in *The Liturgy Documents: A Parish Resource*, Vol. 1, 4th edition, (Chicago: Liturgy Training Publications, 2004).

⁵ "Music in Catholic Worship," 39.

⁶ U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, (November 14, 2007).

⁷ U.S. Conference of Catholic Bishops, *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry*, (Washington, D.C., November, 2005), accessed October 14, 2018, <http://www.usccb.org/upload/co-workers-vineyard-lay-ecclesial-ministry-2005.pdf>.

⁸ *Sing to the Lord*, 49.

⁹ *Co-Workers in the Vineyard of the Lord*, 34.

¹⁰ *Sing to the Lord*, 51.

¹¹ NPM is constantly developing programs and resources that provide holistic formation for pastoral musicians. Recent efforts have focused on promoting accessibility by providing webinar workshops, formational videos and audio recordings, podcasts, and other digital content. For more information about these resources and NPM's program offerings, visit npm.org.

In addition to his emeritus role at Notre Dame, Fr. Michael Driscoll is a past president of the North American Academy of Liturgy and the Catholic Academy of Liturgy. He also served as an advisor to the Bishops' Committee on the Liturgy, a standing committee of the National Conference of Catholic Bishops.

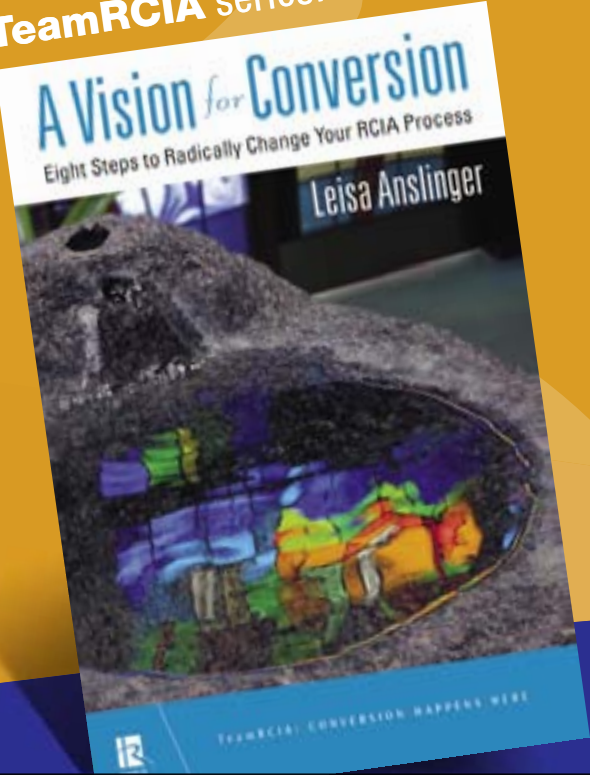
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33

tuning young musicians

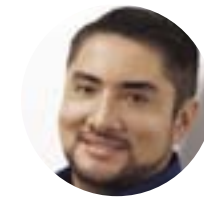
What works when it comes to nurturing young musicians? We asked experienced leaders across the country to share their insights and approaches. And they did, creating a kind of virtual, curated panel of experts.

André Heywood directs teenage singers at the One Call Institute, exploring music from varying genres and cultures. "Different musicians gravitated towards different pieces," said the conductor, "but each was able to find God in each song."
Photo by Carmen Grace Poppert

PANEL MEMBERS



Chris de Silva is associate director of music at Loyola Marymount University in Los Angeles, California, and an NPM Council Member-at-Large. He is a composer, arranger and recording artist with GIA Publications.



Iván Díaz is director of music at St. Francis de Sales Catholic Church in Miami Beach, Florida, and is a composer with Oregon Catholic Press (OCP). He also serves as chorus director for the National Catholic Youth Conference (NCYC) and music director for the National Conference on Catholic Youth Ministry (NCCYM).



Jeannie Downey-Vanover, Ph.D., is director of music ministry for youth at St. Rose of Lima Catholic Church in Gaithersburg, Maryland. The program includes three youth choirs, spanning kindergarten through high school. Dr. Downey-Vanover currently leads NPM's Youth Interest Section.



George Miller is associate director of campus ministry at Loyola University Maryland in Baltimore, responsible for the worship life of the Loyola community. He is a past chair of NPM's Campus Ministry Interest Section, former faculty of Music Ministry Alive! and current team member of One Call Institute for youth.



John Michael Reyes is spiritual life coordinator and director of prayer and worship for Sacred Heart Schools in Atherton, California. A part of the first NPM convention intern group (Detroit), he is currently a member of NPM's Youth Interest Section.

What do you know for sure about working with young musicians?

Miller: This is my 34th year in campus ministry. A new and unique cohort arrives each August with fresh perspectives and the mix is never quite the same. They all, however, are searchers: for community, for faith, for acceptance, for meaning. They remind me each and every year never to take anything for granted. They encourage me to think in new ways, to learn and grow with them.

Díaz: We have a new generation of musicians that use technology as part of their training. Many of my students started learning their instruments following YouTubers with tutorials and free online lessons. They also practice new pieces and sight-reading skills with phone apps. Young musicians need mentoring to develop habits of practice, discipline and love for their instruments.

Downey-Vanover: I know that they are willing, eager and ready to serve. Given appropriate formation and skills building, they can effectively lead the sung prayer of the gathered faithful with authenticity and vulnerability.

de Silva: Helping young ministers to engage in and prepare for ministry involves discerning two somewhat ordinary actions - looking and listening.

Looking encourages young musicians to look off the page of music, to become acutely aware of the ritual action that each piece of music serves. It involves engaging in deeper imagination for ritual and ritual music over the simple performance of a piece. The act of looking seeks to establish a connection with the assembly's song, an identity of relational ministry.

Listening offers a challenge that goes beyond the efforts of vocalists to blend, or the work of instrumentalists to resist overplaying. Discerning listening not only summons young musicians to open their ears during liturgical music making, but also to tune in to the different languages spoken and cultures expressed throughout the campus community. This action nurtures an open attitude to others and similarly to the diverse array of musical styles, expressions and traditions.



Youth participants cantor during the 2018 One Call Institute.
Photo by Carmen Grace Poppert

Reyes: We need to give young musicians opportunities not just for full and active participation in the liturgy, e.g. “doing a solo,” but to consciously participate. This means we as mentors need to adopt the techniques anthropologist Michele Saracino describes in her book, *Being About Borders*. We need to “cross borders” outside of our comfort zones of relating solely with our peers. I am here today because of those in power “crossing borders”. A diocesan director of worship saw the potential in me as a high school student to be a leader of prayer for a diocesan conference.

What techniques or approaches to attracting and keeping young people in music ministry have worked for you?

Miller: I learned long ago that personal invitation and sincere interest is a key to attracting young people to music ministry. In the Ignatian spiritual tradition, I try always to “pay attention” to young people, to “be present” when engaging them in conversation and activities. Just as importantly, I let my current student interns and their classmates do a lot of the PR work for me. A huge part of our ministry is the community that is created by the choir. Encourage young persons to take ownership and responsibility in creating that community.

PANEL MEMBERS



holds degrees from West Virginia University, the U.S. Military School of Music, and Catholic Theological Union in Chicago.

John Angotti is a music missionary, providing inspirational music and witness. Based in Nashville, Tennessee, he is a composer with World Library Publications. He



National Catholic Youth Choir and team member at One Call Institute for youth.

André Heywood is choir director at Saint John’s Abbey, University, and School of Theology, and artistic director of The Saint John’s Boys’ Choir in Collegeville, Minnesota. He is conductor of the

**John Angotti and André Heywood:
On music that appeals to youth**

John Angotti: Have you ever looked at a room in your house and realized moving the furniture around without a plan is pointless? Each room in my home is carefully designed so that those who live or visit there don’t have to ask: what is this room? It’s evident and no instructions are required.

What I’ve seen too often when people are discussing music for youth and young adults is that, metaphorically speaking, we want to buy new furniture or ignore the reality that the old furniture is only working for a certain group or maybe it’s just become comfortable and familiar. It may never occur to us to ask: “Does the music I picked help the congregation engage in the ritual and have an encounter with the risen Christ?”

My experience with youth is that they don’t often understand what Mass is. So if they come for the upbeat music and then they go to another parish where there is no upbeat music, they leave and find a place that has upbeat music without really understanding or questioning for what purpose was there upbeat music? They are just figuring out life let alone the theological functionality of Mass. The child doesn’t usually change the living room. The parent arranges the room because the parent knows the needs of the family. As a musician, do we know the spiritual needs of our youth and young adults?

As music directors, and “pastors of souls” in our own right, we must realize what the *Constitution on the Sacred Liturgy* says: “When the liturgy is celebrated, something more is required than the mere observation of the laws governing valid and licit celebration.”(CSL, 11) There is more required of us than to pick the latest contemporary Christian music song, which may or may not fit the functionality of the room or a chant piece because that is my preference.

I think the place to begin the conversation about music for youth and young adults is to create a plan based on how well I know what the ritual—the metaphorical room—is to accomplish. How well do I know the congregation—my metaphorical and real family? From there, I can select the appropriate furniture or song.

André Heywood: Having spent my entire professional life working with young musicians, I’ve observed the rise and fall of several “movements” in the approach to involving young people in active church ministry.

Their methodologies can all be characterized by the same process:

1. Identify why young people are not engaged in liturgy;
2. Research what activities/genres excite, motivate, and inspire young people;
3. Incorporate those activities/genres into liturgy.

Such an approach operates on the premise that there is a “universal” young person with a defined, unwavering, and static set of interests. It neglects the unmistakable truth that young people are as varied as our adult congregations with respect to what engages them most fully in liturgy.

With regards to programming for young ensembles, perhaps the most important thing I’ve discovered in my career is that a varied repertoire works best regardless of setting, be it classroom, community choir, or church choir.

This past summer I had the incredible opportunity to work with young people from all over the country at the One Call Institute. Together, they explored music covering a variety of genres and representing varying cultures. The collective power of ensemble singing and group prayer rendered the specific musical genre irrelevant to the liturgical significance.

What young people really respond to is not a filtered liturgy, but a vibrant and meaningful one.

Díaz: I speak their “language” in two ways. The first dimension refers to the connection of technology and face-to-face mentoring. My school ensembles and youth music ministries receive constant information through Remind, which is a safe educational application through text messages.

Through this app, I send instructions for rehearsals, assignments, logistics, and playlists with songs on YouTube or Spotify for each liturgy, concert or event. They also receive digital recordings of their vocal parts to accelerate learning.

The second dimension of language is the cultural identity of younger musicians. I am blessed to be an immigrant from Colombia who moved to the U.S. when I was 20. A recent study indicates that the greatest number of Catholics under 30 are Hispanic. I invite pastoral music directors to embrace other languages, cultures and repertoire that can connect the families in their communities and their faith.

Downey-Vanover: Having some form of music ministry open to youth from kindergarten through high school allows for differentiation of approaches and strategies and builds community among the involved families. There is a way in which every young musician can serve.

de Silva: A practice I’ve discovered to be rich and nurturing a collaborative spirit of ministry that brings students together is beginning each choir year by reflecting on a prayer in preparation for music ministry. Through this simple reflection, new and returning music ministers are guided into the context of relational ministry, challenged to look beyond individual interests, and turned toward the ritual prayer of the greater campus community.

Reyes: Just as music directors might stop rehearsing a song to ask what the words mean; our young musicians should be encouraged to pay attention to the ritual actions, and to actually have conversations about it. What did they see, hear, smell, etc., from the liturgy as part of their formation? In working with lower and middle school students, I realize that students are often sensory-deprived. By addressing these mystagogical questions, they open themselves up to the liturgical actions and begin to realize what we do teaches and forms what we believe.



What are misperceptions we have about younger musicians?

Miller: Especially in these troubled times in the Church, there are those who would write off young people as totally disengaged and uninterested in pastoral music. My experience is that while fewer young people are engaging in formal ministries within the church, the young musicians who reach out to become part of our work are perhaps more fervent and passionate precisely because they know the music we share will help others to connect with God.

They need someone who will give them the freedom to engage in ministry without restricting their efforts because of their age, but rather allow for the Spirit to work in and through them; being there when they falter, offering advice without judgement, rejoicing with them in their success.

Díaz: I’ve heard people say that young musicians don’t practice, or they don’t appreciate music, since they are distracted with social media and the decrease of musical quality in pop culture. I observe that younger music ministers in any ensemble are looking for a mentor, a positive leader, a teacher that is willing to inspire with structure, discipline, creative methods and compassion.

Many of these younger musicians love classical music, Broadway, Jazz, Rock, Latin and Christian music in different styles. I see dedicated young musicians improving their technique, repertoire, sight-reading skills, and willing to share their talents in their parishes, youth ministries, schools and recitals.

Downey-Vanover: I often hear adults say that youth are not ready to be leaders at liturgy. I have never found this to be the case. With the right invitation to engage and some meaningful support and training to empower, young pastoral musicians can lead with confidence and faith. Their presence is vital to the life of the Church.

What about younger musicians gives you hope for the future of the Church?

Miller: I am filled with awe by the genuine concern, questioning, and engagement of many of my students. Most students today are well aware of the many challenges of the 21st century; not the least of which are distrust and cynicism of institutions (both political and religious). The students I accompany have chosen not to walk away, not to disengage. I’m not sure if I were in their shoes at this moment I would stand firm in this commitment to serve. Yet, they seem to be able to discern God’s spirit calling us to the *Magis*, that which is greater and beyond ourselves.

Díaz: I have worked with many talented young musicians who love Christ and His Church. I see the efforts of families, youth ministers, pastors, church music directors, music educators and composers sowing the seeds of faith and music to the new generations. Pastoral younger musicians are already the present of our Church and they are writing the story of church music for the 21st century.

Downey-Vanover: It gives me hope that they continue to come. In these very tough times, they still come, knowing that their music ministry is not only healing and therapeutic for them, but for the community at large. They understand and feel the power of the music combined with sacred texts, lovingly produced in an ensemble of diverse members.

de Silva: Imagination, openness, and eagerness to do good things for the community are gifts that young liturgical musicians bring. They inspire us to look, listen and minister with a generous heart.

“(I wondered) why can’t music match the beauty of stained glass windows? NPM has given me a vision of what can be accomplished.”

– NPM MEMBER

Dr. Allan Laino directs the choir during the Baltimore convention Eucharist.

Photo by Chris Bren Schmidt Photography

LEARNING WHO WE ARE

Earlier this year, NPM launched our first member survey. The goal was to draw a picture of our membership and inform the strategic direction of the association. More than 25 percent of the association—1300+ members—responded to the survey.

The results offer a glimpse of who we are, what we value and why we care so much about this Association and its ability to survive and thrive in the years to come.



3 OUT OF 5 MEMBERS

direct music/liturgy in a faith community (the rest are cantors, clergy, accompanists, and a smattering of other roles from prison minister to “retired pew-dwellers”)



98% BELONG

to Catholic (Roman Rite) denominations and more than half of those are suburban parishes



4 OUT OF 5 MEMBERS

have been in music ministry more than 20 years



68% LIVE

in the Northeast and Midwest



1/2 OF RESPONDENTS

are over age 60



88% ARE

Caucasian, followed in order by Hispanic, Asian, African-American, Filipino/Pacific Islander – and “Human.”



57% FEMALE / 42% MALE

1% prefer not to identify



NEARLY HALF

earn a full-time salary



20% CONNECT

at both the chapter and national levels

11 % CONNECT

with a chapter only

35% CONNECT

mostly with our website's planning and skills resources



85% - 70% - 60%

The percentages of the most popular NPM activities: read Pastoral Music (85%); go to convention; and connect online through website, email, enews



WHAT WE VALUE MOST

Association with others in music ministry, music/planning resources, conventions (Not surprisingly, the Job Hotline rated more valuable with younger members)



HOW SHOULD WE IMPROVE?

Strengthen all the things we value



WHAT IS NPM'S MISSION?

To improve the quality of pastoral music . . . to connect and liturgy and music with the needs of the local Church . . . and affirm and feed those called to music ministry (top survey answers)

HOW HAS NPM SHAPED YOU, YOUR MINISTRY, AND THE LITURGY OF YOUR COMMUNITY?

(Over 90% of respondents answered this open-ended question.)

- “helped me see things as part of a bigger picture”
- “helped me understand my call to be a pastoral music minister”
- “helped me explore the many facets of our Catholic identity with my multi-ethnic organization”
- “widened my perspective and challenged me to grow”
- “NPM is the standard ‘music metric’ we compare our liturgies to.”
- “vital organization in the Church today”
- “NPM is an extension of my ministry.”
- “profound effect on what music I use, how it’s presented, and how to lead the ensemble”
- “broadened my repertoire”
- “provided clear insight into why we do what we do”
- “NPM enabled me to recognize who I am and what I can bring to the people of God.”
- “I felt alone in my call to liturgical ministry; NPM provided a connection.”
- “Early on it was a diving board. Not so much now.”
- “It’s easy to get burned out as full-time church musician. NPM helped me be my own advocate in asking for a fair wage.”

- “transformational through deep friendships, liturgies, speakers, institutes”
- “critical for my spirituality”
- “I have been encouraged and fed, transformed and challenged, energized and restored.”
- “NPM is a motivating force.”

WHAT WOULD PROMPT YOU TO BE MORE ENGAGED IN NPM?

Less expensive options for conventions and institutes, and more opportunities to interact with other musicians ranked highest, but as one respondent noted, “It’s a complicated question.”

WHAT’S NEXT?

Throughout 2019, we’ll look at ways NPM is using these—and other—member survey results to guide and shape the Association. Stay tuned!





HOW FIRM A FOUNDATION

Why the principles that gave shape to NPM hold true for all generations

By:

ELAINE RENDLER-McQUEENEY

Members of the fledgling National Association of Pastoral Musicians combine voices and praise at the first convention in Scranton, Pennsylvania, 1978.

Written by one of NPM's most revered and influential liturgical voices, this article first appeared in a special 40th anniversary issue of Pastoral Music in September 2016. For those new to NPM—and those not so new—it offers context to the way we were, who we are, and who we will become.

It's said that timing is everything. This was certainly true when the National Association of Pastoral Musicians emerged 40 years ago. In the years after the Second Vatican Council, there was a dire need for music in the vernacular which fit the spirit of the new liturgy. Texts were not to be literal translations but written in the vernacular—a slight distinction!

It's not necessary to rehash the entire saga of those early years of liturgical and ecclesial—church—reform. It's familiar to many and well documented. Two points, however: 1) Many seminarians of the day owned a breviary and a guitar; and 2) it was not yet the era of lay ministry. Word of liturgical renewal came first through the seminaries! The first set of instrumentalists working with the reforming liturgy (it came in stages) were organists and guitarists, and they were followed quickly by wind players, string players and pianists interested in the renewal. Since the Council was ecumenical, music from other faith traditions, cultures and musical styles added to the vernacular repertoire. There was a desire for liturgical and musical education. Priest celebrants, liturgists, music directors, cantors—all sought to be part of this energy, this fire that was capturing the Catholic imagination.

Musical implications

What were the forces in play surrounding music at the time? The implementation laid out by Vatican II was the motivation—with full, conscious, and active participation in the vernacular as the immediate driving force—for new musical composition. Musicians with limited liturgical training and a nascent repertoire of vernacular music were charged with implementing full participation to sing the liturgy, not merely to sing at the liturgy in parishes. The music document *Musica Sacram* (1967), that grew out of *Sacrosanctum Concilium*, the Council's *Constitution on the Sacred Liturgy*, introduced concepts such as “progressive solemnity,”² but implementation of the latter notion would not come until much later.

The bishops of Vatican II observed that “It is highly desirable that organists and other musicians should not only possess the skill to play properly the instrument entrusted to them; they should also enter into and be thoroughly aware of the spirit of the liturgy . . .”³

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

Why the name “pastoral musician”? Founder Fr. Virgil Funk said the inspiration for the name came from the Second Vatican Council, which was not primarily dogmatic, but pastoral. For the new organization, it meant identity. For the members, it also meant belonging to something greater than ourselves. We were no longer solitary in our ministry. Our task was unique and we had a name: *pastoral musician*. The name helped clarify who we are and also our unique art form. As pastoral musicians we are servants of the liturgy bound by the yoke of liturgical, musical and pastoral praxis as understood currently in *Sing to the Lord*, which actually uses the term “pastoral musician” seven times.

Scranton, Bernstein and Bach

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



Four decades after the first national gathering, NPM members journeyed from across the globe to unite in song at the 2018 Baltimore convention.
Photo by Chris Bren Schmidt

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

The bishops have reminded us that “pastoral musicians should develop a working familiarity with the requirements of each rite through a study of the liturgical books themselves.”⁵ NPM

has been a vital source of information, liturgical education, prayer, music and fellowship. NPM leadership recognized that conventions could give musicians a taste of what needed to be learned, but more education was necessary, and an annual convention did not provide an adequate model. And so the Summer Institutes began for cantors, choir directors, guitarists, pastoral liturgists, composers—to name just the early ones. Pioneer “master teachers” sacrificed to make these intensive learning experiences successful. We certainly weren’t trying to build our careers: Teachers and participants were caught up in the vision and the mission. Regional conventions followed, supplementing the national meetings. Chapters were created in all regions of the country and even outside the country.

ON COMMON GROUND

I have recounted these stories from the early days of NPM for this reason: the principles upon which churches grow are also the foundation of NPM.

Those principles are:

- 1. The Word of God is proclaimed (*kerygma*);
- 2. There is a formational educational process (*didache*);
- 3. Community is experienced (*koinonia*); and
- 4. There is a sense of service (*diakonia*).

These principles were in place within the first few years of the Association, and they must be continued. It’s important that all elements be present at each NPM gathering, from conventions to chapter meetings to rehearsals.

KERYGMA—PROCLAMATION OF THE WORD

NPM has formed us in ritual worship, for sacrament and prayer, and about performance and participation and ministry. We need to do the same in our parishes. At every rehearsal, time must be taken to pray and break open the Sunday liturgy with our musicians. Ministry should first deepen the faith and spirituality of the ministers.

DIDACHE—EDUCATION AND FORMATION

The word *didache* is most appropriate for NPM because it means training, mentoring, or apprenticeship is a way of life. Conventions, though informative, cannot provide formal education. There are young musicians in our assemblies who are suited for a vocation in church music. Who will call them forth? NPM leadership must do more to encourage the entire NPM membership to invite youth into our ministry. Such invitations must come through individual members, but especially through the Chapters. Real formation and mentoring take place at the Chapter level.⁶

KOINONIA—CHRISTIAN COMMUNITY

Nobody does it better! Musicians celebrate everything they can, whether in life or death. They take care of their own! NPM offers community through conventions, chapters, institutes, colloquia, and pilgrimages. We have celebrated together for 40 years in word and song, bread and wine, laughter and tears. Former and current members express great appreciation for the networking and social aspects of NPM. In a genuine community people can truly be who they are.

At NPM, all are welcome. Unfortunately, the Church is also a human institution that exists in time. Remarriage without an annulment has cost some members their jobs. So has gay marriage. And what about the women and their role in the Church? Who defends them? We must “keep on keeping on” as the saying goes. But with NPM, you are not alone.

DIAKONIA—SERVICE AND MISSION

NPM’s mission is more different and more complicated than it was 40 years ago. One key issue: We are a universal Church not because of language but because of what we do all over the earth. We listen, stand, sit, sing, offer, eat, drink, and pray together the same way each week. The Catholic Church is a global Church. As pastoral musicians, we are to serve with respect the persons and their styles of musical prayer. This demands of us different emphases, mentoring, training, skills, and musicianship.

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

¹ See Ken Canedo, *Keep the Fire Burning: The Folk Mass Revolution* (Portland, Oregon: Pastoral Press, 2009).
² *Sacrosanctum Concilium*, 14.
³ Sacred Congregation of Rites, *Instruction on Music in the Liturgy, Musicam Sacram* (March 5, 1967), 67.
⁴ For the threefold judgement governing the choice of music in worship, see United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), 126.
⁵ *Sing to the Lord*, 129.
⁶ Since this article was initially published, NPM has put greater emphasis on formation through the revised and expanded digital content for members and the One Call Institute for youth. Additionally, a pilot recruitment effort is under way by the National Committee on Chapters.



Dr. Elaine Rendler-McQueeney is a past keynote speaker and clinician at NPM conventions and an NPM Institutes faculty member. She earned her MM and DMA from The Catholic University of America in Washington, D.C. Currently she is professor of music theory at George Mason University in Fairfax, Virginia; editor of OCP’s Today’s Liturgy; and director of music at St. Agnes Catholic Church in Shepherdstown, West Virginia.



spiritual resolutions

FOR A NEW LITURGICAL YEAR

By:

MARGARET FELICE

Advent is a beautiful season, especially for those of us who love liturgy and music. The hymns are unique and beautiful, the colors and imagery are deep and rich, and the season is just short enough that we don't get tired of it. The catch, of course, is that it arrives amid a crazy, busy time outside the church doors. And for those responsible for preparing the liturgy, the stress load is multiplied many times over.

The quiet, contemplative calm of Advent in the midst of pre-Christmas chaos may be precisely its gift. "Find us ready, Lord!" is a useful mantra to pray when you're a few days from Midnight Mass with too few rehearsals left. Yet, Advent calls us to pray about preparation in all aspects of our lives, particularly in our spiritual life.

As the start of a new liturgical year, Advent may be just the right time to consider recommitting to our spiritual health. We need to nurture our own faith in order to feed the needs of the choirs and communities that depend on us.

Here are some simple ways to tap into the spiritual richness of this season.

Pray with Advent themes

The Advent readings and hymns offer meaningful themes, powerful symbols, and wonderful models for reflection. Consider adopting an Advent mantra that you repeat and reflect on throughout the season (see next page). Even a phrase as simple as John the Baptist's call to "prepare the way of the Lord" has potential for reflection. As ministers, how do we prepare the way in the church and in the world? What characteristics and habits do we need to cultivate and pray for in ourselves so that we can be prepared?

During Advent we also focus on expectation—an attitude of attentiveness, waiting for the Lord. This attitude is more about being than doing. Maybe part of your Advent discipline is making time for stillness and considering the balance in your life between being and doing.

Make music for yourself

Aren't we lucky that making music is our job—or at least part of our job? It feels that way most days, until we are juggling extra weeknight rehearsals, trying to keep everyone happy with our repertoire choices, and, perhaps, realizing that the "Hallelujah Chorus" may have been an over-reach this year. As the season wears on, the circles under our eyes match the signature color of the candles on the Advent wreath.

Whether you're full- or part-time, paid or volunteer, don't let the duty of music making overpower the joy. Find a few minutes this December to make music for yourself—even if it's just singing in the car, caroling with friends at a party, or creating an Advent mix on your iPhone. Our musical passion and expression are gifts from God. Savor that gift.

Don't shortchange Advent music

In today's culture, making Advent music is a kind of subversive act. While the malls are blasting "We Wish You a Merry Christmas," we avoid getting ahead of ourselves and sing "O Come, O Come Emmanuel." With the exception of that last hymn, I find little Advent music that feels overdone. Rather than reaching the saturation point of "O Come Divine Messiah" or "People Look East" in one weekend, it takes years of singing these hymns for them to become very familiar. If that's the case for the choir, it's doubly so for the assembly.

When Advent arrives, many of the songs feel like old friends come to visit. They accumulate meaning for us slowly, season after season, like the liturgy itself.

While we may be focused on preparing Christmas music during our December rehearsals, take the time to start and/or end a rehearsal with an Advent hymn that grounds the choir in the moment. Praying these distinctive tunes and evocative texts can evoke the solemnity and pace of Advent.

Color your world

One of the reasons I love the liturgical year so much is that it gives us yet another way to make time special. My colleagues tease me when all of my purple attire appears this time of year, but they know it’s just another way to participate in the life of the Church and witness to that in the world. Maybe full-on purple is not for you. A scarf or tie that incorporates the hues of Advent or a deep purple pen may be enough to provide a subtle daily connection.

There are many ways to incorporate Advent’s symbols into your celebration of the season. Put your Advent wreath out and light it each evening; wait till Christmas Eve to replace it with the crèche. Pray with and decorate a Jesse Tree. A symbol revealed each day—and/or shared each week with the choir—reminds us of the great stories of our faith shared in the Old Testament.

As we start a new liturgical year, let’s be mindful that the weeks of Advent are a gift for the entire church, and that includes over-scheduled, stressed-out pastoral musicians, too. Our particular work as pastoral ministers is part of a universal celebration of all the ways Jesus comes to us and of his great promise to come again.

As we move from weekend to weekend crossing items off our to-do list, let us not lose sight of the long vision of this season:

*The King shall come when morning dawns
and light and beauty brings:
Hail, Christ the Lord! Thy people pray
Come quickly, King of Kings!*



Margaret Felice is a singer, conductor, educator, and writer living in Boston. She is on the religion and fine arts faculty at Boston College High School, where she directs the liturgical musicians, and is an assistant director of the Liturgy Arts Group at Boston College. She is the author of 2019: A Book of Grace-Filled Days, a daily devotional published by Loyola Press.

Prayer in Your Pocket

Need a mantra to carry during Advent? Try one of these from the upcoming Cycle C readings:

- “The Lord our justice” (Jer 33:16)
- “May the Lord make you increase and abound in love for one another and for all” (1 Thess 3:12)
- “Be vigilant at all times” (Luke 21:36)
- “May it be done unto me according to your word” (Luke 1:38)
- “Prepare the way of the Lord” (Luke 3:4)
- “Be glad and exult with all your heart . . . the Lord, your God, is in your midst” (Zeph 3:14-17)
- “Rejoice in the Lord, always. Again, I say rejoice” (Phil 4:4)
- “The peace of God that surpasses all understanding will guard your hearts and minds in Christ Jesus” (Phil 4:7)
- “Whoever has two cloaks should share with the person who has none” (Luke 3:11)
- “Here I am, I come to do your will” (Heb 10: 9)
- “Blessed are you among women, and blessed is the fruit of your womb” (Luke 1:42)

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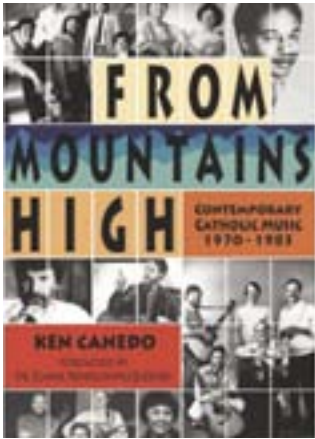
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book review



From Mountains High
CONTEMPORARY
CATHOLIC MUSIC
1970-1985

Ken Canedo, Pastoral Press, 2018. 30136750 (ISBN: 978-1-56929-093-4), \$20.00. Softcover, 156 pages.

It's refreshing for those of us in music ministry to know our roots and have a touchstone where we can return and reorient our ministry. Ken Canedo is one historian who chronicles our liturgical music path. *From Mountains High* resumes the narrative from Canedo's previous book, *Keep the Fire Burning*.

Canedo wisely places this era of contemporary Catholic music in the context of the larger secular culture of the 1960s, '70s, and '80s. The author reflects on American historical events such as Vietnam War protests and Civil Rights struggles. In addition, he looks at the sweeping Vatican II reforms, the Charismatic Renewal and the Cursillo movement. Folk music and folk-rock music became a popular genre to bring expression to these current events.

Parishes now had freedom to use the vernacular and incorporate "other instruments" into the liturgy, namely the guitar. Many parishes had ensemble groups comprised of guitarists and singers. However, there was little music for them to lead the assembly in song.

There were new composers beginning to write in this contemporary style. The problem was that there was not an easy way to widely distribute the music. The publishing industry for liturgical music had to grow in order to meet the need. A new publisher, North American Liturgy Resources (NALR), rose to prominence at this time. Canedo spends ample time giving the history of the rise and fall of NALR.

The company was key in the growth of contemporary Catholic music in the 1970s and early '80s. Composers such as Carey Landry, the St. Louis Jesuits, Fr. Jan Michael Joncas and others could now distribute their music and recordings to parishes.

To complete the history of the impact of the publishing industry, the author provides accounts of the involvement of GIA and OCP. In addition, to round out the history of influential organizations, the origin of the National Association of Pastoral Musicians (NPM) is covered.

A good part of the book is spent on the composers themselves. Canedo's research provides solid biographical information and chronicles the history of the various music groups in which they played a part. Much of the material Cando collected is from primary sources such as from interviews with the composers themselves. A chapter is dedicated to Spanish liturgical music giving a comprehensive look not only at genre but across cultures.

Canedo has provided a comprehensive look at the way we were in the 1970s and early '80s. While reading this book, one realizes how much publishers, composers, and parish musicians are interdependent upon each other to serve the assemblies where we minister. It's important to know not only the origins of the music genre but to see the action of the Holy Spirit at work in the Church bringing the people of God closer to Him.

This book is a worthy read for all those involved with music ministry in the Church regardless of preferred genres.

- Tim McManus



I Will Bring
You Home
SONGS OF PRAYER,
STORIES OF FAITH

David Haas, GIA Publications, 2018. G-9617, (ISBN 978-1-62277-284-1), \$29.95. Softcover, 440 pages.

One of the great musical truisms I've carried with me throughout my musical life comes from Harold Schonberg's *Lives of the Great Composers*: "No opera has ever held the stage because it had a great libretto."

What this maxim reveals is our human/cultural bias toward music over text. This holds true in various musical locales: few people buy the works of W.S. Gilbert, but set those texts to Arthur Sullivan's music? Sold! Is it catchy and everyone likes to dance to it? Then so what if more than half of the song is nonsense syllables? It is likewise true in the world of liturgical music, and is the reason we don't think that all settings of the Mass (or of Psalm 23) are equal. As much as we are creatures of the word, it seems sometimes that our heart really belongs to melody and harmony.

It is the great gift, then, of David Haas' *Will Bring You Home* that the starting point throughout is the text. Before stories about the songs themselves, or about the writing of the music, or the reflections on liturgical music and composition, is the text, which is presented on the first page of each entry. The two primary sources of the texts are Scripture (sometimes in versions by David Haas) or the composer himself, but Mass texts and other text authors are present as well.

This book contains far more than "behind the music" types of stories. There are meditations and perspectives offered on the world of liturgical music, ministry, post-Vatican II musicians, and a variety of other topics. Some of these originate in anecdotes from his forty years as a music minister, performer, workshop presenter, and teacher. There is a directness and honesty about these that is truly refreshing.

The songs are presented in alphabetical order, so it is easy to find one or another particular title. In addition to individual song titles, there are separate sections about Mass settings, and the volumes of the *Psalms for the Church Year* series that Haas has contributed to, or has composed himself.

A number of these songs and psalm or Mass settings, of course, will be familiar to many readers, but the alphabetical arrangement will also allow for the discovery of new titles and texts.

The book has some "Preludes" (prefatory material) and "Postludes" as well—these latter are biographical in nature, including a substantial photo gallery for which some explanation and commentary is offered.

All in all, this book is many things: biographical narrative of a musician's journey, a summary viewpoint of a generation in liturgical music creation, a glimpse inside creative processes, and a place to rest and reflect awhile as the voyage continues (the song "A Future with Hope" is the first entry). If it were only any one of these things, this would be a worthwhile book; that it is so much more makes it truly valuable.

- Alan J. Hommerding

About the Reviewers

Tim McManus is pastoral associate of worship at Saint Alphonsus Liguori Catholic Church in Zionsville, Indiana.

Alan Hommerding is senior liturgy publications editor at World Library Publications, a composer, and a hymn text author.

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choral review

O Great Sacred Feast of Life. *Edward Eicker; text translation by Alan Hommerding. SATB choir, keyboard. World Library Publications 009437, \$1.85.* One issue pastoral musicians must contend with is the misconception among parishioners that the Second Vatican Council required us to do away with the Latin language. Bringing the vernacular into our ritual did not mean that we should forget the treasury of texts that served the Church for centuries and have meaning for us today. One piece that brings a well-known text of St. Thomas Aquinas into this time and place is "O Great Sacred Feast of Life." It begins with the Latin text, *O Sacrum Convivium*, set to a tune that is at the same time lyrical and reverent. Introduced by the sopranos and tenors, the tune is repeated in two parts (soprano and alto) with an English translation. This is then repeated with the tenors and basses adding a counter-melody. The piece concludes with a beautiful "Alleluia" section, making it a perfect piece for the Easter season, especially on those Sundays in the spring when First Communion celebrations occur. Singing this piece enables us to hand on a piece of our liturgical treasury in a way that is accessible to choirs today.

Taste and See. *Jalonda Robertson. SATB choir, cantor, assembly, keyboard. World Library Publications 001283, \$1.65.* There are many settings of Psalm 34 in varying musical styles and voicings, arranged for any kind of instrument one can imagine. So why consider a new setting of a text for which we already have multiple favorite arrangements? This new setting by Jalonda Robertson is from World Library's series, *In Spirit and Truth: Music from the African American Catholic Community*. It is syncopated but the text flows easily and is almost hypnotic. It combines chord progressions that are recognizable in jazz with rhythmic patterns familiar in Latin cultural music. The SATB choral parts are not difficult to

learn and add a richness to the piece. Choirs will enjoy the close harmonies and the interplay among voices. The four verses are arranged for cantor but appear easily sung by a unison choir if desired. A place where psalm texts are often underutilized is the Communion procession. An assembly could join in singing this refrain with little effort, making it a nice option for that part of the Mass. Pianists who are not comfortable ad libbing in styles of music where musicians tend to do so will appreciate the accompaniment. It is clearly notated, making this an accessible piece for accompanists as well.

Ubi Caritas. *Tim Knight. SATB choir and organ. Paraclete Press PPM01732, \$1.70.* A text from our Latin treasury that should be part of every parish repertoire is *Ubi Caritas*. "Where there is love, there is God." This quintessential text from our chant tradition has been arranged in so many different styles and languages that it's possible to be sung by Christians in any church where they worship. Beautiful choral arrangements of this text abound, from simple settings to more complex. The revision of the Roman Missal called for singing the *Ubi Caritas* at the Preparation of the Gifts for the Holy Thursday Mass of the Lord's Supper, sending choir directors searching for new arrangements. One that should be considered is this SATB setting by Tim Knight. The piece has sections that some choirs may find challenging but they will surely be satisfying to sing. The vocal range in each part moves from moderate to high while the tessitura remains comfortable. The organ accompaniment supports the vocal lines but doesn't double or obscure them. There are no difficult rhythms and the lines move smoothly. It is beautiful arrangement that sounds more difficult than it really is. It will make the average volunteer choir sound more skilled than it may be. This piece deserves a place among favorite choral repertoire for years to come.

This "Ubi Caritas" will make the average volunteer choir sound more skilled than it may be.

How Can I Keep from Singing? *Alfred V. Fedak. SATB choir, organ and optional instruments. Paraclete Press PPN01737, \$2.90.* Another popular text for which there are many arrangements, "How Can I Keep from Singing?" is a fresh arrangement for SATB choir and optional instrument. The publisher suggests trumpet or another treble instrument. The accompaniment is composed for organ but there are editorial notes for converting the part to piano, making this an accessible piece for churches who may not have an organ. The use of different rhythmic patterns than we are used to hearing in this hymn, some canon between voices, and the addition of the obbligato together help breathe new life into this familiar piece. The choral parts are well written, in a comfortable range for the volunteer singer, and easy to learn. While the arrangement leads to a broadening of the tempo for the last verse, it concludes simply with a short "dialogue" between the solo instrument and accompaniment. There are many features in this piece that make it a good choice for choirs at all levels.

My Shepherd is the Lord on High. *Daniel C. Meyer, with text by John Quincy Adams. Three-part equal or mixed voices. GIA Publications G-9392, \$2.00.* Our sixth president John Quincy Adams is credited for writing about 24 hymn texts, one of which, based on Psalm 23, is featured in this piece by Daniel C. Meyer. The text is set to a warm, simple, haunting tune in E minor in a gentle 6/8 meter. It is arranged for 3 equal or mixed voices. The arrangement begins with the entire choir singing verse 1 in unison. Verses 2 and 3 follow in 2- and 3-part canons, respectively. The accompaniment is for rehearsal only, allowing the color of different vocal parts to intertwine beautifully. It is the kind of piece one may consider singing with children's choir joining the adults, which would add yet a different texture. Another feature of this piece is that it's a perfect "blizzard piece" for those living in areas that must contend with fickle weather seasons. A snowstorm may keep the entire alto section and most tenors from getting to church. What can we sing with the singers who were able to get here safely? "My Shepherd is the Lord on High" is one such piece. No matter what singers you have, no matter the size of your choir, you will be able to sing this very well.

What Grace Is This! *G.A. Hennig, Laurie F. Gauger and Larry Visser. SATB choir, organ. GIA Publications G-9314, \$2.35.* "What Grace Is This!" has a fine text about the Mystery of the Cross that is reminiscent of What Wondrous Love Is This but more developed. There is a very nice allusion to the celebration of Christmas, connecting the cloths of the manger to the cloths of the tomb. The piece is set to a beautiful tune and this edition includes well-written parts for SATB choir. Beginning with a unison melody, it moves through choral parts in A-flat to F minor and back. The part writing matches the text very well. The final verse is the most chorally complex with a soaring soprano descant that reaches a high A-flat while the rest of the choir sings the melody. The piece concludes with a more quiet section marked "unhurried" and brings the choir to a single, final note in unison. It is quite an effective piece and the length makes it perfect for the veneration of the Holy Cross on Good Friday.

Amen! *African American Spiritual, arr. by Brandon Waddles. SATB choir, divisi. GIA Publications G-8685, \$2.45.* Musicians of a certain age may remember the movie *Lilies of the Field* and what was for many of us an introduction to the spiritual, Amen. This arrangement from the *Evoking Sound* choral series takes what we knew as a simple song and makes it into a creative choral setting. A challenging a cappella SATB with some divisi, this piece would be a perfect conclusion to a choral festival of multiple choirs. Choirs will enjoy working to learn the rhythmic lines and chromatic passages that add so much to the piece. A very exciting arrangement, and well worth the effort to learn.

- Mary Bellman

About the Reviewer

Mary Bellman is director of music at St. Columban Church in Loveland, Ohio.

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chapter happenings

In Pastoral Music and online in Notebook, we share news from chapters around the country so all may see the good work taking place when pastoral musicians gather locally in support of each other and the needs of the local Church.

Members of the Worcester, Massachusetts, NPM Chapter gathered for a Cantor Intensive last month.

DES MOINES, IA *Angie Murphy, Chapter Director*

NPM has accepted the application for a temporary local chapter in Des Moines, Iowa. It's the first NPM chapter in Iowa. Chapter development began in September 2017 with a web-based, live-chat program, "Forming a Local Chapter Interest Meeting," presented to over 25 musicians across the diocese. The presentation focused on NPM's history and mission, the benefits of membership and maintaining a local chapter, and premium content available to members only through NPM's website. An online tour of *npm.org* followed. The response was positive.

Over the last year, Angie Murphy, Kim Mandelkow, and Dodie Bauman met to discuss chapter organization and discern interest in a local chapter. With the application accepted by NPM, the next step is to build membership and develop programs to benefit members. The local committee looks forward to an active, thriving chapter in the years ahead!

CHICAGO, IL *Jessica Koch, Chapter Director*

NPM Chicago helped the local Church prepare for the beginning of a new choir season by offering two "Choir Tune-Ups" in August. The event was well-received with over 140 participants in two locations. On the South side of Chicago, Dr. Jennifer Kerr Budziak led choir members and their directors in an evening of singing and prayer, and presented on basic vocal technique and choir etiquette. Linda Cerabona, director of music at Mundelein Seminary, presented the "Tune-Up" on Chicago's North side.



Finances, Communications, Membership, Youth and Young Adults, and Hospitality. Results of the election to leadership positions were announced, including new Chapter Director Tom Wierman.

WICHITA, KS *Sr. Nylas Moser, Chapter Director*

The Wichita Chapter held its annual meeting in April at St. Jude Parish in Wichita. NPM Wichita board members presented reports relating to

A commitment and commissioning ceremony took place for NPM Wichita members, as well as current and incoming board members.

Twelve young liturgical musicians had been nominated to receive awards for their service. Nine of the young musicians and their guests were present for the occasion. Receiving Certificates of Excellence were from Church of the Magdalen: Emma Bezdek, Maria Collins, Teresa Collins, Marissa Martinez, Carson McEachern, Georgi Wilhelm, and Raphael Wilhelm; from St. Jude Parish: A. J. Hibbs, Sara Maschino, Anna Poelma, and Brady Volkmann; and from St. Thomas Aquinas Parish, Neva Sanders. Topping the festivities was an outstanding performance of the Danza Resurreccion de Trancoso Zacatecas group from St. Patrick Church in Wichita.



LOUISVILLE, KY *Martha Richardson, Chapter Director*

In August, a dozen priests donated their time and talents to the first-ever NPM Louisville Priest Variety Show Fundraiser. The sold-out show, featuring

song, dance, painting, sculpture, and writing, was held at Assumption Catholic High School. The planning and execution of this NPM event united several archdiocesan centers including the Office of Worship, the Chancery, and a Catholic high school, whose students worked lighting, sound, video, and ushering. The collaborative effort had a positive impact across the archdiocese, and the chapter was able to balance costs against ticket sales, donations, and donated services, creating a financial success.

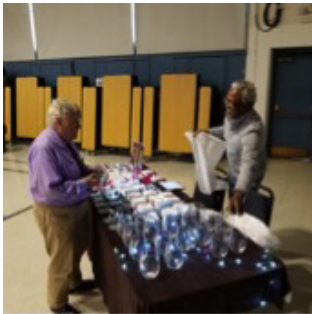
WORCESTER, MA *Brandon Vennink, Chapter Director*

Christ the King Parish in Worcester was the scene of the chapter's annual meeting and BBQ in June. Some 30 members from Worcester, Northborough, West Boylston, Southbridge, Paxton, Leominster, Fitchburg, and Dudley were present. Members gathered for an annual photo opp and then proceeded to the sanctuary for a short business meeting, and three musical groups of Christ the King parish shared several worshipful, musical offerings.

The Folk Group offered “Spirit of the Living God” by Audrey Assad and Henry Hellam Tweedy, and the “Red Sea Road” by Ellie Holcomb, Chrisa Wells and Nicole Witt. The Youth Choir sang Rick Founds’ “Lord, I Lift Your Name on High” with rhythmic clapping and gestures, as well as “I Received the Living God” by Richard Proulx.

The Festival Choir sang the spectacular “Alleluia!” by Paul Prochaska, based on the traditional Easter Alleluia chant. As the final song of the day, the group offered Ephram Feeley’s “Te Deum Laudamus,” with lyrics by Father James Quinn, SJ. This stately work in four parts, offers a strophic pattern of praise-filled, cantor-led English verses with Latin refrain.

The chapter also paid tribute to the beloved music director at Christ the King for the past 30 years, Dennis Ferrante, who suffered a stroke and died last January. Members of the chapter were invited to share a “Dennis Ferrante memory,” which concluded with The Lord’s Prayer. Proceeds of gifts given in memory of the late director were earmarked for scholarships to the chapter’s fall cantor event.



BALTIMORE, MD
Tom Bozek,
Chapter Director

The Baltimore Chapter has been very busy supporting the NPM National Convention held in Baltimore in July. In September, the chapter sponsored an indoor barbeque at Immaculate Heart of Mary Church in Towson. Hosted by Chapter Director Thomas Bozek, the event was a “thank you” for all of the convention volunteers.

In addition to the barbeque, a raffle was held to help the chapter defray costs associated with the event. Artist Yemi, who was an exhibitor at the convention in the local crafts section, offered convention- and Baltimore-themed items, as well as religious items. There was also a display of materials about the upcoming programs for the year for the chapter. Convention co-chairs Berta Sabrio and Lynn Trapp shared their appreciation for the committed work of the volunteers, and Berta was congratulated on her new position as NPM Vice President.



SAGINAW, MI
Marilyn Zank,
Chapter Director

The Saginaw Chapter of NPM had its first major membership event with NPM President and Michigan native Steve Petrunak. More than 45 people gathered in April for praise and music, sharing what makes NPM special.

The Board continues to meet monthly, working on the details to make this new organization sustainable, not only with membership, but also with funding. A variety of events were planned for throughout the year, including: a June band camp; July "Baltimore Review;" August picnic; September choral workshop; and October "St. Cecilia Sing." We are also starting to plan for a large diocesan event/workshop for 2019.

BUFFALO, NY
William Fay, Chapter Director

The Church Musicians Guild of Buffalo, a chapter of NPM, has been in existence since 1946. Our organization has about 120 members and presents a robust yearlong program. The season began with a members’ recital at Our Lady of Pompeii Church in Lancaster in September 2017, followed by the annual convocation in November at Christ the King Seminary in East Aurora. Fr. Ricky Manalo was the presenter, offering several lectures and a concert of his compositions featuring the Our Lady of Hope Youth Choir at the neighboring St. John Vianney Church. In addition, workshops in choral literature, cantor skills, and ensemble playing were offered. Instructors for the clinics were Frank Scinta, Heather Lovelace, Catherine Humphrey, and Kathy Felong.

In 2018, the chapter gathered for a winter dinner in January and a February choral workshop at St. John XXIII Parish in West Seneca. Dr. Adam Luebke of the Buffalo Philharmonic Chorus spoke on “Singing in Style: Empowering Versatile Musicians.”

An adult choral festival was held at St. Louis Church, Buffalo, in March. Frank Scinta coordinated the six participating choirs and conducted the closing festival ensemble of 115 singers. In May, the annual Msgr. Henry Kawalec organ scholarship auditions were held at St. Benedict Church in Eggertsville. James Bobak was awarded the stipend for organ lessons.

The season closed with the annual Mass, awards and meeting on May 17. Don Jenczka directed the music at St. John Gualbert Church in Cheektowaga. Participating choirs were from St. John XXIII and Blessed Trinity parishes and the St. John Paul II Schola Cantorum. Awards were given for the organ scholarship, and to Chelsea Brodka for the first ever young adult music ministry award. The Cecelia Roy Kenny award was given to Robert Chambers for 70 years of music ministry at Holy Angels Church in Buffalo.



ROCHESTER, NY
Ginny Miller,
Chapter Director

In April, the Rochester Chapter hosted Easter Lessons and Carols at Sacred Heart Cathedral. Participating choirs included St. Martin de Porres Choir at St. Mary’s Scottsville, (Paula Gallo, director), St. Theodore Handbell Choir (Rita Manners, director), St. Pius Children’s Choir (Amanda Varrone, director), St. Joseph Choir, Penfield (Jacob Furhman, director) and the Cathedral Choir (Ginny Miller, director). Rev. Kevin McKenna, rector of the Cathedral and long-time NPM member, presided. Ben Henderson, Cathedral organ scholar, accompanied the hymns.

A highlight of the afternoon was the awarding of high school recognition awards to 13 students nominated by their parishes for their participation in music ministry. In addition, seven adults involved in parish music ministry were awarded continuing education scholarships: Kim Bautista (Church of the Assumption, Fairport), Jessica Couch (Nativity, Brockport), Samantha Hockey (Holy Family, Auburn), Michelle and Terry Pawlenko (Blessed Trinity, Wolcott), Daniel Statt (St. Theodore, Gates) and Christina Stewart (St. Jerome, East Rochester).

The chapter hosted two other events this year—a session on Gospel music (Jennifer Lafler, St. Monica), and an evening devoted to considerations for purchasing a new hymnal (Anna O’Connell, Cornell Campus Minister), combined with a sing-through of easy choral anthems (Marko Pranic, St. John of Rochester). The year was bookended by a St. Cecelia luncheon last November and a potluck in mid-June.

CINCINNATI, OH
Paul Bresciani, Chapter Director

NPM Cincinnati kicked off the 2018-2019 meeting schedule with a Musicians’ Evening of Renewal, beginning with Vespers led by Archdiocesan Music Director, Tony DiCello, and a number of chapter members. Fr. Larry Tensi shared a refelection, followed by refreshments and fellowship.

In May, Mary Catherine Levri, music director of the Seminary at the Athenaeum of Ohio, gave a thoughtful and detailed workshop on Gregorian chant, starting with its history, how it developed and how it came to hold “pride of place” in the Roman Rite. She directed the workshop attendees on proper singing techniques to help enable congregational singing, with an emphasis on starting with some of the easier chants found in the Ordinary.

In June, NPM Cincinnati held its final meeting of the year with a patio lunch at board member Mary Bellman’s home, using the opportunity for planning for 2018-2019.



CLEVELAND, OH
Herb Dillahunt,
Chapter Director

The Cleveland NPM Chapter held two diocesan events in the first half of 2018. In February, a day of workshops took place at St. Clarence Parish in North Olmsted, Ohio. The sessions included: free music on the internet, presented by Angela Kovacs; choral sound and rehearsal techniques, presented by Greg Heiselman; cantor preparations, led by Bob Soeder and Mary Hrich; organ registration for pianists, with Lynn Frey Steward; and choral repertoire, presented by Meg Matuska. The day ended with Evening Prayer.

During April, six brown bag lunch events were scheduled at various parishes in differing areas of the diocese. Attendance ranged from 2 to 18 people, with discussion topics including the *Roman Missal*, retirement planning, and tax preparation. The host parish needed only provide a space for NPM members to sit, talk and eat. These small gatherings were very successful for the Cleveland diocese as the chapter is being rebuilt.



PITTSBURGH, PA
*Kevin Maurer,
Chapter Director*

The NPM Pittsburgh chapter started its year off with a surprise, by being named “Chapter of the Year”—made possible by the dedication,

hard work, and enthusiastic participation and support of the membership under a strong, gifted leadership team. With this award, the membership of NPM Pittsburgh is proud to celebrate our past and our present. With a passionate commitment, the chapter continues to move forward, seeking more opportunities to serve and minister to the people of our parishes as true servant leaders.

NPM Pittsburgh kicked off its 2018-19 year of events with a special “Day of Reflection, Night of Celebration” in September. The event was hosted by Ted Rybka, director of St. Teresa of Avila Music Ministry. Fr. Joe Mele, vicar for Leadership Development and Evangelization, offered prayerful reflections for the retreat, followed by liturgy, fellowship, dinner, and continued celebration of our recognition as “NPM 2018 Chapter of the Year.”

In addition to other autumn events, the chapter will host a December gathering with a focus on technology. Member David Dreher will address “Music Software: Tips for the Pastoral Musician”—in a webinar set for December 4. All are welcome to register—visit npmphg.org for more details.

The inclusion of webinars in the yearly calendar has proven to be extremely successful and well-received, not only by local membership, but also by a national, and even international, audience. The webinars are geared to appeal to a variety of musicians on a variety of topics. Dave has established a forward-looking social media presence, educational webinars, videos of monthly meetings, and more innovative projects are on the horizon. Chapter members can now be “present” for virtually every meeting.



RAPID CITY, SD
*Jackie Schnittgrund,
Carman Timmerman,
Chapter Co-Directors*

In May, the Rapid City NPM Chapter and the First United Methodist Church of Rapid City, joined forces in presenting “A

Celebration of Hymns.” The NPM choir alternated with the Methodist choir in singing a wide variety of hymns that included accompaniment by a pipe organ, brass, strings, four-hand piano, and flute.

Jim Feiszli and Jackie Schnittgrund led the group of over 60 singers accompanied by Bonnie Josten, Diane Ketel, and Vonnie Houchin. Mary Ann Downs played “Let Us Break Bread Together” on flute that accompanied a free-will offering for Cornerstone Rescue Mission of nearly \$900. In addition, Justin Matters performed two preludes on “Now Thank We All Our God” by J.S. Bach. It left the audience in awe.

While both choirs sang solo anthems, most of the music included hymns sung by the combined choirs with rich accompaniment often with audience participation. Singers and the members of the audience expressed a desire for this to become an annual event.



AUSTIN, TX
*Dr. Daniel Girardot,
Chapter Director*

The NPM Austin Chapter saw outstanding growth over the past year, with an increase of 64 members since the start of a membership drive in

September 2017. Robust programming attracted members from throughout the diocese over the past 12 months, beginning with a meet-and-greet at the Diocesan Pastoral Center last October focused on sharing the mission and offerings of NPM and the Austin Chapter.

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Cantors participated in formation sponsored last month by the Church Musicians Guild of Buffalo, a chapter of NPM.

The November chapter meeting drew 31 attendees from 14 parishes. It featured the presentation “Using Technology in Music” by Benjamin Balleza, the chapter coordinator for programming, and director of music at St. Vincent de Paul Catholic Church. He shared dos and don’ts of digital music use, how to use the cloud for music planning, proper use of PDFs, links, and practice recordings to learn choral music, and how to make resources accessible online. Benjamin also demonstrated using online and software scheduling programs.

In December, members shared music during a reading session. Nine selections were provided for attendees to read and evaluate. Members also brought music they no longer used for a music giveaway. All were excited to take new music back to their parish. Eleven new members joined that day.

In March and April of this year, programming focused on choral methods and cantor training, respectively. Rick Gabrillo, director of sacred

music at St. Louis Catholic Church and assistant conductor of Conspirare professional chorus, led the March choral program. He encouraged the pastoral musicians present to always be “conduits for beauty” with music that excites and inspires. He shared his wisdom and tips for music selection, and offered practical and effective warm-ups, as well as music teaching and choral rehearsing techniques. Twenty-seven attended and many spoke during the Exchange for Learning segment that is a regular part of the chapter meetings.

In April, the chapter presented a Cantor Intensive led by Joanne Werner, director of liturgy and music at St. Michael Catholic Church in Fort Worth, Texas. This nationally known clinician and dynamic presenter included poetry to inspire hearts, and psalm tones and psalms to work through and enhance technical skills. She also shared techniques for greater expression. The three-hour master class included 50 participants.



WASHINGTON, D.C.
Amy Massey,
Chapter Director
ARLINGTON, VA
Eugene Harper,
Chapter Director

Sr. Kathleen Harmon, SNDdeN, Ph.D.,

cast a bright light upon the psalms in a jointly sponsored presentation by the Arlington and Washington, D.C., NPM chapters held in April in Northern Virginia. The noted composer, liturgist, and theologian spent Saturday morning with more than 60 attendees, mostly from Northern Virginia, the District of Columbia and its Maryland suburbs, gathered at host parish Our Lady of Good Counsel in Vienna. Her presentation was entitled, “Singing the Psalms Shapes Who We Are.”

“With all the experience we have from being singers,” Sr. Kathleen Harmon told the attendees, “singing and praying the psalms actually does shape who we are. It changes our self-understanding.

“The psalms interpret us,” she said. “This is key. It’s true of all scripture. You can spend your life interpreting the scripture—a passage here, a passage there. We need to do that, but the bottom line is that the scripture is interpreting us. We have here who we are; we have here who God is, and who God is calling us to become.”

The theologian pointed out that the Book of Psalms is an intelligently edited, not random, collection, and that the first two psalms “are the prelude to the whole collection,” setting the stage for all the rest. “The first word of Psalm 1, ‘blessed,’ begins with the first letter of the Hebrew alphabet,” she said. “The last word, ‘destruction,’ begins with the last letter of the Hebrew alphabet.”

Psalm 150 is the end of the story, she said, “where everyone lives in peace and collaboration. Praise God. He will get us there.” She called Psalms 3 through 149 “all of life, all of human history.”

She told attendees that singing a psalm is not music on a page. “It’s your soul that comes out as a gift. We become the text of the psalm. We don’t just sing psalms. We are the psalms; we are the story.”



MILWAUKEE, WI
Brian Eggers,
Chapter Director

Archdiocesan Youth in grades 6-12 competed in the Archdiocesan Liturgical Musicians’ Association (ALMA) Youth Scholarship Awards on March 3 at

Our Lady of Lourdes Church. Students performed in a Master Class format in piano, organ, violin, and voice. Performances included a hymn, a psalm response, and a Gospel acclamation or “Lamb of God” setting. Contestants wrote essays about music ministry, and submitted letters of recommendation from their private teachers or music ministers. Scholarships were awarded to further study with a private teacher or attend a music ministry camp.

Junior High winners were Antonis Ybarra (voice) and Matthew Senn (organ), both from St. Gregory the Great Parish. High School awards went to vocalist John Jimenez (St. Gregory the Great) and violinist Maliah Clay (St. Bernadette). Master class clinicians included Alex Ayers of the Milwaukee Symphony Orchestra, Dr. Aaron Mathews, Sr. Mary Jane Wagner, and Maria Notch.

ALMA members support the work of music ministers throughout the Archdiocese of Milwaukee, including fostering the next generation of church musicians. As one young musician wrote in an essay, “Musical prayer is a means for us all to put aside differences and create more love in the world.”

“We become the text of the psalm. We don’t just sing psalms. We are the psalms; we are the story.”

- SR. KATHLEEN HARMON

TECH TIPS

WHEN IT COMES TO SHARING, THE CLOUD IS HEAVEN-SENT

This is the last in a year-long series on technology tips to make life easier for chapters.

When I was a child, I used to get in trouble once in a while for daydreaming, and having my “head in the clouds.” But who knew this would eventually become a good thing. Today if you are not already using cloud-share technology, we would like you to consider it. Simply put, this is a way of sharing and dispersing information to multiple participants, and to allow many people to work on the materials.

For example, recently several staff members were to put together a projector presentation with pictures and stories of a parish trip to the Holy Land. Instead of us having to pass files around on thumb drives or through emails, one person authored an initial presentation on Google Drive and shared it with the rest of us. We were all able to edit, adding our own pictures, and since the document is updated in real time, it didn’t matter if two or more of us were working on it simultaneously.

Google Drive provides programs like Google Docs, Sheets, Slides, Picture, Forms, Drawings, Maps, etc. This is a quick and easy way to create a volunteer sign up list, or many other great tools. And Google Drive is free.

Beyond Google®

For my liturgical music program I work with Dropbox. There I have folders with cantor and accompanist schedules, the seasonal music grid, weekly folders with PDFs, and sound clips of any songs not in our basic hymnal. In the choir section, I record individual parts, an accompaniment for each octavo we do, as well as a professional recording of the piece if it is available. It made a big difference in our Easter preparation in a year that was filled with strange weather and illnesses affecting rehearsals. The group felt strong and confident in spite of overcoming natural disasters. They also took better ownership for their music preparations. The fact that people can access from anywhere makes it very convenient.

The thing I like about Dropbox for these things is that I can set the level of functionality members have. One of my accompanists also has the ability to add and edit files here, while most are set at a level where they can simply access the information. One of the reasons I use Dropbox is that I can use the simple recorder app on my phone to create the parts, and then can upload them straight to my Drobox on the phone.

Box is another great program and is available for \$5-15 per month. Microsoft One Drive and many other programs exist, as well. No matter which platform you use, remember that no system is infallible. Always maintain back-up files.

Coordinating calendars

One of the most critical things we do as a parish staff is using the cloud to manage our calendars. Our staff uses Outlook calendars, while many may use Google or other options. While we maintain our individual calendars, mine is shared with several staffers, and our support staff has the ability to edit and add events. Again, one can set privacy level so people can see nothing, that you are busy or available, or the nature of your appointments. There are also great color codes which are helpful for determining different types of events on a glance. Being able to check the schedule of priests and the liturgist has made it much easier for scheduling funerals and events that require multiple people involved. It saves tons of emails and phone calls.

- Jill Maria Murdy



Jill Maria Murdy is director of music and liturgy at St. Francis Cabrini Catholic Church in West Bend, Wisconsin.

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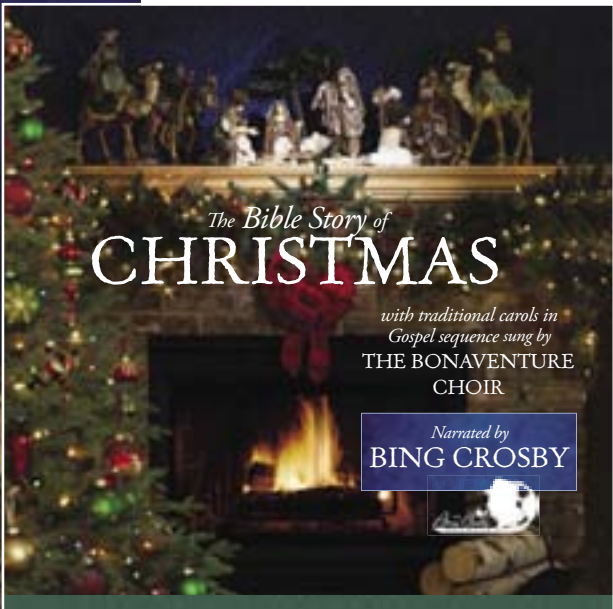


Photo of Mr. Bing Crosby provided courtesy of Bing Crosby Enterprises.



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