

PASTORAL MUSIC

SING A NEW SONG?



ALSO
INSIDE:
NPM 2018
ANNUAL REPORT

NPM



Simplify ministry scheduling.
Strengthen ministry.

“MSP has gotten all the volunteers involved, and they love having access to their schedules on their phones and tablets.”

LISA WETTERICH
MOTHER OF GOD CATHOLIC CHURCH
COVINGTON, KY

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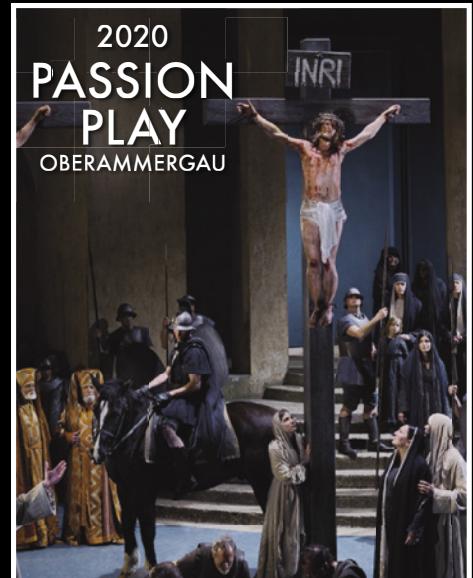
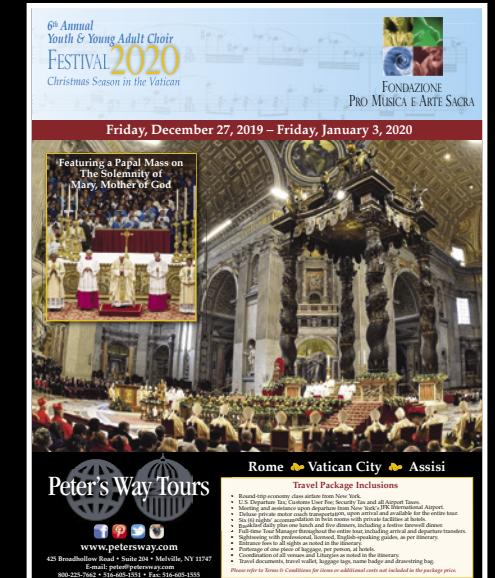
Join us for the 6th Annual Youth & Young Adult Choir Festival during Christmas Season in the Vatican!



December 27, 2019 - January 3, 2020

Dr. Jennifer Pascual and Dr. John Romeri, Festival Conductors

Planning to travel with your choir in 2020?
You won't want to miss these special events!



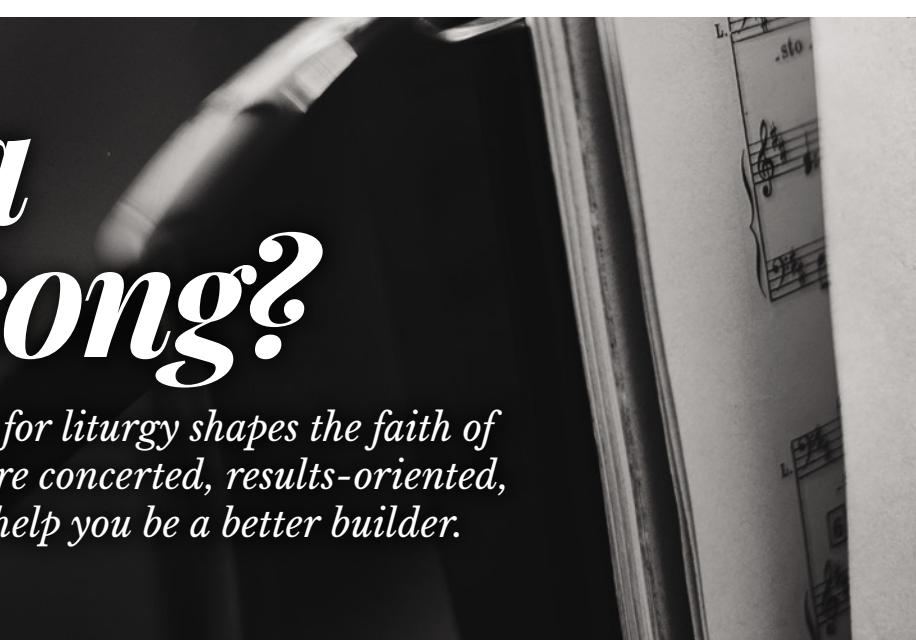
Contact Peter's Way about our upcoming Inspection Tours!

For information contact Olivia at: 800-225-7662 x10 • Email: olivia@petersway.com

Qualifying Music Directors are invited to join us on inspection tours to any destination.
All air and land costs will be fully refunded to you once your group has met the minimum number of travelers required to travel.

sing a new song?

The music we choose for liturgy shapes the faith of our assemblies. A more concerted, results-oriented, approach just might help you be a better builder.



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44 STAY TUNED

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IN THIS ISSUE

Let's focus, people!

We've changed a few things with the refresh of *Pastoral Music* that began last November. We've added new features, updated the look and feel (the work of a great young designer, Isaac Smith). One thing that has remained is our focus on a theme.

Here's what I like about that as an editor and a pastoral musician: It allows me to focus.

Technology has made incredible things possible. It also beckons for attention every second. My Apple watch thumps my wrist insistently. My phone announces itself through my car radio when someone texts. Pop-up ads online remind me I was shopping five minutes ago and didn't close the deal.

I yearn for simplicity, for quiet, for focus, for a respite for my monkey mind. I hope our approach to *Pastoral Music* lets you go deep on a topic as well.

In this issue, our focus is on building. We've taken that theme in a couple of directions.

First, on building repertoire, with some guidance from two of the many respected veterans in our field. Jen Kerr Budziak brings some structured thinking to growing a repertoire that serves your assembly. And Alan Hommerding offers fresh insight on the state of the hymn tune. (Gotta say, I love that topic, and Alan challenged me to re-evaluate my own practice in this area.)

We also have an interview with award-winning singer/songwriter Matt Maher. He'll be with us in Raleigh this summer. You'll want to check out his insights on the role and value of contemporary praise music—within the liturgy, but also within the broader Catholic faith experience.

The building theme gets applied as well to two other areas in the issue—your development and the future of NPM.

Matt Reichert puts a strategic lens to how we grow our skill as pastoral musicians (just in time to apply it to your convention or institute learning—or your summer reading). And the NPM Board shares a report on where we've been and where we're going as an association.

Finally this issue includes the list of those who've helped build NPM financially in 2018. It's an impressive display of the generosity and engagement of our members. Amen, I say to you!



Kathy
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FROM THE PRESIDENT

Forming repertoire, forming faith

When the liturgy is finished and the faithful head home, what do they recall most from their liturgical experience? The Gospel reading? Homily? Or do they carry a particular tune with them, one that may have reached their heart and soul?

We can never take for granted the importance of the repertoire we select and use at liturgy.

The music we choose for our assembly's voices is every bit as formational as the Scripture, homily or any other part of the liturgy. It's essential we understand the faith life of our communities is profoundly influenced by repertoire choices. But beyond being formational, the musical repertoire is also at times a balm for healing, peace for anxiety, and purely uplifting when filled with joy.

Building a well-rounded, meaningful repertoire is one of the greatest legacies a music leader can have upon a community.

This edition of *Pastoral Music* is a treasure of insights and ideas about repertoire. Two longstanding NPM members offer perspectives that support the significance of musical choice. Additionally, our interview with Matt Maher (we are thrilled he'll be with us at the Raleigh Convention this summer) will definitely seize your attention. The critical nature of how

we work and grow as pastoral musicians is also at the heart of the 2018 NPM report about the current state of our association—included in this issue.

In my own career as a pastoral musician, I led the music of my community outside Detroit for more than 43 years. Along with members of the St. Blase music ministry, I influenced the faith life of more than five generations through the selections of music we made.

What a profound realization and honor to be trusted with such important decisions.

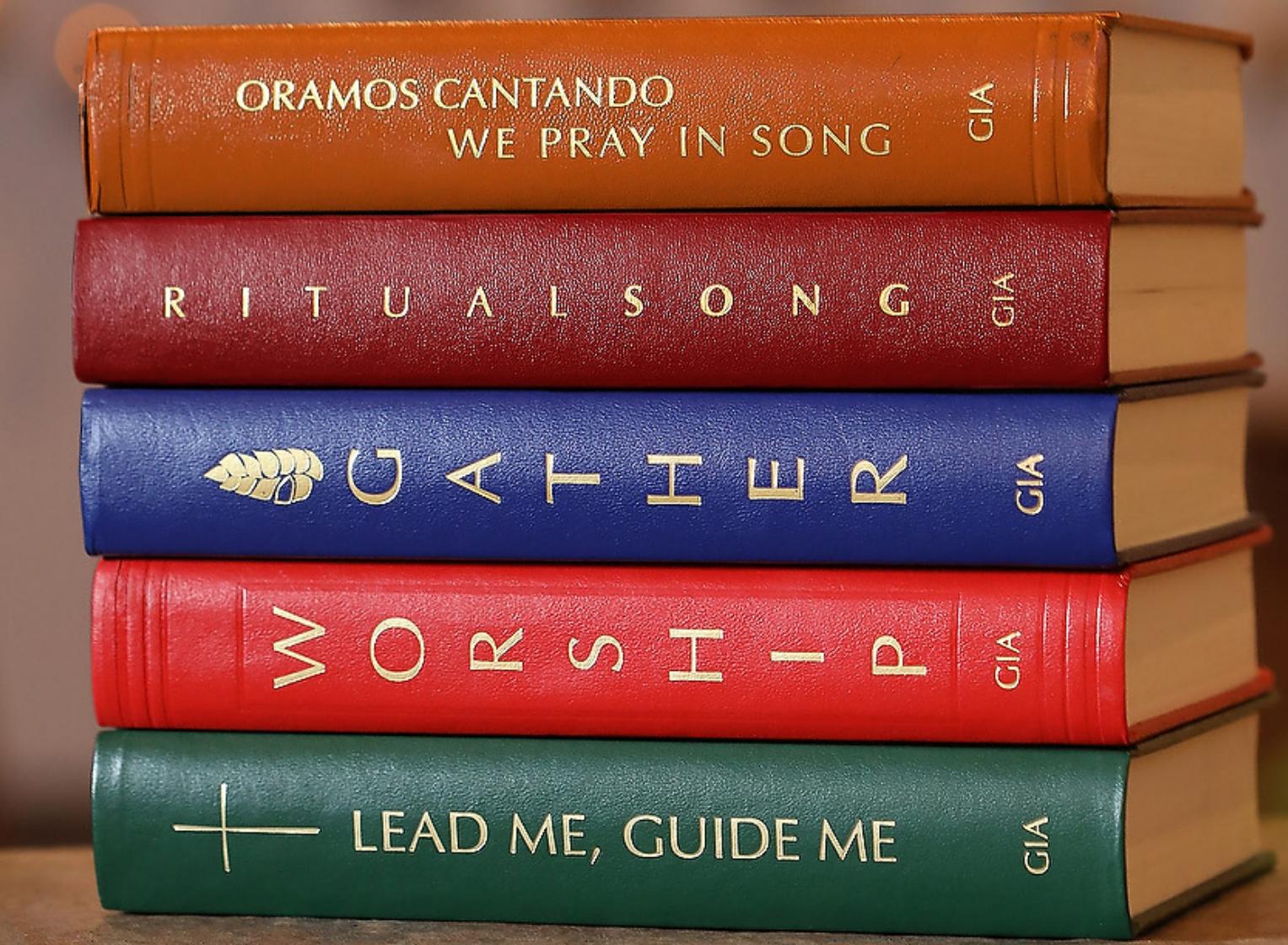
By virtue of your membership in NPM, you are voicing your commitment to the value you bring to your community. Well done, good and faithful servant.



Steve Petrunak
NPM President
stevep@npm.org



Your community's legacy
is not disposable.





The Cardinal Singers from the University of the Incarnate Word will perform Thursday, July 18, during the Raleigh Convention.

association news

Meymandi choral concert to highlight sacred Spanish works

Music has the ability to build community and transcend differences in culture, race, experience. That is a charge and aspiration for directors in parishes across the country—and for every member of our national association.

On Thursday night, July 18, the Raleigh Convention will feature a concert of sacred choral music in Spanish performed by the Cardinal Singers from the University of the Incarnate Word in San Antonio, Texas. Set in Meymandi Concert Hall, lauded for its remarkable acoustics, this a cappella concert will feature pieces from the 1500s to contemporary composers of choral music for the Catholic Church.

Said Alondra Garza, a young Latina NPM member and alto in the Cardinal Singers, “My dream is to one day be able to travel to any church in the United States and hear (at least) one Spanish song during the liturgy that connects with me, my culture and my heritage, so that I will know that we are all one in Christ, and that this is my home.”



On Thursday night, we are invited to hear beautiful music in a beautiful language—music for choirs, for believers, for Spanish-speakers and non-Spanish speakers; music that is part of NPM, our Catholic Church, and our shared community of faith. Plan on being part of this ground-breaking experience.



Register now for 33rd annual Guitar & Ensemble Institute

Looking to hone your ensemble muscles this summer? A professional trainer is always a great way to get results fast.

At NPM’s Guitar & Ensemble Institute, musicians are immersed in the skills, concepts and learning needed to be better pastoral musicians—and directors—in an ensemble.

And the “trainers” are top-notch.

Returning faculty to the popular institute include: Jaime Cortez, Bobby Fisher and Steve Petrunak (guitar); Jeff McLemore (bass); Brian Malone (percussion); Ken Gilman (obbligato); Jaime Rickert (spiritual direction); and John Angotti (retreat and liturgy). Joining them will be Lynné Gray of the Duke Ellington School for the Arts in Washington, D.C. (voice); and composer and recording artist Tom Franzak (keyboard).

The 2019 Guitar and Ensemble Institute (GEI) will be held July 22-26 at the Jesuit Spiritual Center in Milford, Ohio.

The institute is a five-day intensive program focused on training and formation of leaders or participants in parish ensembles. It is for adults, 18 and older.

For information, go to npm.org.

Got your hotel? How about registration?

If you’re planning to come to Raleigh, North Carolina, and have secured your hotel, don’t forget to seal the deal by registering for the convention.

The theme for this 42nd Annual Convention is “That You May Be Healed.” More than 700 members and friends are already on board to gather in Raleigh, July 16-19.

Convention schedule, details and registration are available at npm.org

Raleigh institute helps new leaders direct with confidence

New to the responsibility for music ministry in your parish? The Emerging Leader Institute in Raleigh can connect you with the professional knowledge and skills to gain traction on the job. And you’ll make friends with others on the same path that will serve you throughout your career.

Led by a team of engaging and tenured ministry professionals, the Emerging Leader Institute offers nearly a dozen hours of training and networking beginning with a full-day pre-convention deep dive. This institute includes:

- a mini-retreat led by Dr. Bob McCarty
- a liturgy basics and beyond session with Michael Ruzicki
- sessions throughout the week on building and managing a music library, budgets, choir management and much more

New this year is an opportunity for a composer/publisher meet-and-greet session.

Registration details are available at npm.org



In addition to the Silent Auction, this quilt will be raffled off in Raleigh. It's made from T-shirts of NPM conventions past.

Silent Auction offers commissions by liturgical composers

Among the most sought items in the annual convention Silent Auction are commissions by liturgical composers. Among those offering commissions up for bidding in Raleigh are:

- Paul Inwood
- Luke Rosen
- Christian Cosas
- Jaime Cortez
- Jeff Honoré
- Bill Gokelman

The auction also features a variety of personal items and gift baskets—all donated by members, vendors, and friends of NPM.

Have something you'd like to donate, or an occasion that will call for a commission in 2020? Start planning now. For information on donating, contact Ann Ketzer at aketzer@aol.com.

Welcome, Des Moines, to the NPM family!

Congratulations to NPM Des Moines, our newest permanent chapter! A permanent charter was granted to NPM Des Moines, Iowa, on April 8.

We wish the chapter and their new board great success as they join the other 61 permanent active local chapters in our association: Angie Murphy, chapter director; Kevin Allemagne, program coordinator; Delores Bauman, secretary and communications; Pat Christensen, hospitality; Gary Hemann, treasurer; Sarah Graf, media coordinator; Leah Mohlman, photographer; Norma Tigges, prayer coordinator; and Connie Ziller, membership coordinator.

Put *Liturgical Singer* into your 2019-'20 budget plan



If your parish fiscal calendar runs July 1-June 30, you may be finalizing your budget for the coming year. Consider thanking (and developing) your cantors, choir members and psalmists with a subscription to *The Liturgical Singer*.

The eight-page publication from NPM is a credible resource for singers who want to better understand the liturgy and their role in it, while also building vocal skill and technique. It's published four times per year.

A one-year subscription is \$22; or pay as little as \$9 per subscription for bulk orders. For full details and to review a sample issue, go to npm.org, click Resources, then Publications.



Dear fellow NPM members,

I am proud to share this report with you on behalf of the Board of Directors. As your elected leaders, we are accountable to you for the stewardship of NPM's resources and the ways in which our Association has fulfilled our mission over the past year.

I would also like to express profound gratitude to Steve Petrunak and the entire NPM staff for their tireless efforts to carry forward the important work of NPM on a daily basis. I think you'll be pleased to see all that NPM has accomplished for its members in 2018, and our plans for the coming years.

On the next page, you'll find a listing of your NPM leadership and national office staff. As always, we are eager to hear from you about how the Association can better serve you, and better achieve our goals of fostering the art of musical liturgy so that our Church can have vibrant, excellent, life-giving worship each and every Sunday. All of us in leadership look forward to seeing you in Raleigh this summer.

On behalf of the Board of Directors, the NPM Council, and all in NPM leadership, thanks for all that you do to support the Association and to lead God's people in "singing a new song!"

Jeremy Helmes

Jeremy Helmes
Chair, NPM Board of Directors



Jeremy Helmes,
Chair



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



Meg Matuska



Mary Prete



Dan Wyatt



Rev. Msgr. Richard
B. Hilgartner
Director of Ecclesial
Mission and Identity



Steve Petrunak
NPM President



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.

NPM BOARD OF DIRECTORS

	Term/End
Jeremy Helmes, <i>Chair</i>	1/2019
Sr. Kathleen Harmon, SNDdeN, Ph.D., <i>Vice Chair</i>	1/2019
Meg Matuska	1/2019
Mary Prete	1/2021
Dan Wyatt	1/2021
Rev. Msgr. Richard B. Hilgartner	
Steve Petrunak, <i>NPM President</i>	

Dr. Rick Gibala, Diocesan Directors of Music	1/2020
Maggie Howard, Music Education	1/2022
Roy Spicer, Choir Directors	1/2022
Tammy Schnittgrund, Cantors	1/2020
Angela Stramaglia, Campus Ministers	2/2020
Dr. Jeannie Downey-Vanover, Youth	1/2020

Ex-Officio Representatives

Most Rev. Mark J. Seitz, Episcopal Moderator	
Jeremy Helmes, Board of Directors Chair	
Christopher Reilly, Director of Music Ministries Division President	
Berta Sabrio, NPM Staff Representative	

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

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Rev. Virgil Funk, President Emeritus

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Dr. Jill Nennmann, Director of
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240.247.3007 | jill@npm.org

Deirdre Whitty & Anthony Worch, Finances
240.705.7662

Kathy Felong, Pastoral Music Editor
kfelong@npm.org

Adjunct Staff

Matt Reichert, Digital and Print Content Editor	
Zack Stachowski, Digital Content Editor	
Amanda Plazek Bruce, Social Media Editor	
Tanya Spishak, Website Manager	
Mary Lynn Pleczkowski, The Liturgical Singer Editor	

NPM 2018 HIGHLIGHTS

Change produced many positive results and a few challenging ones in 2018. A significant staff reduction, costly annual convention and 11% reduction in membership offset many recognized successes. These included improved convention programming and planning, advances in NPM development and technology, and increased efforts in building relationships with underrepresented cultural groups in the West and Southwest.

MEMBERSHIP

2018	4,721
2017	5,308
2016	5,045
2015	5,735

ACTIVE CHAPTERS

2018	72
2017	70
2016	70
2015	72

PARTICIPATION

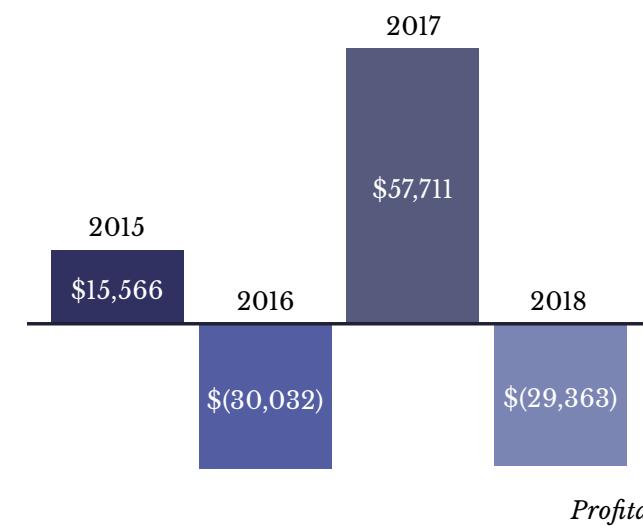
Baltimore Convention.....1,725 participants
 DMMD Colloquium.....81 participants
 One Call Institute 61 youth, 28 adults
 Guitar & Ensemble Institute89 participants
 2 Essentials of Catholic Liturgy (ECL)
 Institutes (in partnership with Liturgy
 Training Publications).....125 participants

CERTIFICATION

Basic Organ.....4
 Basic Piano.....7
 Basic Cantor.....90
 Intermediate Cantor15

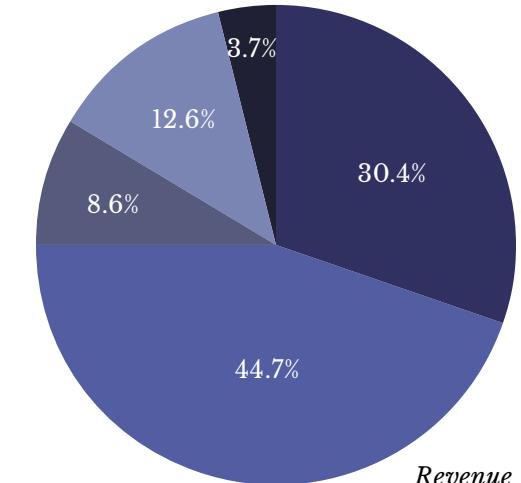
FINANCIAL RESULTS

After experiencing a healthy profit for 2017, NPM struggled to sustain profitability in 2018. Reduced convention revenue combined with higher-than-expected convention expenses were the primary contributors to the decline. The approved 2018 budget anticipated a break-even year, so the margin of error was very small.

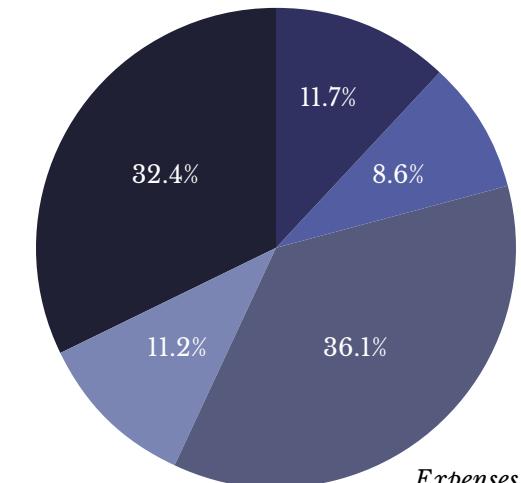


REVENUE/EXPENSES

Total Actual Revenue.....	\$1,430,479
<i>Budgeted Revenue</i>	\$1,473,541
■ Membership.....	\$434,432
■ Convention.....	\$639,397
■ Institutes/Programs	\$122,852
■ Development	\$180,926
■ Other.....	\$52,874



Total Actual Expenses.....	\$1,459,843
<i>Budgeted Expenses</i>	\$1,469,158
■ Membership.....	\$170,130
■ Publications.....	\$126,144
■ Convention.....	\$526,466
■ Institutes/Programs	\$163,580
■ Other/Admin.....	\$473,523



The realized 2018 financial challenges precipitated the restructuring of the NPM National Office and other cost-cutting measures. With these measures in place moving forward, we remain cautiously optimistic and project a 2019 budgeted profit of over \$30,000.

ACHIEVEMENTS

Though 2018 offered a few challenges, it also provided many new developments within the Association. We learned a great deal about how NPM must grow to become more relevant to pastoral musicians and their service to the Church.

NPM recognized these significant achievements in 2018:

- **Pastoral Music**, the Association's printed journal under the leadership of new editor Kathy Felong, was revamped with a fresh approach and new look
- **NPM was awarded the Frederick R. McManus Award** by the Federation of Diocesan Liturgical Commissions (FDLC) that recognized our efforts towards furthering the liturgical renewal in the United States
- Digital enhancements including the weekly podcast *Ministry Monday* directed by Matt Reichert, new Constant Contact email host service, new website content led by Zack Stachowski, social media developments spearheaded by Amanda Bruce, and new online registration renewal options for individuals and groups

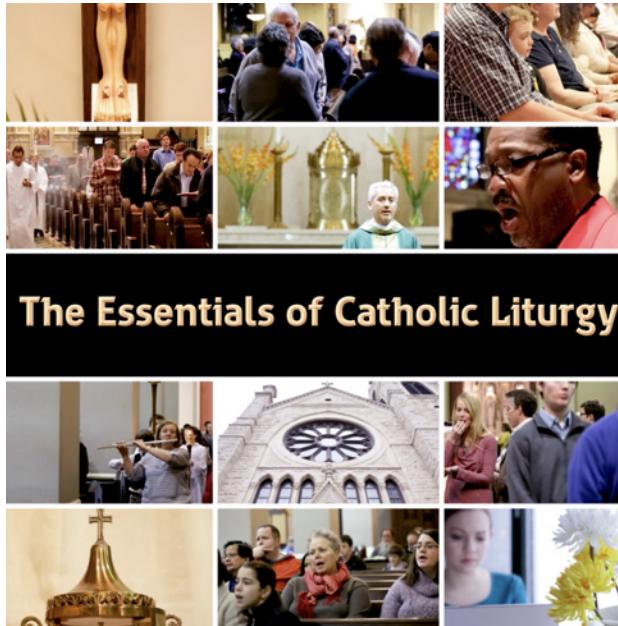


NPM's flagship publication adopted a new look and feel in late 2018 under the direction of editor Kathy Felong.

- Two *Essentials of Catholic Liturgy* (ECL) Institutes, a six-week online liturgy formation program, were offered in partnership with Liturgy Training Publications (LTP)
- The launch of NPM's first stand-alone youth institute entitled **One Call**. The institute gathered nearly 90 youth and adult youth-advocates for a week of formation, prayer and music
- Further development of relationships with West and Southwest diocesan and other leaders designed to make NPM more relevant in these areas of the United States
- Strengthened business partnerships with vendors and publishers, including LTP, WLP, OCP, GIA and *WorshipNOW*
- Berta Sabrio joined the NPM national staff as the Vice President of Programming and Planning
- Plans were finalized for the upcoming 2020 annual convention in Louisville, Kentucky
- NPM's first DMMD Colloquium located in Las Vegas brought together 82 participants from across the United States



The FDLC awarded its highest honor to NPM for our efforts in driving liturgical renewal.



The Essentials of Catholic Liturgy

In 2018, NPM began offering this online training in partnership with LTP.



One Call is NPM's dedicated youth institute.

“We learned a great deal about how NPM must grow.”



Berta Sabrio joined NPM's staff as Vice President of Programming and Planning in September 2018.



Participants at the 2019 DMMD Colloquium in January gathered in San Antonio, Texas—a follow-up to 2018's westward destination: Las Vegas.

PLANNING FOR OUR FUTURE

For the past few years, NPM has identified four strategic priorities to guide our association's work: leadership, finance, membership, and planning.

Leadership is essential to our Association's health. The Board of Directors has been engaged not only in our own development, but also in the development of the Council, Committee chairs, Interest Section leaders, and all in NPM's leadership. The Board has adopted a new paradigm of governance based on policy-making to better articulate NPM's mission and guide the work of the staff and member-leaders. The Council is more engaged than ever in advising the Board and shaping NPM's future.

The specific second-year goals for *Leadership* centered on improving the communication and goal-setting with NPM Interest Section, National Committee and Division leaders. Through consultation and intentional interaction with NPM leaders by the president, NPM was successful in engaging leaders in dialogue and visioning for future growth and endeavors. Multiple meetings were held with each NPM leader to spark imaginations and give voice to ideas pertaining to each area of leadership. Such meetings are scheduled to continue through 2019.

Check out the updated Leadership page at npm.org under About.

Finances are obviously important as we continue serving the Church and our members. Despite 2018 challenges, NPM's financial condition remains relatively stable and our outlook for the future cautiously optimistic. Coming off a fiscally successful 2017, the budgeted goals for 2018 NPM finances focused on producing a slight profit of \$4,300.

Decreased operating costs, a new sponsorship program and effective development efforts (NPM raised more than \$180,000 in donor-based initiatives) helped keep the deficit from climbing higher. Our goal is to continue moving NPM forward onto more solid financial ground. Obviously, we could not sustain our excellence without the generous support of donors to our fundraising efforts. Thank you, all.

"We're working to grow membership among under-served populations and areas of the U.S."

Membership is the heart of NPM; NPM is YOU! NPM has been very active in offering programs, formation, and other services to our membership. We have been working actively to grow our membership among under-served populations and areas of the United States where NPM has been missing in the past. New members, new chapters, new ideas, a new NPM.

Second-year goals for Membership explored how NPM might foster growth through two new chapter initiatives: the first, to initiate chapters in dioceses where currently no chapter exists; and the second, a pilot program within four existing chapters to invite members of chapters who are currently not members of national to become one.

Results have not yet been determined as both initiatives continue. The declining trend in NPM membership that has existed for the past 15 years is yet another sign that a redefined mission and new business model is needed. This new model will support continuing efforts with building relationships with various leaders across the country and ultimately spur membership growth across the United States.

Planning has been a priority for NPM's leadership in 2018 and will continue to be so in 2019 and beyond. We are all aware of changing dynamics in our world, our Church, our culture: declining attendance in our churches, rising costs of travel, greater access to virtual communication tools, and more. NPM is proactively planning for our future by looking carefully both at our organizational structure and our business model.

Second-year Planning goals centered on the development of a new Board initiative entitled "NPM 2.0," a board initiative that seeks to re-articulate/re-define the association's mission, evaluate its current organizational structure,

and create a new business model that is not dependent on an annual convention. While the Board continues with its work on mission, the organizational re-structure and new business model efforts are being explored by two member task forces. Results of this re-creation process will be shared with the NPM Council at the 2019 Raleigh Convention.

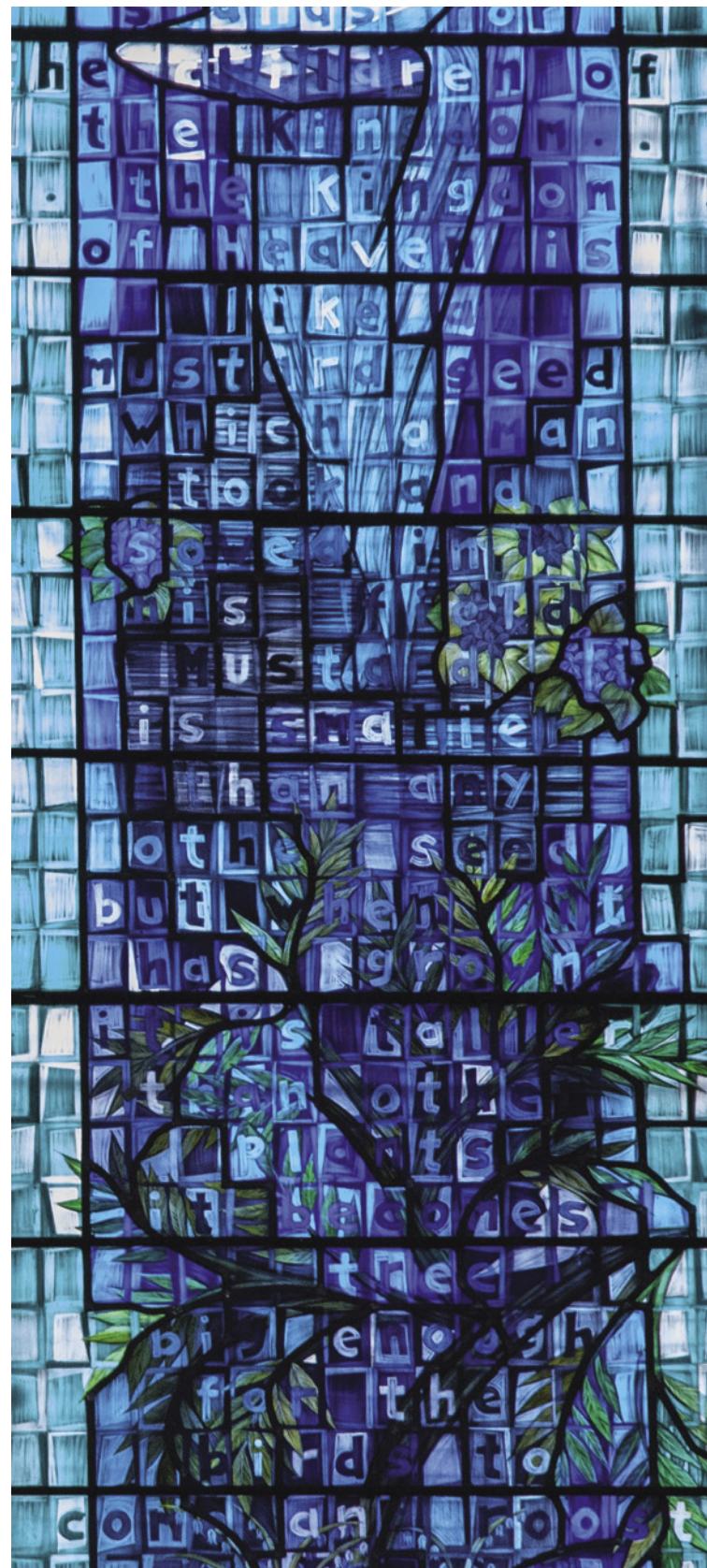
WHAT'S NEXT

While great energy is being devoted to determining the future NPM business model and organizational structure, we are also continuing existing initiatives. In relation to the four strategic priorities, NPM 2.0 will greatly influence the work for Planning and Leadership.

2019 goals for Finance will include efforts to decrease the use of NPM's line of credit and increase profitability, and Membership goals will focus intensely on the development of greater online/digital resources, including resources for Spanish-speaking pastoral musicians. As the need for relevant and meaningful digital resources and programming increases, NPM is striving to meet it.

Relationship building is also vital for NPM. Future effort will continue in building relationships with diocesan leaders across the United States to help target effective programming for different regions. Work will continue with both the upcoming Raleigh and Louisville conventions, and we will invest in building deeper relationships with our Industry partners whom we greatly value. And the continued work to create stronger relationships with leaders across the US who represent different cultures is critical.

As an Association, NPM will always provide opportunities for human connection—it's one of the greatest benefits offered to members. The winds of change will continue to blow at NPM as we strive to become better supporters of Sunday worship experiences through excellent music ministry.



OUR SUPPORTERS

In 2018, members and friends of NPM gave generously to the needs of our Association, supporting scholarships for musicians, our new youth institute, and programs and resources that help those who nourish the faithful in churches and communities across the country.

Your generosity contributed more than \$180,000 to NPM. Much of that was donated through One NPM, our annual capital campaign, created by our Finance and Development National Committee. In just two years, the campaign has spurred increased giving significantly. Just as important, the number of donors has grown discernibly. Giving to One NPM, in particular, allows us to keep our membership rates at an affordable level for parishes of all sizes, while continuing to expand our programs and services.

I am beyond grateful to each of you for your financial support—and am deeply inspired by your commitment to the mission of NPM, to our colleagues in ministry, and to the important role we play in healing and strengthening the Church today.



Steve Petrunak
NPM President
stevep@npm.org

NPM FUNDING OPPORTUNITIES

ONE NPM

The annual One NPM fall funding campaign is the primary support for NPM's operations and growth. It supplements our nominal membership dues and income from conventions and institutes.

MARK C. KULYK FUND

Established in 2017 in memory of a dedicated, longtime pastoral musician, this fund is targeted to special NPM projects, such as the launch and ongoing build of the Association's web site and digital content.

ONE CALL INSTITUTE

Introduced in 2018, One Call represents NPM's primary outreach to young pastoral musicians and those who mentor them.

NPM SCHOLARSHIP

NPM offers a slate of scholarships to those committed to advancing their pastoral ministry skills at academic institutions or through NPM-sponsored programs.

FOSTERING THE ART

Established in 2017, this annual convention fund-raiser brings together NPM members and friends for a special night of celebration and connection. In addition to attending the gala, many of the supporters bought additional tickets for friends.

PRESIDENT'S SOCIETY

(more than \$2,000)

In 2018, we added this special designation to the overwhelmingly generous group of supporters who go above and beyond financially for our Association. These are organizations and individuals who contribute at the highest level of more than \$2,000, collectively, to NPM's funding opportunities (Scholarships, One NPM, Kulyk Fund, One Call Institute, Fostering the Art and other directed giving).

Organizations

Conference Direct,
Charlotte, North Carolina

Corporate Travel Service,
Northville, Michigan

GIA Publications,
Chicago, Illinois

Greater Raleigh Convention
and Visitors Bureau,
Raleigh, North Carolina

Little Books of Saginaw,
Saginaw, Michigan

Oregon Catholic Press,
Portland, Oregon

Peters Way Tours,
Melville, New York

Sisters of the Precious Blood,
Dayton, Ohio

World Library
Publications/J.S. Paluch,
Chicago, Illinois

Individuals

Kevin M. Brender

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Newlyweds Laura and Chris St. Clair share heartfelt reasons for giving to NPM

NP has given a lot to Chris and Laura Forbis St. Clair. A circle of close friends. Years of liturgical guitar instruction.

And, now, blessed marital bliss.

The couple met at NPM's Guitar & Ensemble Institute (GEI) nearly 18 years ago. Chris was a single, software engineer from Alabama. Laura (who also goes by "Charlie") was happily married, and a music director in Jefferson City, Missouri.

Their 2003 meeting struck a friendship chord that resounded at GEI each July over wine and conversation—and jamming.

When Chris showed up one year with a badly bent finger he'd smashed piling boxes, Laura called her husband Pat, coordinator of sports medicine for their local hospital.

"Pat told us to make a splint but not to expect good results," remembered Laura. It was the ring finger of Chris's left hand, indispensable for creating guitar chords among other things. Stabilizing the finger for two months led Chris to fully recover its use.

Then in 2014, Laura's husband died unexpectedly. It was a year of losses and transition. Laura's mother had passed just months before, and Laura had moved on from leading music ministry after 18 years.

Three years passed. In 2017, Laura announced to friends at GEI that she was throwing herself a birthday party in September. She was ready to move on with her life.

She posted an invitation on the GEI Facebook page and 550 miles away, Chris St. Clair decided he'd enjoy a weekend away. "I hit send, and right away got a sick feeling in my stomach," recalled Chris. "I thought, 'What have I done?'"

NPM friends, including President Steve Petrunak, second from right, stocked the St. Clair wedding party.



Chris and Laura at the Baltimore NPM convention.

At the party, the feelings of deep friendship they had shared began to grow into something greater. "We kept catching each other's eyes," said Laura. "But he'll be the first to tell you, he loved me from the very first day."

From that weekend on, things clicked. Emails evolved to phone calls, then visits.

The next time Laura's birthday arrived, she was in a wedding dress, Chris was in a suit, and a group of NPM musicians from across the country provided the music for their nuptial mass.

"The finger that my late husband saved now bears our wedding ring," said Laura.

Through it all—the loss and the love, and the learning that brought them together—the couple credits the NPM friends who have been a constant in their lives over years and years.

It's one of the reasons they support NPM financially and emotionally—and encourage others to join them. In lieu of wedding gifts in 2018, they invited guests to make a donation to NPM. And they have made their own contributions as well, placing them in the President's Society, NPM's top recognition tier.

What drives their passion for giving to NPM?

"Our association needs to expand its outreach to the places where nobody seems to know we exist, or why we exist," said Chris, "the folks who are forced to go it alone, or think they have to."

Chris and Laura are proof that going it alone is not an option at NPM.

More from Chris & Laura:

Favorite online tag: #oldnewlyweds

First date: a David Haas/Lori True concert, in December 2017.

Your ministry today: We now volunteer in a small parish of 400 families, leading a monthly youth choir, and playing together for liturgy at St. Andrew Catholic Church in Holts Summit, Missouri.

We give to NPM because NPM is vital to the Church, and because NPM has given so much to us!

NPM has made a difference in my ministry by (Chris) building me up as a musician and giving me the opportunity to experience the styles and approaches to liturgy beyond my local community. By (Laura) educating me to better use my gifts and leading me to lifelong friendships.

What NPM support looks like: (Laura) the outpouring of contact from GEI members when my first husband, Pat, died after 22 years of marriage. John Angotti called me the morning of the funeral and prayed me out the door.

Without NPM, I would have quit serving and playing long ago (Chris). Until we got married, I volunteered in a small southern rural parish for many years. NPM and its members were the lifeline that kept me going.

Without NPM, the Church would suffer.

Our greatest wish for NPM is for members to realize that to continue the mission, members must support NPM. It's through our membership and giving that this association exists.



Friends from the Guitar & Ensemble Institute and other pastoral musicians led the music for the wedding liturgy.

sing a new song?

*Considerations for
Building Repertoire*

By: DR. JENNIFER KERR BUDZIAK



One of the most overlooked aspects of building a congregation that sings with strength and ownership of their own song is that of shaping the parish repertoire—not on a Sunday-to-Sunday or song-to-song basis, but as an ongoing strategic process developed over time.

It requires a shift in mindset.

Rather than thinking about whether *this* song or *this* set of acclamations would be successful and singable by our assemblies, we instead look at the body of music our people sing as a whole, and examine it on a “macro” level. It requires looking at our parish repertoire as a single, living, changing, adapting ecosystem, made up of the various individual songs that comprise it.

Taking stock

The first step toward shifting to focus on the larger and longer picture of a parish repertoire is to look at where it is, right now, before making any changes at all. This part of the process is essentially data-driven; it’s unglamorous and not terribly exciting. It’s also essential. And the fruit it yields is far more intriguing than it might look at the outset.

For most of us, there is a point in the liturgical year where things fall into a sort of lull. It generates a feeling of being “between seasons” in a way that has nothing to do with the liturgical year. Parishes in areas with many families and young children, especially if a school is part of the parish community, will usually meet this time in the summer months.

In other communities—those with “snowbirds” who fly south for instance—it might cycle differently. This is the moment when immediate needs and the week-to-week triage of our work back off a little bit and we have an opportunity to stop and breathe, and take stock of where we are and what we’ve done.

The annual summary

Every music leader, every year, should create an annual summary of what the community has sung over the past 12 months. For those who use Excel spreadsheets or other easy-to-manipulate data systems for your music planning, this should be fairly easy. For those who don't... it can require a lot of work. (Which is why, if this is you, I recommend this is a time to learn. Even a basic text document can sort alphabetically and make this not too difficult; but if you use separate documents for every week of the church year, it can be challenging to deal with.)

Once you have all your data in one place, for the entire church year, examine it closely, both from small-scale and bigger-picture perspectives. Make a list of all the hymns and songs your parish sings and examine them for how and when they were used:

- How many times did your parish sing each of them?
- When were they used—Opening/closing, Communion, Offertory?
- How many years has each been sung by your assembly?
- What is your sense of how well people sang each of them?
- How does that assessment cross-reference with how often it was sung during the year or how long it has been in the repertoire?

Look at your parish practice of psalmody:

- What style or genre do you use most often? Do you use chanted psalm tones or lyrically composed psalmody, or a mixture of the two? How does the parish respond to each type?
- Do you use the weekly proper psalms, or seasonal psalmody?
- Do the people sing them from memory after hearing the cantor, or do they have a worship aid to sing from?
- Do any of these factors have bearing on how your people respond and their level of participation?

- Do you use any psalmody at other parts of the liturgy, and does its position in the liturgy affect how well people sing it?

Apply the same approach to your service music:

- How many sets of Eucharistic acclamations, Kyries/Glorias, intercession responses, etc. does your parish know, and how many do you sing over the course of a year? When do you switch?
- How often, and when, have you introduced new service music?
- Do your people habitually sing the service music from memory, or with a worship aid of some kind?

Of all the music your parish assembly sings, examine how it is generally accompanied and led:

- Is a cantor leading from a solo microphone?
- Is the music led by a piano, organ, ensemble, or some mixture of these?
- Are they generally mixed within a single liturgy or does each Mass time have its own accompaniment style?
- Is there a choir present? If so, how much choral embellishment do they add to the assembly's melodic line?

The clean-up

Your next step is the process of evaluating which songs/acclamations are serving your assembly well—and which you might want to let go. Look for patterns for how well your assembly sings and responds in each different situation. (You might take a note from best-selling author Marie Kondo. Her simple method of organization and keeping one's life tidy is strong in the zeitgeist. Her critical question for go/no-go is this: "Does it spark joy?")

This kind of evaluation can be particularly challenging if you're the person leading music at each liturgy. If you can't get out into the assembly to hear what's happening, enlist some helpful and unbiased ears. (We all have preferences, ask your helpers to be aware of theirs and aim for objectivity.) Try not to respond quickly to simple feedback; attempt to be as methodical

about this level of assessment as you were with your data collection. Subjective opinions are still data, but they need to be taken as subjective, and recognized and evaluated as such.

The key takeaway from this process should be less about figuring out what does not work than about discovering patterns for what does. Find what is most successful, and build on that. Does your assembly respond particularly well to one song or hymn tune? Seek out additional texts for that tune, or additional songs by that composer, or pieces in a similar style.

Does your assembly respond better to the Holy, Holy setting that begins with the choir in unison and then breaks into parts than they do those that begin with four-part singing? Consider altering the way you sing other music so that it can start this way as well, and see if the pattern carries over.

Do your people resist picking up hymnals for specific moments in the liturgy, but chant the Our Father with a strength not seen in any of the other sung moments in the liturgy? Consider where else you can work unaccompanied, sung-from-memory chant into your liturgical music plans. Always work from best practices—build on the successes, and be open to relinquishing that which would not be missed if it faded away.

One parish, many repertoires

If your parish has multiple choirs and directors who serve at different times, this process of data collection and evaluation can be more challenging. Obviously, if the work of gathering data needs to be done for four or five separate directors and times, it will be a much larger task. If these multiple directors function essentially autonomously, there may be little or no connection or carry-over in repertoire from liturgy to liturgy. In essence, your parish may function as though it were several different "parishes" who occupy the same building.

This is rarely an ideal situation. The dynamics that can simmer under the surface often emerge at the high points of the parish year when the various communities come together to celebrate the Triduum, Christmas, or various sacramental liturgies.¹

"To address disparate repertoires among music groups, create an agreed-upon Parish Top 10 list of music or songs."

One potential approach to addressing this disparity is to develop an agreed-upon Parish Top 10 list of music or songs. Get all parties to commit to making sure their community or Mass time knows at least these, and then, over time, build from there.

Having at least one Mass setting and set of service music known to all is key. Look specifically at the moments when your whole parish does come together. Make sure you have at least a basic body of repertoire that *everyone* can sing in these moments. It may feel stilted and at first, perhaps a little creativity-stifling, but remember that this is only a first step; once the foundation is laid, opportunity for growth becomes more possible as various directors can build together.

Music for sacramental moments

The parish also gathers together at particular moments during the liturgical year to celebrate the sacraments of initiation with its members, both children and adults. The process of strategic repertoire planning should also consider these moments. Prepare for these celebrations throughout the year. When your people gather together around newly initiated members, the ritual and its music should reflect not just that day's celebration but also a connection to the weekly Sunday liturgical gathering.

Parishes that plan only "special children's music" for First Communion and aim for specifically teen-oriented music for Confirmation liturgies also miss an important opportunity. This is a time to aurally remind all present that it is the *parish community*, as well as the larger community of the Church, into which these new members are being initiated. Music chosen for both of these liturgies should generally

be drawn from the regular parish repertoire. Or, to look at the same reality from a different angle, those who choose music for Sunday liturgies should make a concerted effort to incorporate music that will be part of the First Communion and Confirmation liturgies on Sundays throughout the year, as appropriate to the season or Scripture readings for the day.

“Create pathways not only to new repertoire but also new ways of singing.”

If you’re concerned with the music reflecting a style appropriate for a particular age group, consider adapting the tempo, accompaniment, and other variables to give a piece of music a color and feel appropriate to the specific group. (Tony Alonso’s *Revival* collection and Gary Daigle/Kate Cuddy’s *Give Your Gifts* resource are excellent examples of this process of style-crossing.)

At the same time, don’t let labels of “traditional,” “contemporary,” “child-friendly,” “adult,” and so forth, limit your choices. And don’t underestimate your parish youth in their ability to sing good music, regardless of style.

Consider also linking the musical choices you use for the initiation of parish youth with the music you use for your RCIA program. The acclamations and responses used to celebrate the sacraments with children and teens can also be used at the Easter Vigil to welcome adults into the Church.

A simple “Alleluia” acclamation already familiar as a gospel acclamation can acclaim the baptism of adults or infants, or be sung as part of the wedding liturgy to affirm the vows shared by the couple.

Wherever there is a ritual moment, look for music that will wear well over years and can be embedded into the community’s consciousness. Be deliberate in seeking out music to link different groups and populations within your community, using sung prayer to unify these mini-assemblies in the parish.

A year’s plan in one sitting

It quickly becomes clear, when considering these strategies, that planning music a few weeks at a time will be insufficient to deliberately and intentionally building an ongoing parish repertoire. The concept of planning for an *entire* liturgical year all at once often seems overwhelming at first, but in reality it’s an excellent practice for learning to look at the parish as a whole and consider all of the different variables all at once. The key is simply to commit to the process, and just do it. Usually the entire year can be sketched out fairly fully in the space of just a few days.

Whether done individually or in collaboration with several music ministers working together, this kind of planning can feel almost like a retreat time. It’s a moment to step outside the business of the week-to-week and meditate on the seasons of the liturgical year and the Scriptures that accompany them.

One model for this process is described in detail in my book *Sowing Seeds, Bearing Fruit: A Five Year Plan for Growing a Singing Congregation*², in “Year Three.” A briefer summary of the model can be found on the SingAmen blog found at singamen.giamusic.com, “Getting Ahead on Music Planning” (July 2018)³.

Yes, it’s a lot of work. The total commitment, though, involves less time than trying to plan repertoire piecemeal through the year.

And there’s no better way to plan for a full year of song and prayer than by looking at it and living in it all at one time, setting out a plan for what’s to come, and then leaving yourself the flexibility to shift and change with circumstances.

Building beyond the base

Beyond stabilizing and setting a comfortable repertoire for the parish—one that helps people feel secure and solid in the music they sing—there’s another aspect to this strategic planning. It’s just as important to have a goal and vision for where things can move in the future.

While laying the foundation builds on best practices, growing repertoire is about trying something new and different, creating pathways not only to new repertoire but also new ways of singing.

If you primarily sing strophic hymns, consider adding more “call and response” singing to your parish repertoire. This is music with shorter statements sung out by the cantor with a brief and very simple response echoed back by the people. Note that one of the key aspects of “call and response” singing is that, to whatever extent possible, the cantor should not sing on the assembly response. This brief and simple response often can help hesitant congregations embrace their role in a way that longer refrains or hymn verses may not, helping them learn to first hear, and then trust, their own voice.

Another beautiful and effective shift in the expected sound worlds many of us inhabit is to employ more unaccompanied singing. Consider incorporating either entire pieces of music sung a cappella, or dropping out the accompaniment for a verse, such as the final verse of a song at communion.

The tradition of singing the entrance or communion antiphons can bring new life and awareness to a moment in the liturgy where we or our people might tend to go on autopilot. The addition of an assembly-based song of thanksgiving after communion (one of the options given in the *General Instruction of the Roman Missal*) in lieu of a sung recessional hymn can also break us out of our established patterns and help breathe new life into our singing.

Many of our hymnals are beginning to have a solid representation of world music in them. The new sounds afforded by this wonderful repertoire can bring freshness to an assembly’s prayer.

Consider taking the opportunity not only to broaden your assembly’s repertoire but also to reinforce the awareness that, whoever and wherever we are, the face of “Church” is much more varied than those standing beside us on Sunday mornings.

Look at the music of different cultures and languages, and allow the music to break down boundaries and open new windows. Include in your repertoire music by new or new-to-you composers, especially those from groups whose voices have long been underrepresented in our hymnals and repertoires.

Ever ancient, ever new

We must, naturally, look to the past to see what has worked in our parish music programs, and at the same time, fix an eye on the future and the new paths before us. But amidst our views of past and future, it’s crucial that we always stay rooted in the present, in the sounds that our people are making *now*.

Listen to them, pay attention to what you hear, and be prepared to shift your own plans to make room for the voices of these members of the most important “choir” in your parish: the voice of the assembly.

There is never, nor should there be, any moment of stasis or settling or being “finished” with this process. Our assemblies come to us rooted in years of tradition but also constantly in a state of change and growth. It is for us to be attentive and loving, to see and hear that which is authentic and true and real in the voice of those we serve, and to guide that voice into its fullest expression of faith.

¹This tension can be particularly apparent in parishes with multicultural and multilingual communities, but it is not insurmountable. For a case study and interview with musicians in a parish that has found a healthy and successful way to navigate the challenges of working in a multicultural bilingual community, see episode 14 of the Sing Amen! Podcast: “Muchos Miembros Hay: Ministry in a Multicultural Parish. (Available on iTunes, Google Play, or Stitcher, or at singamen.giamusic.com.)

²Published by World Library Publications, 2012.

³Found at <https://singamen.giamusic.com/2018/07/31/getting-ahead-on-music-planning/>



Dr. Jennifer Kerr Budziak is a widely published composer and arranger of liturgical music. She holds a doctorate in choral conducting from Northwestern University, a master’s in choral conducting from Indiana University and a master’s degree in theology from Catholic Theological Union in Chicago. She currently serves as minister of youth music at Old St. Patrick’s Church in Chicago, and is an editor with GIA Publications.

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Immaculate Conception Catholic Church
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Canta Alabanza a Díos

Canta Alabanza a Dios: Saturday, July 20, 2019

This day-long formational/training event provides an introduction to music in the liturgy and the role of musicians in the celebration of the Eucharist. The foundational resources are *Sing to the Lord: Music in Divine Worship/Cantemos al Señor: La Música en el Culto Divino* (USCCB) and *Flor y Canto, Tercera Edición* (OCP). The day also includes skill development sessions, providing an opportunity for “hands on” learning for participants.

Registration and Hospitality

9:00 AM–10:00 AM

Begin the day by gathering for coffee and fellowship.

Morning Prayer 10:00 AM

We sing our praise to God with Bishop Zamara leading our opening prayer.

9:00 AM–10:00 AM	Registration and Hospitality
10:00 AM–10:30 AM	Morning Prayer
10:30 AM–11:30 AM	SING TO THE LORD: AN OVERVIEW
11:30 AM–12:45 PM	Skill Session I
12:45 PM–2:00 PM	Lunch Provided/Exhibits
2:00 PM–3:15 PM	Skill Session II
3:15 PM–3:30 PM	Break
3:30 PM–4:30 PM	OCP Music Showcase
4:30 PM–5:00 PM	Conclusion/Evaluation/Exhibits
5:30 PM	Bilingual Mass

Keynote Presentation

SING TO THE LORD: AN OVERVIEW 10:30 AM–11:30 AM

In this keynote, the participants are introduced to the foundational principles of pastoral music ministry as presented in the U.S. Bishops document, *Sing to the Lord: Music in Divine Worship/Cantemos al Señor: La Música en el Culto Divino* (USCCB). Topics include:

- The Role of Music in the Liturgy
- The Role of the Pastoral Musician
- The Three Judgments

Emphasis is placed on the role of the musician as disciple and minister.

Thank you!
Conference Attendees and our co-sponsors: OCP and AMPHE.



National Association of Pastoral Musicians





By: KATHY FELONG

Matt Maher is one of the most popular and critically acclaimed contemporary Christian artists today. He has nine GRAMMY nominations, 20 Gospel Music Association Dove award nominations and multiple wins. He's been lauded as both singer and songwriter. The OCP catalog alone includes nearly 100 of his songs, including "Your Grace is Enough," "Abide with Me," "I Need You, Lord" and "Love Has Come."

Matt and his band tour worldwide, bringing their signature praise and worship music to the masses.

But beyond the concert stage, Matt's music ministry takes shape in a regular slot as a pastoral musician at his home parish in Nashville, Tennessee, where he resides with his wife and three children.

It's an important part of contributing to parish life while modeling discipleship for his kids.

His own musical witness was fanned into flame in Arizona. Matt moved there from his home in Newfoundland, Canada, studying jazz piano at Arizona State University. After college, he had a "conversion experience" that brought him into music ministry and an exploration of faith through his own songs. In 2000, he caught the attention of Catholic music publisher OCP—and a wider ministry opened.

Today, Matt has nine solo collections, including his latest, the GRAMMY-nominated *Echoes*. And this July, he'll join the NPM Raleigh Convention, leading music at Wednesday's Night of Worship & Healing.

Here, Matt Maher talks about his inspiration and the role of music in liturgy—and in the vast faith life that continues beyond.

This is the interview . . .



Matt Maher will be part of the NPM Raleigh Convention's Night of Worship & Healing, sponsored by WorshipNOW Publishing.

Pastoral Music: What was your first experience of church music?

Matt: I was raised Catholic and my mom was involved in the choir. The first time I cantored the responsorial psalm, I was 9. My head just cleared the ambo. I'm so glad they humored me. I went to a Jesuit high school and was involved in the pastoral music team. When I got to college, my Catholic identity never really took firm root. Not sure why. It did for some of my friends.

PM: When did that change?

Matt: In my 20s, I moved to Arizona and had a conversion experience there that just continued. My cousin lived there and invited me to go to Mass. I remember thinking, "It can't kill me." Of course, metaphorically it did, by virtue of baptism.

I was at Our Lady of Mount Carmel in Tempe and someone heard I played piano. I was invited to play at kids' choir and LifeTeen. That was the activator in terms of my discipleship and awakening as a follower of Jesus.

PM: Was there something specific that sparked your renewal?

Matt: It wasn't one thing. It was everything—being in a parish that valued the totality of everyone, that involved the young, the elderly, the college student and the newly married couple. I'd never experienced that kind of intentional dynamism . . . not just Spirit-filled, but embodying the lived history and tradition and teaching of the Church.

PM: Eventually you moved onto St. Timothy's in Mesa, the birthplace of the LifeTeen movement, fueled by composers like Tom Booth and Ed Bolduc. How did that shape you?

Matt: I played at a lot of liturgies and I was part of the group that planned them—priest, deacon, lay people. It cast a vision for me of what it looks like—this source and summit of our faith.

We weren't perfect, and there are pastoral decisions that the 40-something me would have raised objections to, but there was this amazing concentration of dynamic Catholics, passionate about life and the liturgy of the Church.

The most attractive thing about Mass itself is the beauty in its simplicity. In its simplest form, it's the Word of God, the Eucharistic elements, the priest, the people, the prayer of Christ. That's all you need—but that can also get used as an excuse to brush aside poor planning or execution or poor involvement.

There is a call to excellence in the role of the faithful and the role of the pastoral musician. And it isn't just in outward experience of look and sound, but inward in the disposition of our hearts. All of that is reflected in the work that gets done.

PM: So how did you get connected to NPM?

Matt: It's pretty incredible how after that time in the desert (literally) so many people were sent out. I learned about NPM from the people who mentored me. I had made a CD for the parish and OCP heard the album. They were having conversations at the same time about contemporary music and were starting a Christian record label (Spirit & Song). The Lord had led me to this opportunity.

PM: How does your writing draw from our Catholic heritage?

Matt: I joke that I steal from dead people. I want to gain insight and wisdom from all 2,000 years of faith not just the past 150. Early on in my ministry, I was surrounded by smart people. I wanted to know what they were reading . . . the lives of the saints, insights on the psalms, the writings of Augustine and John Chrysostom.

And working in a Catholic parish, I was heavily influenced by liturgical spirituality. It's just part of the way I look at things now. I love the Church calendar, the seasons of fasting and feasting. (That rhythm) lends itself to the human experience, helps us derive meaning in our lives, helps us find Jesus in the everyday.

"We need to continue the legacy of what we've been given in the Church, and what we're being given in new ways to pray inside and outside liturgy."

PM: One of the ongoing themes over many years at NPM has been the topic of "style wars." How do you see the role of "praise and worship" music in the liturgy?

Matt: The specific charism of the corporate singing of psalms and songs and lamentations by the People of God and the transformative power of how it changes people's hearts is something I've believed in my entire adult life. In the wider church community is where that devolves into arguments about the role of modern music. I chose to disengage from that conversation.

As lay people, our main job is to make disciples. The bishop is the chief liturgist for his diocese. It's his responsibility to set the norms for his parishes. The hymnals we use—whether from OCP or WorshipNOW or others—have the approval of the bishops in those dioceses. And our bishops across the country believe in collegiality.

Certainly, different communities have different needs, and we have to contextualize the music used in a particular parish.

In relation to "style wars," it's not about either/or; it's both/and. We need to continue the legacy of what we've been given in the Church and what we're being given in new ways to pray inside and outside liturgy.

We always need new resources. What I love about the Church is that the Vatican's basilica has two arms that reach out into St. Peter's Square. They represent two dynamic aspects of church—charismatic fresh ideas and new methods, and the institution which stands to help sift and test to make sure those ways stay connected to the same body.

PM: Are there any specific considerations for music directors in relation to incorporating contemporary music in the liturgy?

Matt: Sure. In forming people to be good participants for this one hour, there are a lot of pragmatic concerns that we are not currently talking enough about. Some churches are constructed in such a way that the materials and architecture don't enable the use of percussive instruments or public address systems or other technology. We have to have realistic conversations about what is possible and what is not, what we're capable of and what we're not.

Those concerns are important. No human being wants to pray with a drum set 15 feet from his or her head. We have to apply common sense to what is really important. And we have to have a willingness and desire to find collaborative ways to work together.

PM: As a pastoral musician and worship leader, what else would you want to share with those doing the same in parishes week after week?

Matt: The goal in liturgical music is to draw us deeper into the paschal mystery, rather than draw us deeper into the music itself. When it's truly beautiful, it transcends the moment because everything functions with purpose and complementary intent.

When we talk about contemporary music, my first hope is that people have an experience of



Matt: The entire landscape of American Catholicism is transforming. In the years to come, there will be a lot more need for people to be talking and singing in Spanish. And we have an internal struggle in church now, in which wounds are being revealed and brought into the light. A lot of people who (were raised Catholic) but stopped going because of a scandal of some sort. They need someone to help them heal.

The Church has a rich deposit of faith, a massive storehouse . . . and right now we end up filtering through a small hose. It's the reason I want to come to the NPM convention and be part of healing in a new way. The point of a "night of healing" is to pray for healing, to call together people to the transformative power of our faith. What would happen if we got together and prayed together?

PM: Any other guidance, hopes or prayers for our members?

Matt: Keep pressing on in your praise of God and your personal prayer, go to your inner room. But also venture out to the deep. As a leader of sung prayer, expand your horizons. Go to something more liturgical—or something non-denominational. Don't be so quick to judge it. Ask yourself, "What can I glean from it? What can I learn that can broaden my pastoral sensibilities, my call to service?"

prayer with the Lord. If you're a music director and someone brings you a piece of contemporary music and asks "can we sing this?"—what do you hear? Don't interpret it as "we want drums," but rather "this music is speaking to me."

PM: You bring music of faith to people in concerts and other events outside of liturgy. How do you see praise and worship music functioning in those settings?

Matt: I was at a gathering of evangelical and Catholic leaders two years ago. A Methodist pastor talked about teaching people to sing praise and worship God in relationship to their whole life. For me, it's that simple.

The lifeblood of the Church is the Liturgy of the Hours not the liturgy of the hour. It's a deeper vision for what the Christian life looks like. It's not about an hour on Sunday; it's about the 24.

PM: Tell us about your "yes" to the upcoming NPM Convention in Raleigh. What about the focus on healing drew you?



Kathy Felong is director of liturgy at Holy Cross Parish in Erie, Pennsylvania, and editor of Pastoral Music. She'll be singing Matt Maher's "Set Me as a Seal" at her godchild's wedding this summer.



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STAY TUNED

*A veteran composer poses a question of art and soul:
Just because you can apply a text to a hymn tune, should you?*



By: ALAN HOMMERDING

When I was in grad school, I hit upon a genius (I thought) plan that would help me both economize and streamline one of my morning rituals.

On Sunday night, I would make a pot of coffee—seven cups—to which I'd add a cup of milk. I'd store the pot in the refrigerator. Then each morning, I'd pour out a mugful and heat it in the microwave. This was in the pre-Keurig era, and my ingenuity was aimed at saving the time of brewing coffee, and/or the expense of purchasing my daily dose of caffeine on campus.

The thorough and impeccable pragmatism of the concept made my Teutonic Midwestern spirit soar. The actual taste of my morning cup of coffee—especially when I got to Thursday and Friday—did not prompt the same enthusiasm.

It's a life lesson that, like so many, applies to ministry. Like any worthy morning coffee ritual, our considerations in selecting music for the Mass and other rites have to take more than pragmatism into account. It certainly has its place in pastoral music-making, but as a governing principle it may not be all that we give it credit for. Pragmatism may even work to the detriment of the liturgy.

At this point, I feel compelled to state that if I were presenting this as a talk, right now is when I would tell you I had to stop a moment until the sound of my own shattering glass house stopped. That would take a while. A fair amount of my work as a hymn text author has been crafting texts for existing tunes. As an editor, I have helped divorce new text/tune combinations so the text could be paired with a familiar melody for a hymnal. So, while I am usually among the first to jump heartily on the pragmatism bandwagon, I am also aware that bandwagons, when jumped on too often or by too many, will break down. (See sidebar on page 47.)

From stunt to overuse

It's something of a rite of passage for liturgical musicians to learn that you can interchange "Amazing Grace" and the theme song from "Gilligan's Island." (Same goes for "Amazing Grace" and "Joy to the World," or "Praise God

"Once we discover something useful or something we like, we overuse it."

from Whom All Blessings Flow" and the 1950's hit "Hernando's Hideaway," or what have you). This fun stunt often serves as an introduction to the realization that many hymn texts have the same metrical pattern, and is often the entry point to the pragmatic practice of pairing unfamiliar texts with familiar melodies.

This pragmatic practice flows from two realities. First, most people in our assemblies have much higher literacy for language than for musical notation. And second, they have a higher retention of melodic vs. poetic lines. (In other words, a congregant likely will be able to hum a hymn tune from Mass more successfully than recite the text as a poem).

This is a good and useful tool to have in the pastoral music toolkit, for sure. Its immediate value is that of giving the assembly quicker access to a variety of texts. For those who find themselves working in newly-combined parish settings, this is an effective strategy for establishing a common, singable repertoire. Additionally, as church and society have dealt with an increasing number of tragic events in recent years, hymn tunes have become a useful tool for putting songs of sorrow, confusion, or anger on the lips of the faithful quickly.

However, as happens so often under the influence of the surrounding culture, once we discover something useful and/or something we like, we overuse it. We make it bear a weight it really wasn't intended for. In the matter of new texts joined with familiar tunes, we continue to launch an increasing number of texts into an evaporating pool of tunes. A cursory scan of the tune indexes of current Roman Catholic hymnals will turn up several tunes that have anywhere from three to as many as five or six texts associated with them.

The Lectionary and hymnody

In the years following Vatican II, musicians were at the forefront of those enthusiastically promoting article 51 from the *Constitution on the Sacred Liturgy*: “The treasures of the Bible are to be opened up more lavishly, so that richer fare may be provided for the faithful at the table of God’s word.”

Much of the musical repertoire that emerged during those years was Scripture-based, so that assemblies encountered God’s word not only in the proclamations from the *Lectionary*, but in their song as well. Its good and worthy aim was to promote a “warm and living love for scripture” (*Constitution*, #24).

A liturgical preparation principle that emerged was that each Sunday needed at least one musical selection that echoed (on my grumpier days, “parrot” is the term I use) one of the Scriptures more or less directly. A “hangover” of sorts in regards to this principle is with us today. It has resulted in an explosion of *Lectionary*-based hymn texts, accompanied by a frequent application of the familiar-hymn-tune pairing.

While the preparation principle itself may have been good and healthy, after nearly 20 trips through the three-year Sunday cycle of the *Lectionary*, I would propose that it may be time to review this principle. Specifically, we need to look at how it has been applied in the following ways:

- In the “hymn of the [Sun]day” practice, in which every Sunday ought to be given a hymn connected directly to the Scripture readings—often the Gospel;
- In the efforts to blend the three readings into one comprehensive text.

(Again, the sound of glass shattering. Even as I have participated in both of these applications—and fully understand the value of each—I think there are limitations or shortcomings.)

The value of tunes

The overuse of a limited number of hymn tunes for an increasing number of texts is what I refer to as the “pasta” approach: the tune is merely a near-flavorless thing that just lies there, while the text is the sauce that brings nearly all the flavor and texture.

“Even the most thoughtful pairing of a new text with an existing tune doesn’t allow us to explore the text the way a new melody might.”

In this view, tunes make very little contribution, and don’t “inform” the hymn very much. But the short-sightedness of that becomes even more apparent if we consider singing the text “On Jordan’s Bank” (usually paired with WINCHESTER NEW) to the same tune as “The Glory of These Forty Days” (ERHALT UNS HERR) or “The Gift of Love” (O WALY WALY). Even the most thoughtful pairing of a new text with an existing tune doesn’t allow us to explore the text the way a new melody might, and unwanted associations from other texts can also be transferred. (Though I know, especially in the case of seasonal texts/tunes, those associations are sometimes intentional.)

The perpetual use of only familiar hymn tunes also encourages something of a laziness in our assemblies. I certainly don’t propose introducing a new hymn with a new tune weekly, but this is another “use it or lose it” arena. Assemblies that aren’t expected to add to their repertoire with some consistency will slowly stop being able to. Consider, too, that in many places there is no hesitancy to add a piece of repertoire written in “song” style, especially with a refrain, but a new melody for a metrical/strophic/rhymed text is considered too daunting.

‘Do not quench the Spirit’

Perhaps what I find saddest as an unintended consequence of this phenomenon is the decrescendo in the work of composers who eagerly sought unset texts for which they’d write new tunes. The common, perhaps growing, understanding that the same person needs to be the author of the text and the composer of the music (following the model of much popular music) certainly contributes to this.

There has been a quenching of the Spirit (1 Thessalonians 5:19) introduced into the creative process. I have had any number of composers ask me for “tips” about writing texts because they don’t feel capable of doing so. When I’ve told them that there are unset texts available from a number of sources, it’s often a revelation. (On a few occasions, though, it’s a case of greed. As one composer put it: “Why should I share royalties with someone who just writes the words?”)

The way forward

Here, as in so many places in pastoral ministry, a *via media*—a middle road—is the way. Keep the pragmatic practice of occasionally using a familiar melody for a new text, especially for one-time occasions. Balance that by introducing new hymns with new melodies to encourage composers to add to our “store of treasures” (*Constitution*, #121).

Invite assemblies into a diversified musical ecosystem: refrains, song-style, strophic hymns, acclamations, litanies, and so on, with the goal of enabling their skills for the fulsome participation we all desire.

Above all, let’s not allow pragmatism to quench, douse, or extinguish the Spirit, but let our art kindle, ignite, and feed the Spirit’s fire.



Alan Hommerding is senior liturgy publications editor at World Library Publications. His two hymn text collections *Song of the Spirit and Breath of Christ* (Summer 2019) are available at wlpmusic.com

Use critical thinking and caution when evaluating liturgical texts

In my book *Words That Work for Worship*, chapter three was titled “Bless the Bandwagons, Beware the Bandwagons.” As mentioned in this article, the pragmatism underneath the practice of singing new texts only with familiar tunes has become something of a bandwagon that can lose its wheels from being jumped on excessively.

When encountering popular “bandwagons,” I try to make the following distinctions:

- What is its positive *intention*?
- What does the *tradition* of the Church offer by way of example?
- How can I implement this with *caution*?

Here is one linguistic “bandwagon” I identified and addressed in that chapter:

The words of God/Jesus shouldn’t be put into our mouths.

Intention: The first commandment is serious. We are not God, we are not Jesus, even if we are the Body of Christ united in the Spirit when we worship. It is wrong for us to speak/pray as if we were God/Jesus.

Tradition: The authors of scripture consistently appropriate divine words, be it the Hebrew prophets or the evangelists. Liturgical sources throughout the Church’s history draw heavily on these sources for prayer proclaimed by the entire worshipping assembly, including the prophets’ “Thus says the LORD” and Gospel passages like John’s “I AM” sayings of Jesus.

Caution: When singing the words of God or Jesus, we must be extremely careful and conscientious that they are truly the words we have from the Scriptural source. While our worship can authentically put their words into our mouths, we ought not to be putting our words into theirs. Regular reminders in the text that it is the voice of God/Jesus speaking are important.

Excerpt from Words That Work for Worship: What Theology Are We Singing? What Poetry Are We Praying? © 2007, World Library Publications. All rights reserved. Used with permission.

The Essentials of Catholic Liturgy

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The National Association of Pastoral Musicians (NPM), in partnership with Liturgy Training Publications (LTP), offers a series of online and in-person training courses: ***The Essentials of Catholic Liturgy*** (ECL). Offered in three tracks, each course provides instruction and formation in the fundamentals of Catholic liturgy and the essential liturgical documents.

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Participants who complete each track will receive a record of attendance. This will assist those seeking to complete NPM certification programs.

Track Two: Sacramental Rites and Other Parish Liturgies

Track Two focuses on the Paschal Mystery, sacramental rites, and other parish liturgies, for those with a general understanding of the liturgy. Sessions include: Sunday Mass, Liturgy of the Hours, Holy Week and Triduum, the sacraments, funerals, and other parish celebrations.

In-Person Class

Raleigh, NC, at the annual NPM Convention

July 15–19, 2019
Cost: See Convention Registration Brochure

Virtual Class

Six 90-minute online sessions

Mondays from 8:00pm–9:30pm ET
October 14–November 18, 2019
Cost: \$150 per participant

To register, visit www.TEOCL.org.
Email training@ltp.org or phone 800-933-1800
for more information.



HYMN TUNE MADNESS

THAXTED takes the bracket in battle for best loved tune

If you can't beat 'em, join 'em.

That may have been the thinking of podcasters Zack Stachowski and Matt Reichert. Or maybe musicians just wanna have fun.

During college basketball's March Madness, the duo behind the popular "Open Your Hymnal" podcast introduced a Battle of the Hymn Tunes, replete with tune team names and logos, a sweet 16 bracket—and a fierce following.

The OYH team invited their Facebook, Instagram, and Twitter followers to vote for their favorite tunes in each match-up; winners advanced to the next round. In a frenzy appropriate to church musicians and word nerds, more than a thousand votes were cast over two and a half weeks of competition.

Along the way, the OYH team posted color commentary and analysis, Spotify hymn tune playlists, and links to YouTube renditions (SLANE at the wedding of Prince Harry and



Meghan Markle, FINLANDIA by "impromptu" travelers in a Nordic airport). The Women's Chorale at North Central College in Naperville, Ill., offered a lovely NETTLETON with custom March Madness text, written and conducted by Dr. Jennifer Kerr Budziak.

Liturgical composers Bob Moore and Tony Ward provided team names and logo designs, respectively. Others offered impassioned endorsements, along with the editorial staffs of GIA, WLP and Simply Liturgical Music.

Early knockouts included: HYMN TO JOY, PLEADING SAVIOR, BUNESSAN AND ELLACOMBE. Second round sufferers included DIX and BEACHSPRING.

In the Final Four, HYFRYDOL ("Alleluia! Sing to Jesus!"), SLANE ("Be Thou My Vision") and runner-up NETTLETON ("Sing a New Church") were trounced definitively (for now) by Gustav Holst's THAXTED ("O God, Beyond All Praising").

"We hope this has been a fun distraction in the midst of a busy, often stressful time," Zack posted to followers. "Thank you for creating a joyful and civil corner of the internet."

Responded a fan of the NETTLETON Fighting Ebenezers: "There's always next year."

Go to Open Your Hymnal on Facebook for full Hymn Tune Madness coverage.

WHAT ARE YOU LEARNING ALONG THE WAY?

Two methods for connecting your professional development to outcomes that matter

By: MATT REICHERT



Each year, in every field and discipline, an incredible number of programs are offered for the purpose of learning, training, and development. The idea of constant improvement makes sense, especially as new theories, practices, and expectations emerge. Despite the general agreement that professional development is important, and despite the learning opportunities and the dollars and hours spent pursuing those opportunities, professional development efforts often fail to reach their full potential. Or they fall flat, altogether.

This reality is no different for the field of pastoral ministry.

We know we need training, whether we are cantors, instrumentalists, directors of music ministry, liturgists, or pastors. Continuous learning is an expectation specifically expressed by our American bishops in *Sing to the Lord: Music in Divine Worship*:

All pastoral musicians—professional or volunteer, full-time or part-time, director or choir member, cantor or instrumentalist—exercise a genuine liturgical ministry. The community of the faithful has a right to expect that this service will be provided competently. Pastoral musicians should receive appropriate formation that is based on their baptismal call to discipleship; that grounds them in a love for and knowledge of Scripture, Catholic teaching, Liturgy, and music; and that equips them with the musical, liturgical, and pastoral skills to serve the Church at prayer.

Over the years, lots of opportunities have emerged to help us meet these expectations. There are professional organizations offering conventions and publishers offering workshops. There are institutes, colleges, and universities offering seminar and degree programs. There are publications, podcasts, blogs, websites, and subscription services. Yet, all too often, we come away with our important needs unmet and a feeling our cup is still only half full.

There are likely many factors at work here. To begin, we have limited time. Whose planning wouldn't benefit from a semester of advanced sacramental theology? Whose playing wouldn't improve with weekly lessons? The demands

of our jobs and our lives mean we cannot always commit the time needed for the learning options we'd most like to pursue.

In addition to being time-starved, we are dollar-hungry. That semester of theology costs hundreds of dollars per credit, plus the books, fees, and other charges. Attendance at conventions and institutes require significant financial expense, as well, with lodging, food, and travel costs, on top of registration fees. Both of these limitations—time and money—are intensifying as the era of shrinking budgets shows no signs of slowing, and as more and more full-time ministry positions get cut to part-time.

Beyond the most obvious obstacles, there is another factor that may keep us from filling our potential. As a community, we do not have a common, overarching theory or philosophy to guide our professional development as pastoral musicians.

We have not adopted a framework—individually or collectively—that gives comprehensive direction to our efforts at continuing education.

On the surface, this might not seem like a problem. But, without such a theory or framework, how do we identify what professional development we really need? How do we use our limited resources wisely, wading through the mountains of options to find the right opportunity that suits our needs? And then, how do we successfully implement the results of professional development? After returning from that conference, attending that workshop, or even reading that book, how do we help that learning stick?

Plan how to learn

To fill this gap in strategic learning, we might look to the field of education, where frameworks of professional development practice have been identified and studied for years. There are lots of different models, but here are two samples that offer a place to begin:

A Linear Model

Let's call the first framework the "Theory of Action." For teachers, this framework ties professional development to student

“The ultimate result of development for pastoral musicians should be better liturgies, better participation, and better evangelization.”

learning. Charted in a linear model, we see that professional development impacts teacher learning, which impacts classroom practice, which impacts student learning. In planning professional development, however, the learning is designed backwards: first, identify what students need to learn, then design classroom strategies that will foster that learning, and then teach the teachers what they need to know in order to deliver those strategies. By keeping the end goal in sight (i.e. “student learning”), the professional development programs offered can be laser-focused on the intended outcome.

How does our thinking about professional development in pastoral ministry change when we start first with the end goal? For pastoral musicians, instead of focusing on students, we focus on the members of our faith community. As the Second Vatican Council declared, “Mother Church earnestly desires that all the faithful should be led to that fully conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy.”

If we take this full, conscious, and active participation as our end goal, then we must cultivate liturgical and pastoral practices that foster that participation. The professional development we seek, therefore, should build those liturgical and pastoral practices. By thinking of our continuing education backwards, we ensure that our learning activities are always directly tied to a main end goal.

The linear relationship of this model may seem painfully obvious, especially to seasoned music directors and liturgists. However, our focus often stops on the second step (pastoral practice) instead of the final step (community

experience and participation). We skim through the article to find the specific steps to follow; we pick the breakout at convention that provides us with the “canned” tactics, and so forth. Certainly, these are important resources. But, the ultimate goal of professional development should be more than collecting resources.

The ultimate result of effective professional development for pastoral musicians should be better liturgies, better participation, and better evangelization. Otherwise, the liturgical life of our community will be driven by the professional development activities we complete. Instead, the activities we pursue must be driven by the needs of our community.

A Spiral Model

A second framework, the “Reflective Cycle,” is fundamental to maintaining focus on the end goal. This framework involves reflection as a method of critical analysis of one’s own practice. The aim of this reflection and analysis is improvement, and it involves a consistent cycle of study, implementation, and evaluation.

The cycle begins with the careful identification of what’s working and what’s not (assessment). From here, learning can take place based on the results of the initial assessment. That learning is applied through the design of new strategies, and then those new strategies are implemented. The whole cycle then begins again, reviewing those new strategies and then learning, applying, and implementing anew.

Where the “Theory of Action” framework provided a linear model, the consistent renewal of the “Reflective Cycle” results in a spiral, or corkscrew, model. Every time we go around, we go deeper and further.

As has already been quoted, “Pastoral musicians should receive appropriate formation...that grounds them in a love for and knowledge of Scripture, Catholic teaching, liturgy, and music; and that equips them with the musical, liturgical, and pastoral skills to serve the Church at prayer.”⁵ Applying this second framework to pastoral ministry requires both a wide lens and honest analysis. A wide lens because we need to evaluate our skills, knowledge, and abilities in a variety of areas. Honest analysis because we need to be

“The activities we pursue must be driven by the needs of our community.”

willing to acknowledge areas needing growth as well as areas where we are already strong.

It’s important to remember that effective professional development is not built on a deficit model. It’s not about propping up our weaknesses. Yes, we need to pinpoint any critically weak areas and then address them. It’s more effective, though, to continually build on our areas of strength. The “Reflective Cycle” requires an honest assessment of both.

If you know you are weak in music theory, by all means, pursue study of music theory. At the same time, if you are a truly gifted

instrumentalist, continually practice and hone your playing. The reflection at the heart of this model, when done honestly, provides constant opportunity for growth and enrichment.

Using models such as the “Theory of Action” and the “Reflective Cycle” can help us think about professional development in a new, more ordered way. They can help create a framework for identifying goals, evaluating individual, team and/or parish goals—and then match those needs to the most appropriate learning opportunities we can find. They help ensure that different components of professional growth and development are addressed: intellectual, attitudinal, and behavioral. Unless our ways of thinking and our attitudes are changed, then change in behavior will not occur. If our knowledge (of Scripture, liturgy, music, etc.) and our mindsets (musical, liturgical, and pastoral) are closed, then we’ll have limited success in changing our experience (participation, engagement, effective prayer, etc.).

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Draft your own development plan

To help you navigate your own program of lifelong learning, here's a guide for pastoral musicians. Commit to putting one of these opportunities into practice right away and in the months that follow. Use the frameworks described on the previous pages to think strategically about how you plan for continuous learning and growth.

Finally, don't forget to keep track of your professional development activities either in your curriculum vitae or resume, and don't forget to tell someone about what you're learning. The best way to retain knowledge is to pass it on!

\$ Here are low-cost and no-cost options. The only barriers to learning: time and inclination.

- **Visit NPM.org and explore the resources available to you as a member.** You'll find practice tracks, recordings of convention plenum addresses and breakout sessions, skill-building videos, the Pastoral Music archive, and more. Some resources are available to the public, but the deeper dive is via the secure member login. (If you need assistance creating your login, contact the NPM office.)

- **Subscribe to free podcasts and blogs.** Subscribe to podcasts related to liturgy and pastoral music. What's more, use what you hear or what you read as conversation starters with your ensembles, your parish staff, your pastor, or other colleagues. For podcasts, you might consider:

- Ministry Monday (from NPM) (ministrymonday.org)
- Open Your Hymnal (openyourhymnal.com)
- Sing, Amen! (from GIA Publications) (singamen.giamusic.com)
- The Liturgy Podcast and The Commons (from OCP) (ocp.org)
- Voices United: A Congregational Song Podcast" (from the Center for Congregational Song) (congregationalsong.org)
- World Library Podcast (from World Library Publications) (wlp.jspaluch.com)

Many organizations and several individuals also maintain blogs, or online publications, including PrayTell (praytellblog.com) from Saint John's University, the University of Notre Dame's McGrath Institute for Church Life (mcgrathblog.nd.edu) and others.

- **Subscribe to liturgical publications and journals.** (Check first to see what periodicals your parish gets as well.) Besides NPM's *Pastoral Music*, some of the many publications you might consider include *GIA Quarterly*, Worship from Liturgical Press at Saint John's Abbey, *AIM: Liturgy Resources* from World Library, OCP's Today's Liturgy, and *Pastoral Liturgy* from Liturgy Training Publications. Cantors may want to get a subscription to *The Liturgical Singer*, also produced by NPM.
- **Form a professional learning community (PLC).** A PLC is a great way to gather together other pastoral musicians from your area for informal conversation. These don't need to be formal and there doesn't need to be an agenda! Just gather together to share ideas and concerns, bounce ideas, and soak up each other's wisdom. Similarly, you might incorporate this kind of learning into your chapter gatherings.

\$\$ These next sources of professional development may require more investment of time and money. They offer greater depth, allowing users to build or refine skills and competencies. (Check with your diocesan office for potential stipends or reimbursement for approved continuing education. Many have funds for those in lay ministry, but requests often must be made in advance):

- **Attend a convention, and attend with a plan.** Before you leave home, spend time considering the needs and strengths of your community, your music program, and yourself. Engage your pastor or liturgy team in the discussion as well. This will allow you to identify the breakouts and session offerings best-suited to those needs and strengths—and target your shopping in the exhibit hall!
- **Attend an institute.** Most institutes deliver a more structured curriculum than a large convention, resulting in more intensive study.

They are also smaller and more intimate, providing more opportunities for access, conversation, and discussion. You might consider attending the One Call Institute for Youth, Liturgical Music Institute, Guitar & Ensemble Institute, or others. (Similarly, consider full-day pre-convention institutes, retreats and intensives. Some extend into the convention week, offering an experience both deep and broad.)

- **Participate in an online workshop or webinar.** Many publishers and other organizations offer web-based programs that allow for learning from the comfort of your couch. Some webinars are free, while others do require a registration fee. Webinars are offered in all sorts of subject areas, from theology and Scripture to catechesis and choral conducting. Regular webinars are offered by organizations like Liturgy Training Publications (ltp.org) TeamRCIA and many others.
- **Involve yourself with your local NPM chapter.** Many chapters provide opportunities for networking and socializing as well as for repertoire sessions, study sessions, guest speakers, and more. Check out the NPM website for a listing of local chapters and contact persons.
- **Pursue certification.** Many organizations, like NPM, offer certification in a variety of areas (i.e. cantor, piano, organ, and ministry). These certifications require a series of study and, often, exams. It can be helpful to have a formal certificate to show for your efforts, and certification is a great item to add to your resume.

\$\$\$ These sources of professional development require the greatest investment of time and money, but they also provide the greatest depth of learning and formation.

- **Pursue academic certification.** Many colleges and universities offer certificate programs in ministry-related areas of study. While not a degree, an academic certificate still requires a certain number of courses for completion. This is a great option if you have limited time to pursue a full degree, or if you already have a degree in a different field but wish to pursue

formal study of a ministry-related area. A listing of Catholic colleges and universities can be found on the NPM website or on the websites for the National Catholic Educational Association (NCEA) and the United States Conference of Catholic Bishops (USCCB).

- **Get a degree in music, liturgy, or theology at a college or university.** A formal degree, especially a graduate degree such as a Master's, requires more courses than an academic certificate and usually takes years to complete. A degree may be required for full-time ministry positions in your parish, though requirements vary greatly by diocese. A listing of Catholic colleges and universities can be found on the NPM website or on the websites for the National Catholic Educational Association (NCEA) and the United States Conference of Catholic Bishops (USCCB).

¹ United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, DC: United States Conference of Catholic Bishops, 2007), para. 50

² K.S. Yoon, et. al., "Reviewing the Evidence on How Teacher Professional Development Affects Student Achievement" in *Issues & Answers Report*, REL 2007-No. 033 (Washington, DC: U.S. Department of Education, 2007), 3

³ Second Vatican Council, *Sacrosanctum Concilium*, para 14.

⁴ John Dewey, *How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process* (Boston: Heath, 2010)

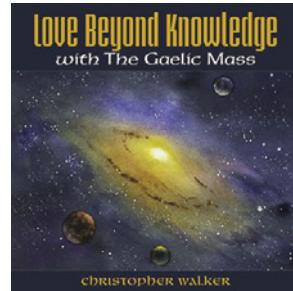
⁵ USCCB, *Sing to the Lord*, para. 50.

⁶ L. Evans, The 'Shape' of Teacher Professionalism in England: Professional Standards, Performance Management, Professional Development, and the Changes Proposed in the 2010 White Paper, *British Education Research Journal*, 37(5), 851-870.



*Matt Reichert is assistant editor of *Pastoral Music* and host of two liturgical ministry podcasts. A trained educator, he teaches at the College of Saint Benedict and Saint John's University in Collegeville, Minnesota.*

Music Reviews



Love Beyond Knowledge with Gaelic Mass.

Christopher Walker. OCP. Octavo packet 30140567, \$16.80. MP3 Album 30140569, \$12.99.

Christopher Walker presents an eclectic collection of music that includes private meditations, choral pieces, communion music, as well as a new mass setting, Gaelic Mass. With a few exceptions, most of these selections, including the mass setting, are quite gentle and flowing. They will fit nicely whenever a mood of comfort and tenderness is desired.

Gaelic Mass. Assembly, descant, SATB choir, keyboard, guitar, 2 solo instruments, brass quartet and timpani (for "Glory to God" only). OCP 30140073 (full score).

"Gaelic Mass" is full of Celtic sounding melodies. Walker states, "The Gaelic Mass was inspired by hearing, in Ireland, the unique, beautiful, and often contemplative way that the Irish people sing at liturgy. The mass may be sung without accompaniment or embellished with the choral harmonies, keyboard, and other instruments."

In this case, that constitutes a calming and peaceful mass setting. Even the Alleluia, in 6/8 time, has a lilting quality. The one exception is the Glory to God. It is brassy and triumphal, appropriate for any festive occasion or season. Set in refrain-verse format, the verses are chanted by cantor or unison choir. The three options for the Mystery of Faith are composed in their own unique settings, which can work better than one melody forced to fit all three.

The Serenity Prayer. Assembly, unison choir version (C major), SATB choir version (E flat major), keyboard, guitar, and solo instrument in C. 30134740.

The text known as the serenity prayer is familiar to many people, however not often sung at liturgies. It could be sung as a prayer of dedication, contemplation or during informal prayer times. This tranquil setting helps convey the meaning of the prayer with a choice of lower and higher keys in the same octavo, and includes the instrumental parts.

Lord, Let Me Love You More and More. SATB *a cappella*. 30140401.

This text by Fr. James Quinn, SJ, asks for the ability to love God as Mary loved. The piece will succeed with a well-balanced, a cappella choir with secure intonation.

Be Still and Know That I Am God. Christopher Walker and Paule Freeburg, DC. Assembly, SATB choir, descant, keyboard, and guitar. 30137502.

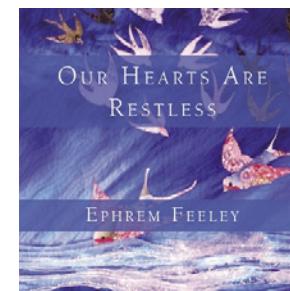
Another serene composition, the text and tune express a deep feeling of trust in the Lord.

May God Support Us. Lower key (E minor): Solo or unison choir and keyboard; Higher key (G minor): Solo or unison choir with optional SATB choir and keyboard. 30130605.

Based on a text by Blessed John Henry Newman, this is a short, prayerful selection asking for God's sustenance. The octavo includes two versions: a simpler setting in a lower key, and a more elaborate version in a higher key.

This Day, This Day. Christopher Walker. Assembly, descant, SATB choir, organ, guitar, trumpet I & II in C, trombone I & II and timpani. 30139091.

"This Day, This Day" stands out as the one celebratory work in this collection. Based on Psalm 118, this stately piece would be an excellent choice on Easter Sunday, or any Sunday of Easter.



Our Hearts Are Restless.

Ephrem Feeley. GIA Publications. Music collection G-9590, \$21.00. MP3 Album CD-1045, \$12.95.

Here is a collection of choral music by Irish composer Ephrem Feeley. Feeley teaches music, choir and religion at St. Joseph's Mercy Secondary School, Navan, Ireland. He is organist in his home parish of Ashbourne, County Meath. His body of music includes over 200 pieces of liturgical music, published in the U.S. by GIA and OCP. He facilitates workshops in music ministry, regularly presenting at events organized by the Diocese of Meath, the Archdiocese of Dublin, and the Irish Church Music Association.

This is Feeley's second collection with GIA (the first was *Here in Christ We Gather*). Most of these pieces are based either on psalms and other scripture, or prayers of the church, and have a reflective tone. In addition to keyboard, most selections incorporate instrumental parts, either included or available separately. While these could be performed without the additional instruments, one senses they are written to be part of the fabric of the composition.

Christ Has No Body Now but Yours. SAB voices and piano with oboe. G-9636.

Based on a quote attributed to Teresa of Ávila, this reflective selection reminds us that by partaking in the Eucharist we become Christ's body and so make him present to others through our action in the world. The oboe part adds to the poignancy of the piece.

God's Love for Us. SAB voices, cantor, assembly and piano with cello. G-9638.

Based in part on John 3, this would be suitable any time you need a setting of "God so loved the world that he gave his only son." In B minor, the cello line enhances the melancholic feeling of the music.

"Most of these pieces are based on scripture or prayers of the church, and have a reflective tone."

Our Hearts Are Restless, O God. Two-part mixed voices, cantor, assembly and piano with violin. G-9634.

Based on Confessions of Augustine of Hippo and Psalm 131, this selection expresses the desire to find rest and joy in God alone. The two vocal parts make this suitable for smaller choirs, or where you want something learned quickly. The violin part lends a sweet quality to the piece.

Song of Farewell. SATB voices, cantor, and keyboard with violin. G-9640.

Looking for a new song of farewell for funeral liturgies? This would do nicely. Based on *In paradisum* and *Chorus angelorum*, the refrain states, "May choirs of the angels welcome you. May smiles of the martyrs greet you. May God in his love enfold you, and bring you home to the new Jerusalem." Feeley's music fits this prayer perfectly.

Sing a New Song to the Lord. SATB voices, cantor, assembly, keyboard and guitar. G-9641.

How long does a song remain new? I'm not sure, but here is a new setting of Psalm 98. With a spritely and easily learned refrain, this would make a good addition to the repertoire. The alternate refrain, "All the ends of the earth have seen God's salvation," fits equally well with the melody.

Called to Your Table. SAB voices, cantor, assembly, keyboard and guitar with clarinet. G-9642.

"Called to Your Table" is an unhurried communion hymn suitable for use throughout the year. The four verses present themes

encountered in the Eucharist: the incarnation of Christ, discipleship, the cross and salvation, and the nourishment that is offered at the table of the Lord. In addition to the refrain's three-part harmony, there's also a descant.

When In Our Music God Is Glorified. SATB voices, assembly and organ with trumpet. G-9645.

Feeley presents a new setting of this familiar Fred Pratt Green hymn. He has entitled his hymn tune KILLEGLAND after the town in County Meath. With its recurring Alleluias and trumpet part, this would make a fitting and enjoyable hymn throughout Easter.

About the Reviewer

Jim Cole is the director of liturgical music at Our Lady of Lourdes Church in Whitehouse Station, New Jersey.

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SEEING IS BELIEVING

Encountering the sweet joy of Pentecost

There are many ways to pray. As pastoral musicians, we spend much of our time engaging our sense of hearing in our ministry. The sacred art created by Brother Mickey McGrath for this issue of *Pastoral Music* offers us an opportunity to engage our sense of sight in prayer and reflection.

The practice of *visio divina* invites us into “divine or sacred seeing.” It is sometimes referred to as praying with “the eyes of the heart,” and shares its roots with the practice of “sacred reading” known as *lectio divina*.

The Garaventa Center for Catholic Intellectual Life & American Culture at the University of Portland describes *visio divina* as an ancient form of Christian prayer in which “we allow our hearts and imaginations to enter into a sacred image, to see what God might have to say to us . . . All that is required is your receptive, contemplative silence.”

Ready, set, reflect

As you prepare to gaze at this art and open your mind and heart, consider the context offered by Brother Mickey:

“The Holy Spirit in the form of a dove is a very frequent visitor in my artwork.

Whether she is cradled peacefully in the arms of a saint, or sitting on a tree branch or even a distant star, the Holy Spirit is everywhere, in all of creation, at all times.

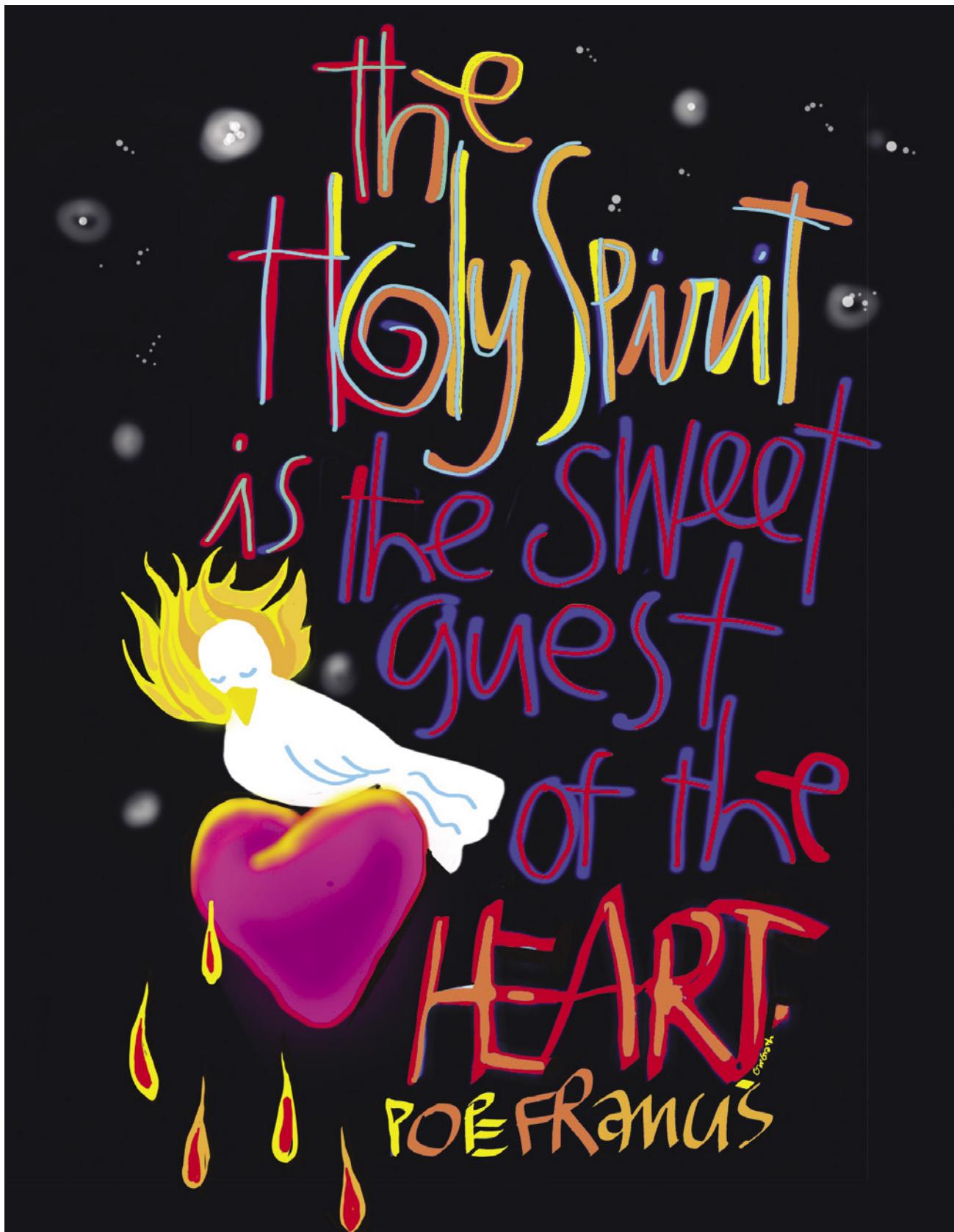
As I see it, Pentecost is an ongoing, ever-evolving event, stretching from inside each of our hearts to the pulsating Sacred Heart of the universe beyond our comprehension.”



About the Artist

Brother Mickey McGrath is a member of the Oblates of St. Francis de Sales and resides in Camden, New Jersey. He studied art at Moravian College in Bethlehem, Pennsylvania, and earned a master of

fine arts in painting at the American University in Washington, D.C. He is a frequent presenter, helping audiences explore the “deep connections between art and faith—and more importantly, hope and joy!” To learn more, go to bromickeymcgrath.com.



—Illustration by Brother Mickey McGrath

chapter happenings

A roundup of good works in local gatherings

Pastoral musicians skill up at a bilingual workshop in Austin, Texas.



AUSTIN, TX

More than 100 Spanish- and English-speaking musicians from the Austin Diocese gathered in February for a workshop aimed at generating unity amid diversity. “Many Rhythms, One Prayer/Diversos Ritmos, Una Oración” featured composer and presenter Peter Kolar in a bilingual music workshop and concert.

The concert was held at St. Vincent de Paul Catholic Church. It featured works of American and Hispanic catholic composers, portraying a variety of styles led by Peter and an ensemble of diocesan musicians.

The workshop took place at San Jose Catholic Church. It encouraged an encounter between English- and Spanish-speaking musicians. Participants shared views and approaches to music ministry based on their cultural background. The workshop also exposed participants to bilingual music resources and repertoire, as well as techniques for interpreting Latin American rhythms and styles.

The event was sponsored in conjunction with the Austin Diocese. In March, the Austin Chapter also offered Basic and Intermediate Cantor Certifications to some 15 cantors. (Chapter Director: Andrea Ramos)



Composer and presenter Peter Kolar, center, with NPM Austin members.

OAKLAND, CA

The Oakland Chapter held a Triduum Day of Reflection in February, open to all parish musicians and liturgists. Fr. Leo Edgerly of Corpus Christi parish in Piedmont helped participants reflect on ways to prayerfully experience the three days in the midst of the work of ministry. Members also shared psalms for the Easter Vigil. The day concluded with Taize Prayer, led by Ariel Mayormita, director of music at St. Joachim in Hayward. The chapter's next event in June will be a technology tutorial on developing engaging worship aids, the use of iPad and other technology, and ways to communicate digitally with choir members. (Chapter Director: JaNet Hancock)

PITTSBURGH, PA

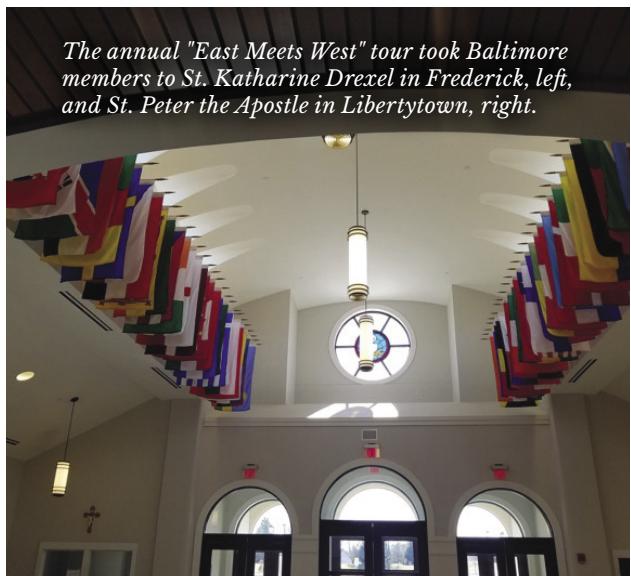
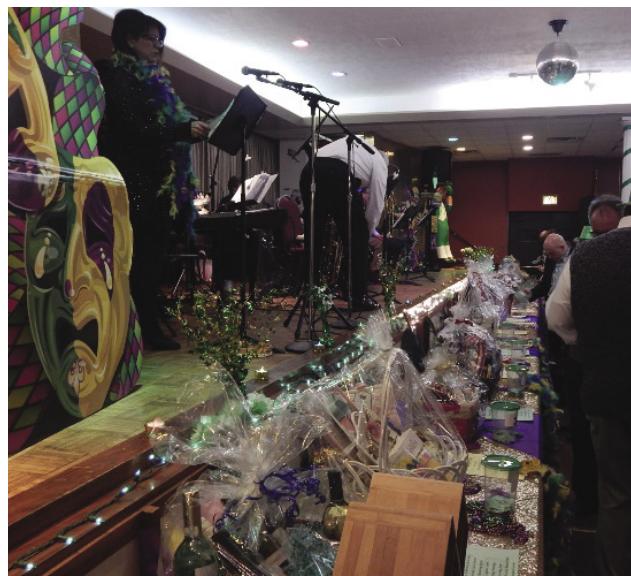
A Mardi Gras dinner dance and tour of sacred Croatian art works were the focus of recent events in the Pittsburgh Chapter. The March 3rd Mardi Gras event is the chapter's most popular social event of the year, drawing some 100 members and friends to host parish St. Maximilian Kolbe.

The second event, offered by DMMD Pittsburgh, was a guided tour of historic St. Nicholas Croatian Catholic Church in Millvale. The April 30 tour explored the interior walls and 25 murals painted by Croatian artist Maxo Vanka in 1937 and 1941. According to the church website, "These murals are unique, evocative, and larger-than-life representations of faith and family; the immigrant experience in America; social justice and injustice and the horrors of war."

Upcoming events in the Pittsburgh Chapter include an evening of psalmody with composer Tony Alonso, set for Wednesday, June 5, 7 p.m., at the Chapel of the Holy Spirit, Duquesne University. For details, check the chapter website, npmpgh.org. (Chapter Director: Kevin Maurer)



NPM Pittsburgh members enjoyed a Mardis Gras celebration in March, right. DMMD Pittsburgh hosted a tour of St. Nicholas Church and the works of Croatian artist Maxo Vanka, above.



The annual "East Meets West" tour took Baltimore members to St. Katharine Drexel in Frederick, left, and St. Peter the Apostle in Libertytown, right.



BALTIMORE, MD

In February, NPM Baltimore held its annual "East Meets West" event. The event brings together members from throughout the expansive geographic area covered by the Archdiocese of Baltimore for a liturgical space tour and organ crawl in the far western part of the state. The annual tour is modeled after the NPM pre-convention events. This year's tour included St. Peter the Apostle in Libertytown and Saint Katharine Drexel in Frederick.

St. Peter the Apostle was almost totally destroyed by fire in 2004. The landlocked parish rebuilt the historic church, incorporating the original stone structure into a larger new building with increased seating capacity for the growing faith community of 1,800 households. The design by Rubeling and Associates incorporated the church's familiar front facade and steeple. The new church was dedicated in 2008.

From the historic church, the tour moved to Saint Katharine Drexel, established in 2000 as a dependent mission of Saint John

the Evangelist in downtown Frederick. The mission church achieved full parish recognition from the Archdiocese in spring 2008, and that fall embarked on a capital campaign to construct a dedicated worship space. Over the decade plus since its beginning, Saint Katharine has grown from a few hundred church attendees in a temporary theater to a vibrant and growing parish with more than 800 registered families poised to break ground on a 15,000-square foot permanent church. The church is the most recent new church construction in the Archdiocese, incorporating modern technology and video screens into the worship space for leading music and liturgy.

The Baltimore Chapter also continued its ongoing advocacy for cantor training. A February cantor workshop and certification session was held at St. John the Evangelist in Severna Park, with clinician Berta Sabrio, NPM's vice president of programming and planning. In recent years, NPM Baltimore has led the way in cantor training, resulting in certification of more than 200 cantors. (Chapter Director: Tom Bozek)



NPM 42ND ANNUAL CONVENTION

Raleigh, North Carolina  July 16-19, 2019

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Tuesday Evening – July 16, 2019

5:30 pm – 7:00 pm

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Business Attire

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Admission includes:

- Mix and Mingle “Southern Flair” food stations, and open bar
- Select specialty auction items, *and*
- An opportunity to speak with Steve Petrunak, NPM President, and NPM Leadership

Tickets: \$150 per person

(\$75 of the ticket price is tax deductible)

Reservations are limited.

Register securely online at npm.org or

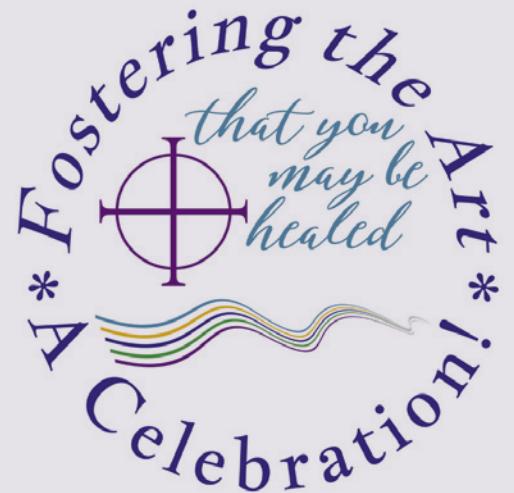
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The console is beautifully crafted in a two-tone finish to match our church interior. Plus, the variety of stops, including a Festival Trumpet and a Zimbelstern, adds a great assortment of colors and timbres. We chose this model because of its versatility; working well for solo organ literature, supporting congregational hymnody, accompanying music from the choral repertoire, and Gregorian Chant. In the future, we plan to supplement the digital sounds with pipes."

Chris Bearer
Director of Music
St. Ignatius of Loyola Catholic Church
Spring, Texas



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