

SEPTEMBER 2019

PASTORAL MUSIC

Healing Power

*Embracing the balm—and grasping the might—
of forgiveness, mercy, and sung prayer*

2019 RALEIGH
CONVENTION REPORT

PLUS: A CLOSER
LOOK AT NPM 2.0





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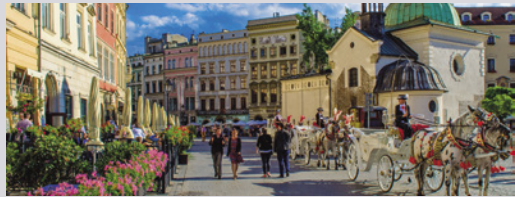
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healing power

NPM's 42nd Convention in Raleigh, North Carolina, was a reminder of the healing power of Christ in ritual and relationship, song, and story



©2019 Libby Vasey

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Inspired by James 5:13-16, Raleigh offered a variety of rich experiences for body, mind and spirit. NPM members and photographers Libby Vasey and Aimee Judy captured it in ways worth thousands of words.

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Women of faith inspire other women of faith during a day of reflection and empowerment.

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Bad things happen. Random acts of violence and systemic acts of injustice. How do we get to forgiveness when darkness pervades? Dr. Mary Dumm offers a theological perspective.

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In our 43rd year, NPM launches a refreshed vision for the association. It outlines new thinking on chapters, programming, communications, membership and governance. Together, we'll color it in.

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NPM Board Chairman Jeremy Helmes provides some context to the NPM 2.0 rollout and feedback from members.

54 A WEEK AWAY

In Collegeville, Minnesota, and Cincinnati, Ohio, NPM members and future members gathered at NPM institutes over summer.

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On the cover: *Fr. Brandon Artman of Philadelphia anoints Steven Janco of Milwaukee during the sacramental celebration woven into the opening plenum.*

©2019 Aimee Judy

IN THIS ISSUE

How we experience healing

A few years ago, I woke up one morning while on a business trip to Washington, D.C., and found that I could not put any weight on my right ankle. It was like a severe sprain but without the swelling and bruising—or any grievous event that I could recall. The only offense I could identify was the pair of pain-worthy suede booties I had worn the night before.

When I got back after a day of hobbling around the capital, my doctor diagnosed me with tibial tendonitis and said, "This will take a long time to heal." He put me in a medical boot for six weeks. That was followed by months of physical therapy. And still there would be days I had to take stairs one foot at a time because I couldn't put full weight on that foot.

I am not a patient person, God help me. I thought surely this should be better by now. I got second opinions; I changed to a different physical therapist. All the while the doctor's words echoed in my head.

And he was right. It took a full two years till I recovered consistent strength and mobility in that foot.

Healing is not something that can be rushed. It can be aided by attention—physical therapy, the support of a grief group or a good counselor—but it takes time to recover.

Coming to awareness

One of the meanings of the word "recover" is "to regain consciousness" (c. 1300 from Anglo-French *rekeverer*). That broader definition brings meaning to the rich sharing and formation that happened at the Raleigh convention in July. In the process of healing, we regain consciousness, we become aware.

Some of that was channeled through powerful immersive experiences. The Rite of Anointing in the opening plenum by Fr. Michael Joncas. The focus on strong women

of faith brought to life by women in pastoral music at our first daylong Women's Retreat. The embrace of sung prayer around the cross at the Taizé event and within Eucharistic Adoration at the Night of Worship & Healing.

Some of it happened in compelling personal story. Fr. Joncas's bout with debilitating Guillian-Barré syndrome. Marie Monville's journey through horrific violence—and forgiveness. And the injustice shared by exonerated death row prisoner Joe D'Ambrosio and his advocate, Fr. Neil Kookoothe.

Laughter and beers

And, finally, some of the healing happened amid the laughter and joy that was part of events like The Raleigh Ringers handbell concert and the popular Beer & Hymns shared at a packed local tavern.

In this issue of *Pastoral Music*, you'll get some of the balm that was part of the Raleigh convention in ways that we hope will be worthwhile whether you were there or not. The best way to connect with these experiences is to, well, experience them. And you can see many on npm.org in the members-only content.

You can also connect—in this issue and online—with another important event that took place in Raleigh: the launch of NPM 2.0. This is a strategic refresh of our association; another aspect of healing. And it, too, will take time and attention as we come to awareness and work together to regain strength and mobility as the National Association of Pastoral Musicians.



Kathy

Kathy Felong
Editor
kfelong@npm.org



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

LEADERSHIP

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

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

NPM NATIONAL OFFICE

962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461
Phone: 240.247.3000 | **FAX:** 240.247.3001
Email: NPMsing@npm.org | **Web site:** npm.org

Staff

Steve Petrunak, President
240.247.3005 | stevep@npm.org
Berta Sabrio, Vice President of Programming and Planning
240.247.3006 | berta@npm.org
Rev. Virgil Funk, President Emeritus
Kathleen Haley, Director of Membership Services
240.247.3002 | haley@npm.org
Dr. Jill Nennmann, Director of Publications and Development
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

Publisher: Steve Petrunak
Advertising Director: Jill Nennmann, jill@npm.org
Editor: Kathleen Felong
Assistant Editor: Matt Reichert
Contributing Editors: Dr. Jill Nennmann & Meg Matuska (book/choral reviews); Bob McCaffrey-Lent (Chapter News)
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Our human condition ensures that past life experiences influence future ones. Chances are, if we eat something that makes us sick, our future diet will not include that food. If we have a bad online experience with a certain retailer, our future purchases will likely involve other vendors. Our past experiences greatly determine future experiences with which we're either comfortable or unsettled—thus, we learn what “works best” and what “just doesn't feel right” in what we do.

Most churches in which pastoral musicians work are top-down organizations run by pastors who have complete responsibility for everything that happens within. The very Church that we serve is a top-down entity led by a pope, with whom all authority rests. Everything starts at the top and trickles down. Many pastoral musicians are used to working in environments where, either directly or indirectly, they are given a great deal of direction about how things should be done. It's how we've operated in our ministerial life.

At the NPM Raleigh Convention this past July, the NPM Board of Directors introduced a new vision for our Association called “NPM 2.0.” This vision, which has actually been in the making for more than two years, identified five important areas of NPM that require significant change (see page 49).

The Board presented to the NPM membership a vision that intentionally stopped short of discerning the steps for bringing the vision to fruition. Instead, in the presentation of NPM 2.0, the Board wanted to know—is this the right vision for continued success and sustainability

in our association? And, from the very members who are committed to the organization, they wanted to know: How will we get there together?

On our way

Gathering members' responses to help shape and achieve the vision is what bottom-up strategic planning looks like. Admittedly, it's just not the way we're used to participating in many Church matters.

But we think it is the way that a member organization—an association of musicians dedicated to strengthening the Church and deepening the faith of its people—can and should determine its future.

Please stay engaged in NPM 2.0. Your feedback to date has been extremely helpful and we continue to welcome your thoughts, ideas and reactions.

“The world as we have created it is a process of our thinking,” observed the great physicist Albert Einstein. “It cannot be changed without changing our thinking.” The Board of Directors has introduced the thinking for a changing NPM, one that we firmly believe will help better serve our mission as pastoral musicians. Let's change it together.



Steve Petrunak
NPM President
stevep@npm.org



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New to the Board of Directors

NPM member Valerie Lee-Jeter will be taking on a new leadership role following election at Raleigh's Council Meeting. She will join NPM's Board of Directors in January.

Valerie is music minister at St. Vincent de Paul Catholic Church in Philadelphia, Pennsylvania. She is currently in her second term representing the African American Musicians Interest Section on NPM Council.

Also in the Board election, Chairman Jeremy Helmes and Meg Matuska were elected to a second term as directors.

Dr. Kathleen Harmon, SNDdeN, will be leaving the Board at the close of her first term at year-end as she takes on additional responsibilities within her community. We thank her for her service and continued commitment to NPM. Blessings, Sr. Kathleen!

Fall training: Cantor Virtual Workshop

Due to popular demand, NPM and Liturgy Training Publications will repeat the Cantor Virtual Workshop series this fall. Join Berta Sabrio, Lou Valenzi, John Angotti, Daniel Girardot, and Michael Ruzicki for this three-night live training experience to gain liturgical knowledge, engage in spiritual growth, and enhance the musical skills needed to lead the assembly in prayer and song.

October 15—The Cantor's Tune-up: receive a refresher on the vocal skills needed to be an effective song leader at the liturgy.

October 29—The Cantor as Psalmist: explore ways to grow in spirituality by enhancing your knowledge of scripture while praying and living the Psalms as part of your preparation for singing.

November 12—The Cantor as Animator of the Assembly: recognize your role as the leader of congregational song to enable the assembly to more fully and actively participate in the liturgy.

All 90-minute sessions begin at 7:30 p.m. ET. Cost is \$40 for the series. To register, go to npm.org. Click on Training, then Online Training. The Cantor series is listed at the bottom.



Peter Latona headlines DMMD Colloquium

Peter Latona, DMA, director of music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C.,

will lead the Winter Colloquium for members of the Directors of Music Ministries Division, February 10-12, 2020, in the nation's capital.

His presentation is titled, "For the Love of God: What Makes Music Suitable for Liturgy?" The session will explore the concept that music must be artistic, genuine, authentic, purposeful, and evangelizing to be both appropriate and effective for worship.

To find out more about the winter conference, and how to become a member of the DMMD, go to npm.org. Click on Membership, then Director of Music Ministries Division.

ONE NPM unites need, generosity

Our annual ONE NPM Campaign launches again this October. You, our members and friends, have made this campaign an outstanding success the past two years. Your generosity helps NPM continue to inspire the next generation of liturgical musicians, provide vital professional development and planning resources for our members, and ensure NPM will continue to make a difference in our parishes and faith communities.

Consider how you will make your ONE NPM impact this year. Participation is important, and gifts of any size make a difference. Want to make your gift now? Visit npm.org and click on Donate to show your commitment.



Louisville Kentucky

NPM 43rd Annual Convention • July 7-10, 2020

Save the dates for NPM events coming in summer 2020

It's never too soon to reserve time on your calendar for next summer's formation events:

- **July 7-10:** NPM 43rd Annual Convention, "Called from Living Waters," in Louisville, Kentucky
- **July 21-26:** One Call Institute for Youth, "Make Us Your Living Voice," in Collegeville, Minnesota
- **July 27-31:** Guitar and Ensemble Institute near Cincinnati, Ohio

Registration for summer 2020 events opens in January.

Fostering the Art

The City Club Raleigh, with its spectacular views of the Raleigh skyline, was the backdrop for NPM's convention gala fund-raiser, *Fostering the Art: A Celebration!* Raleigh's was the third annual event with more than 100 attendees.

TOP HONORS

Each year, NPM bestows honors on those who serve the Association and our mission of fostering the art of liturgical music in faith communities. We also offer scholarships through the generosity of our supporters to pastoral musicians working to hone their skills and knowledge.

We congratulate—and deeply thank—our 2019 honorees.



2019 NPM Pastoral Musician of the Year: Gary Daigle

Gary Daigle has been a lifelong pastoral musician, composer, and arranger.

His famous collaboration with The Dameans—at the height of the Church's folk music eruption—was rooted in a 1975 meeting with Mike Balhoff, an associate pastor at Gary's church in Louisiana. Balhoff quickly recognized the talent and commitment of the high school junior and invited him to collaborate in musical arrangements for the liturgy. By 1977, Gary was working regularly on musical collaborations with The Dameans (Balhoff, Darryl Ducote, Gary Ault and Buddy Caesar), including *Remember Your Love* (1978).

Gary earned a degree in music from Southeastern Louisiana University and served as campus minister at Catholic University of America, and in ministry at the Franciscan Renewal Center in Scottsdale, Arizona. He studied under John Gallen at the Corpus Christi Center of Liturgical Studies (where, he met Rory Cooney and began another significant long-term musical collaboration with Rory and

wife, Theresa Donohoo). In 1993, he released *Praise the Maker's Love*, his first collection under his own name. More recent collections have been with Cooney and Donohoo.

In addition to musical leadership and collaboration, over the years Gary has been a frequent presenter at national and regional conferences, such as NPM, NCYC, LA Congress, and World Youth Day. He is also a sought-after producer; his influence is reflected in recordings of liturgical musicians, including Tony Alonso, Tom Kendzia, Liam Lawton, Michael Joncas, John Angotti, Steve Warner and more.

He is currently director of music and worship for St. Edna Catholic Church in Arlington Heights, Illinois.

2019 Jubilate Deo Award: Judith Kubicki, CSSF

The *Jubilate Deo* Award honors women and men who make the most significant contributions to the liturgical life of the Church in the United States.

Sr. Judith Marie Kubicki is a Felician Franciscan Sister from Buffalo, New York. She holds a Ph.D. in liturgical studies and a master's in liturgical music, both from Catholic University of America, as well as completing graduate and undergraduate work at Canisius College and Daemen College in her hometown. She currently serves as associate professor of theology at Fordham University in New York City. She has spent her career educating thousands of men and women in the liturgical arts and theology.

Sr. Judith has long been a liturgical leader in the United States, having served as president of the North American Academy of Liturgy and chair of the NPM Board of Directors.



Her academic work focuses on various aspects of liturgical theology, liturgical music, and ritual studies. Her particular focus in sacramental theology is on Eucharist and its implications for living just lives.

She is an author of academic articles and books that contribute to an understanding of the liturgy, liturgical music and sacraments. Her works include:

- *The Presence of Christ in the Gathered Assembly*. New York: Continuum, 2006.
- "Liturgy and Sacraments: Driving Revitalization by Positioning Worshippers in Vital Communion with the Triune God." In *Interpretive Trends in Christian Revitalization for the Early Twenty First Century*, ed. J. Steven O'Malley, 153-159. Lexington, KY: Emeth Press, 2011.
- "Images of Church in Classic Hymnody." *Worship* 84:5 (September 2010): 432-452.



National Committee on Chapters Co-Directors Mary Beaudoin, left, and Robert McCaffery-Lent with Chapter honorees Carman Timmerman and Andrea Ramos.

OTHER AWARDS



Directors of Music Ministries Division Member of the Year: **Michelle Ogren**, recently retired diocesan director of music and previous chapter director, Grand Rapids, Michigan

Chapter Leader of the Year: **Andrea Ramos**, Austin, Texas. Andrea is associate director of music for the Diocese of Austin, and serves on the NPM Council as an at-large member.

Chapter of the Year: **Rapid City, South Dakota**. Led by co-directors Carman Timmerman and Bonnie Josten.

Scholarships: Academic scholarship winners Julio De Leon and John Mitchell were on hand to receive their honors at the Member Meeting. Their awards were part of some \$17,000 for academic pursuits and another \$6,000 in program scholarships that allow members to attend NPM's institutes and convention.

- \$3,000 NPM Members Scholarship: **Katie Latorre**
- \$3,000 La Becca Juan XXIII (reserved for Spanish-speaking pastoral musicians): **Julio De Leon**
- \$2,500 OCP Scholarship: **Sister Mary of Holy Hope**
- \$2,000 GIA Pastoral Musicians Scholarship: **Maria Milazzo**
- \$2,000 Nancy Bannister Scholarship: **Stephen Rumler**
- \$1,500 Jim Kosnik Scholarship: **Ethan O'Nan**
- \$1,000 Funk Family Scholarship: **John Mitchell**
- \$1,000 Dosogne Memorial Scholarship and Rendler-Georgetown Chorale Scholarship: **Virginia Tilley**
- \$1,000 Dr. Peter R. and Rosemary C. Girardot Memorial Scholarship: **Tyrannique Thurston**

The healing power of God was shared in many ways at the Raleigh Convention, including through Eucharistic Adoration during the Night of Worship & Healing.



‘THAT YOU MAY BE HEALED’

“Is there anyone among you in trouble? Let them pray.”

“Is anyone among you sick? Let them call the elders of the Church to pray over them and anoint them with oil in the name of the Lord.”

“If they have sinned, they will be forgiven. Therefore, confess your sins to each other and pray for each other that you may be healed.”

—James 5:13-16

This exhortation from the Book of James was a lens for NPM’s 2019 convention in Raleigh, North Carolina, July 16-19.

Through song, Scripture, study and story, in prayer, reflection, meditation and adoration, we gathered to be healed and strengthened in the work of pastoral music ministry . . .

©2019 Photo by Aimee Judy



Matt Maher

‘LORD, I NEED YOU’

The healing presence of Christ in the Eucharist was the focus of the Night of Worship & Healing. Dove Award-winner Matt Maher and friends led the meditative music for praise and worship, including Maher’s songs, “Your Grace Is Enough” and “Lord, I Need You.” The music accompanied Eucharistic Adoration and a procession of the Blessed Sacrament. Fr. Michael Nixon offered a simple but powerful reflection. To experience it, go to the members-only content at npm.org.

Sarah Kroger
and Ike Ndolo

Fr. Michael Nixon



Brandi Hancock of the Shaw University Ensemble

WITNESS TO HISTORY

The healing power of shared history, personal story and resonant song came together on the opening night of the convention. “Who’ll Be a Witness—The Healing Power of the Spiritual” featured the Shaw University Ensemble and White Memorial Presbyterian Church Adult Choirs along with the work of Dr. Eileen Guenther, author of *Slave Life and the Power of Spirituals*. The event incorporated slave narratives and interviews with those formerly enslaved, while also delving into the context and meaning of spirituals that continue to sound in our churches today.



Dr. Eileen Guenther

From many traditions

A diversity of musicians and musical styles marked the Raleigh Convention from Cliff Petty's gospel concert to a midday Tagalog prayer service, to Spanish sacred choral music and a bilingual cantor intensive and more.

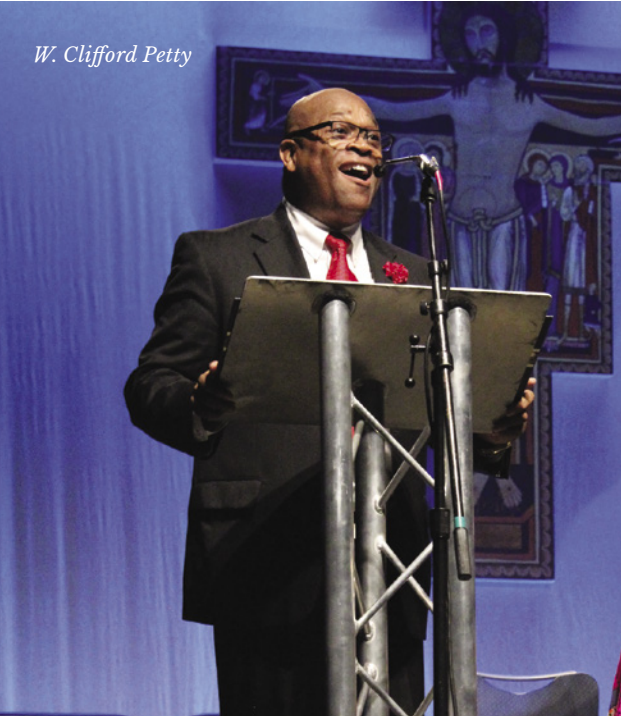


MÚSICA SACRA CORAL EN ESPAÑOL

From the Southwest, members of the University of the Incarnate Word Cardinal Singers offered the beauty of sacred choral music in Spanish, under the direction of William Gokelman. The *a cappella* concert was held at Raleigh's premier venue, Meymandi Hall.

FEED US, LORD

Where do we need to be touched by the Lord? In our families, in our neighborhoods, in our Church, our country, and our world. Composer Cliff Petty and friends raised a musical cry for healing and wholeness in a world torn by war, bitterness, abuse, division, disaster, and injustice.



TAGALOG PRAYER

Compositions from NPM's own Filipino, Vietnamese and other Asian Pacific Interest Section members were featured in a mid-day prayer experience. Convention-goers experienced the power and beauty of prayer in a Tagalog/English setting. As they left the prayer space, they were encouraged to offer each other a sign of peace: *Sumainyo ang kapayaan ng Panginoon.*





Violinists Bex Gaunt and Zack Stachowski



Inside Isaac Hunter's Tavern

BEER & HYMNS

The writer Hilaire Belloc once wrote, “Wherever the Catholic sun doth shine / there’s plenty of laughter and red wine. / At least I’ve always found it so, / Benedicamus Domino!” It was this same sense of celebration and *joie de vivre* that found a way into the national convention’s most popular pub-based event, “Beer and Hymns.”

Led by composer Tony Alonso and an incredible house band (including 2019 Pastoral Musician of the Year, Gary Daigle), this two-night event was exactly what it sounds like—merry hymn-singing over a pint.

Attendees heartily sang classic hymn tunes and texts arranged by Tony as part of his collections, *Revival* and *Revival II*.



©2019 Aimee Judy



Composer Tony Alonso with Meredith Augustin, left, and Kate Williams



RALEIGH RINGERS

With humor and excellence, internationally renowned handbell choir The Raleigh Ringers brought a mix of classical, folk, sacred and pop music to Meymandi Hall. Selections included “Flight of the Bumble Bee,” seen here. The group was founded in 1990 by director David M. Harris. The Raleigh Ringers has recorded six CDs of secular and sacred music, and produced two holiday concert video recordings.



Director David Harris





Craig Colson and Lorraine Hess

I AM THE WAY

Even into the late last night of the convention, the music continued. A reflective, inspiring musical offering by composers Ed Bolduc and Craig Colson included a little help from friends John Angotti and Lorraine Hess, among others.



John Angotti



Ed Bolduc



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CANTA ALABANZA A DIOS

A full-day intensive in Spanish followed the convention, incorporating skills development and an exploration of foundational liturgy documents. Presenters included: Santiago Fernández, Pedro Rubalcava, Rodolfo López, and Damaris Thillet, who also led the convention's first bilingual cantor event, along with Ray Henderson and Daniel Girardot.



Santiago Fernández and Pedro Rubalcava

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Cantors and assessors for Basic Cantor Certificates

TESTING THEIR SKILLS

Twenty-four cantors earned their certificates during assessments in Raleigh. Since 2004, NPM has certified more than 1,000 cantors. And in the past five years, nearly 100 cantors have earned the Intermediate Cantor and/or Cantor Colleague Certificate. These advanced levels reflect more developed skills of psalmists and cantors, as well as liturgical knowledge. Find out more about cantor certification at npm.org. Click on Training, then Certificates and Certification.



Convention choir



Holy Name of Jesus Cathedral



Bishop Mark Seitz,
NPM's Episcopal moderator

LET US PRAY

The Holy Name of Jesus Cathedral, dedicated in July 2017, was the site of the Convention Eucharist. The cathedral has a three-manual, 61-stop organ built by C.B. Fisk, containing more than 3,700 pipes. Prior to construction, the diocesan seat was located at Sacred Heart Cathedral. With seating of just under 300, Sacred Heart was the smallest cathedral in the continental U.S. The important bond between Sacred Heart and Holy Name is evidenced by the Sacred Heart of Jesus statue on the piazza of the new cathedral.



NPM's Tech Team, Vincent Matteo,
Siobhan Herbstritt, Dale Gray and Truc Nguyen,
share a moment of friendship after the liturgy

RALEIGH BY THE NUMBERS

- 1,400+** Attendees at NPM 2019 Convention in Raleigh, North Carolina
- 5** Countries outside of U.S. represented at convention: Australia, Great Britain, Mexico, Canada, and the Bahamas
- 46** States represented among members in attendance at convention (Who was not there: Alaska, Maine, New Hampshire, Vermont)
- 538** Members in attendance at pre- and post-convention intensives, institutes, retreats, master classes, clinics, and tours
- 8** Local core team chairs behind the Raleigh convention
- 69** People helped through the platelets, plasma, and red blood cells donated during Monday's on-site blood drive
- 1,000+** "Blessing Bags" containing personal care items, assembled at the close of the convention and contributed to local shelters



47 Vendors sharing their sheet music, books, artwork, vestments, instrument tuners, organs, tour services and more, more, more

5 Vendors new to the NPM convention: JW Pepper, Great Catholic Radio, Liturgical Music Source, The Raleigh Ringers, Murphy Robes

2020 Year that NPM members will gather in Louisville, KY, for a convention

2021 Year that NPM members will convene in New Orleans, Louisiana, for a national convention and/or in Reno, Nevada, for the premier "NPM Skill Builder"

\$15,275 Raised for NPM through the Silent Auction

\$925 Highest Silent Auction ticket item: Malmark Cymbells

\$11,246 Collected during the Thursday evening Eucharist to be shared between NPM scholarship fund and TROSA. TROSA helps recovering substance abusers become healthy, productive members of their communities and families



PRE-CONVENTION CLINICS

Bryan Zarros, associate choirmaster at the Cathedral of St. John the Divine in New York City, directed a full-day intensive for choral conductors.

Lynné Gray of the Duke Ellington School of the Performing Arts, along with master pianist Stephen Lay, led members in a gospel music master class.

Musicians tried their hand(s) at new techniques and music for handbell choirs in a clinic led by The Raleigh Ringers director David Harris.

THE DIGITAL CONVENTION

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PLENUMS

The Sacraments of Healing: The True Power of God in the Process of Being Made Whole –*Fr. J. Michael Joncas*

When Light Prevails: An Incredible Journey of Reconciliation and Faith –*Marie Monville*

When In Our Music God is Glorified: Singing Our Communities into Transformed Life –*Sr. Judith Kubicki, NPM's 2019 Jubilate Deo Award winner*

Source and Summit: How the Commitment to Liturgical Renewal Can Offer Healing and Reconciliation –*John Flaherty*

MUSIC

Gary Daigle in Concert –*featuring Tony Alonso, Tom Kendzia, Rory Cooney, Meredith Augustine, and The Dameans. Gary is NPM's Pastoral Musician of the Year.*

Love Remains –*Curtis Stephan*

A Night of Worship & Healing –*Matt Maher, featuring Sarah Kroger, Ike Ndolo, and Ricky Vasquez*

I Am The Way –*Ed Bolduc and Craig Colson, featuring Lorraine Hess, and John Angotti*

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Fr. Michael Joncas shared his personal experience of suffering with debilitating Guillain-Barré syndrome and receiving the Sacrament of Anointing. “The most powerful change in my spiritual life was moving from a notional belief in God,” he said, “to a lived experience.”



John Flaherty connected the dots from the Second Vatican Council to our experience of liturgy today. “In many cases, you are among the best educated and formed members of your communities. Use the rubrics to heal, not harm or hurt, belittle or put people in their places,” he said. “Work to win hearts and minds . . . find the ways in which they offer reconciliation, not punishment. Let’s ban the phrase, ‘liturgically inappropriate.’”

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SINGING OUR COMMUNITIES INTO TRANSFORMED LIFE

By: DR. JUDITH MARIE KUBICKI, CSSF

Janice Wilson of Minneapolis, Minnesota, and Michelle DeFrancesco Bythrow of Park City, Utah, sing through new music at the GLA showcase

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In interviews that took place in Rome in 2013 shortly after he was elected, Pope Francis described the Church as a “field hospital after battle.” Each of us as members of the human family is weak, wounded, sick, and sore in so many different ways. As followers of Jesus Christ, our journey from wounded and sick to wholeness and holiness is a journey of becoming each day more and more the Body of Christ.

*Come, you sinners, poor and needy,
Weak and wounded, sick and sore,
Jesus, Son of God, will save you,
Full of pity, love, and pow'r.
I will arise and go to Jesus,
He will embrace me in his arms;
In the arms of my dear Savior,
Oh, there are ten thousand charms.¹*

Each of us has been invited into the embrace of Jesus who will heal us and transform us into himself. This is our vocation—individually and communally. This is what it means to live the Gospel life. This is what it means to become Christ. This “coming to Jesus” is a journey begun at Baptism. Our entire life is a journey of coming to the wholeness or holiness that is our Christian identity.

*There is a balm in Gilead,
to make the wounded whole;
There is a balm in Gilead,
to heal the sin-sick soul.²*



Sr. Judith Kubicki is associate professor of theology at Fordham University in New York. At the Raleigh convention, she was awarded NPM's prestigious Jubilate Deo honor. In her convention plenary address, Sr. Judith interspersed her insights with sung texts of well-known hymns. Experience this and other convention keynotes at npm.org.

The very first national NPM convention I attended was the second one that took place in Chicago in 1979. Its theme was *Prayer: Performance and Participation*. Sometimes the word “performance” is misunderstood to mean “entertainment” or “showing off one's talent.” However, whenever we celebrate liturgy we are engaged in ritual or ritual performance. And that is a good thing. In fact, Vatican II called it “active participation”!

Singing within the liturgical ritual we call worship engages the whole person—body, mind, heart, and spirit—when it is performed fully and consciously. Because it has “performative” power, this liturgical singing can be transformative. In other words, such activity—this singing that we are about—has an important role in transforming us individually and as a community—into Christ! Think about that for a moment!

Performative Language Theory

Theologians and philosophers who work with performative language theory can help us understand and appreciate more deeply what we are actually doing when we gather for worship. They have concluded that in liturgical activity, when we speak or sing our prayer, we are actually *accomplishing* something.³

Here's a simple example. When we shout: “Look out!” we are actually accomplishing a warning of impending danger. Furthermore, the power to effect or accomplish this something, according to John Searle, is produced not simply by words or word order, but by deep syntactic structure, stress and intonation contour.⁴

So what is intonation contour anyway? Well, we don't whisper sweetly “look out” when someone is in danger. We shout “LOOK OUT!” So performative language includes syntactic structure, stress, and intonation contour. Sounds like music to me.

So, a musical setting in combination with the text heightens the power of the words *to do something* or *accomplish something* in the singing of a hymn because of the presence of melody or pitch, rhythm and meter. In the situation of music combined to text in liturgy, the performative



and theological meaning is potentially enhanced when the two are joined. So, I can simply say “O healing river, send down your water.” Or we can sing it using rhythm and intonation contour!

*O healing river, send down your waters,
Send down your waters upon this land.
O healing river, send down your waters,
And wash the blood from off the sand.⁵*

Another characteristic of performative speech is that it can be repeated in new situations. Repetition can be a good thing! Take for example the familiar birthday cake ritual. We just keep singing the same old tune and text—sometimes with mischievous variations. And for Christmas and Easter and other liturgical events, we are happy singing the classic hymns and Mass settings. One reason we are able to repeat these songs is that they are not sung primarily to provide information. Rather, these texts are sung to *perform our faith*, to express wonder and praise! So what actually happens? Singing the hymn texts presents the situation, expresses, actually helps to create the situation or facilitates the recognition of the situation. That situation may be praising God, asking for mercy, rejoicing that Christ has conquered sin and death or expressing our need for forgiveness.

Another example: when we sing the “Gloria” at Sunday liturgy, we do so not to impart information regarding trinitarian theology. Rather, singing the “Gloria” creates a sonic

environment of praise that we are caught up or drawn into. It is a performative act and repeating it week by week and year by year gradually transforms us into people of praise. Furthermore, when we do sing the “Gloria,” our God is indeed praised! In other words, the praise of God is accomplished.

Jean Ladrière points to another important aspect of the performativity of liturgical language. He claims that a performative activity, such as singing, awakens in the person singing a certain affective disposition that opens up existence to a specific field of reality.⁶ An effect is produced. We speak an attitude.

*O Lord, hear my prayer. O Lord, hear my prayer.
When I call, answer me.
O Lord hear my prayer. O Lord, hear my prayer.
Come and listen to me.⁷*

This attitude of petition opens us up to prayer. We speak the attitude of pleading. An effect is produced: we accomplish the act of petitioning or asking.

Now, sometimes when we go to liturgy, we may not personally feel the attitudes of a particular hymn or song. That is, we are not always in sync with the song. On any particular day, we may not be feeling grateful or joyful, or forgiving. Nevertheless, like the small child who is repeatedly reminded by her parents to “say thank you,” Christian dispositions such

as praise, love, contrition, gratitude, etc., are learned, over time, until they become our own fundamental Christian dispositions or affections.

But liturgical singing not only disposes individuals. It also *constitutes* a community. Singing a hymn or liturgical text is an activity whereby the community or assembly is *constituted*. According to the *General Instruction of the Roman Missal* (GIRM 2002), this is one of the intended goals of the gathering and the communion processional.

Article 47 states that the purpose of the entrance chant or opening hymn “is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of priests and ministers.”⁸ Article 86 states that the purpose of the communion chant or hymn “is to express the communicants’ union in spirit by means of the unity of their voices, to show joy of heart, and to highlight more clearly the ‘communitarian’ nature of the procession to receive Communion.”⁹

In other words, one of the underlying ideas of both articles 47 and 86 is that *the singing itself* aids in situating the assembly in an experience of unity during the entrance and communion processions. (Instrumental music during the communion procession doesn’t do this, unless everyone in the assembly is playing an instrument.) To reiterate, the experience of singing together is not only spiritual or mental. Rather, it is, in a palpable way, also *physical*. Through the participation of our bodies, whether singing, listening, moving to the rhythms of the hymns, we have a concrete, that is physical and real (mental or spiritual) experience of unity. Both the gathering and communion processions are meant to bring the assembly together in a common sentiment whether that be praise, petition, contrition, thanksgiving, etc. Please note well! We are looking at language here, not as an *object*, but as an *activity*.

So why is unity such a big deal? Because we are all moving throughout life from the experience of fragmentation and isolation to becoming more and more, day by day, the one Body of Christ. This happens as we become more and more united with Christ. But our union with Christ is meant to unite us, at the same time, with

our sisters and brothers so that we can be the presence of Christ in our world. Hymn singing has the potential to assist in that transformation through the very act of singing itself.

Recall that in the Eucharistic prayer, the presider (on our behalf) calls the Holy Spirit to come down upon the bread and wine so that it may become the body and blood of Christ. But that is only half the story. The presider (on our behalf) also calls the Holy Spirit down upon the gathered assembly so that we may become one in Christ and with each other. Our singing situates us in that space where it is possible to experience that unity—however fleeting and fragile it may be—so that we might believe in the Lord’s call to unity and live in hope of its final realization.

*Ubi caritas, est vera, est vera:
Deus ibi est, Deus ibi est.*

*In true communion let us gather.
May all divisions cease
And in their place be Christ the Lord,
Our risen Prince of Peace. (Ref.)*

*May we who gather at this table
To share the bread of life
Become a sacrament of love,
Your healing touch, O Christ.¹⁰*

Yes, may all divisions cease as we become united with Christ and with each other. That is the true communion that we celebrate. And in receiving the Eucharist, we become the sacrament of Christ. That is, we become Christ’s presence for each other in our wounded, sin-sick world.

Phenomenology: Disclosure

One of the contemporary philosophies that can help us grasp some of these ideas is called phenomenology. Now bear with me! It is not as bad as it sounds. Having a phenomenological attitude means that we look at things in their truth and in their evidencing. By evidencing we mean “allowing a thing to manifest itself to us.” We have this experience all of the time. Simply stated, we can say that, when the assembly gathers, it manifests the presence of Christ. At the same time, the assembly and each individual in it also receives that manifestation of Christ’s presence. Furthermore, the singing assembly can manifest the presence of Christ through the particulars of a hymn while also

receiving a manifestation of Christ by means of the hymn singing. Let’s consider the first three stanzas of an ancient Christmas hymn.

*Of the Father’s love begotten
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending he
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore!*

*O that birth forever blessed,
When the Virgin, full of grace,
Overshadowed by the Spirit,*

*Bore the Savior of our race;
And the babe, the world’s redeemer,
First revealed his sacred face,
Evermore and evermore!*

*This is he whom seers and sages
Sang of old with one accord,
Whom the voices of the prophets
Promised in their faithful word;
Now he shines, the long-expected;
Let creation praise its Lord
Evermore and evermore!*"

One of the keys to the theological meaning of this text is the repetition of the phrase “evermore and evermore.” It highlights the notion of time and eternity that are part of the focus of the hymn. As singers and listeners, we stand in awe and wonder at what is disclosed to us: God the Father’s love, existing from the very beginning and forever. The image of the first and last letter of the Greek alphabet, the alpha and omega, capture this expanse. God’s love is the source and ending of everything that exists. In stanza two, God’s love is disclosed in the mystery of the Incarnation. The face of God’s love is revealed in the face of a baby. God’s love is disclosed so that we can experience it in our own human flesh. The third stanza reminds us that this disclosure of God’s love in human flesh was foretold and sung by prophets from of old. All of creation responds with praise at the disclosure of this birth.

When a singing assembly is engaged in sung prayer, many truths may disclose themselves to the group and to individuals through the songs sung or listened to. In fact, the singing itself may be performing or articulating a

state of affairs. So, for example, the truth of God’s mercy, or glory, or goodness may be manifested or disclosed. So, when we worship within a singing assembly, various aspects of our Christian faith are celebrated and made available to our hearts, minds, our entire beings. This experience is part of the transformative power of liturgical music making.

Symbolizing Activity

As we all know, the liturgy consists of an interplay of many symbols that interact with each other to express or mediate theological meaning. This includes sacred objects such as the altar and crucifix, bread and wine; gestures such as kneeling and standing, colors and fabric, art and architecture, sound and silence. Liturgical-singing is one of those symbols.

As symbol, ritual song opens up to us levels of reality that might otherwise be closed to us. It invites participation and points beyond itself. By shifting our center of awareness symbols can change our values. This shifting can occur when a symbol invites us to look at ourselves or some aspect of reality in a new or deeper or broader way. This is what gives ritual song the potential to be transformative. This dynamic is constantly in process as the symbols of the liturgy offer us new opportunities to make sense of our world and to find our identity within it. As we are integrated or assimilated into the world of the hymns, we open up to the possibility of intentional self-transcendence: we can become different persons if we allow ourselves to be carried away by new faith meanings and orient ourselves in new ways within our faith world. By engaging with symbols, we build ourselves by building our world. This “building” of ourselves is the process of change that is involved in the process of transformation.

I began my doctoral studies at The Catholic University of America the same month that Bill Clinton was inaugurated president for his first term. A few days before the inauguration, tents were set up on the National Mall featuring a great variety of music heard and performed in the United States. Wynton Marsalis was playing in one tent, bluegrass musicians in another, and polka bands and other groups could be found further down.

The folk singers Peter, Paul, and Mary were just beginning their performance as I managed to find my way into their tent. I discovered as I listened, that their songs had been part of the very fabric of my life. I felt that they were, in fact, singing my life as I had experienced it until that moment and now especially in that moment. For their final song, they invited us to sing along with them, but only if we sang the song like a prayer. Then they began singing “We Shall Overcome.”

*We shall overcome. We shall overcome.
We shall overcome someday.*

*O deep in my heart, I do believe, that
we shall overcome someday.*¹²

The power of that civil rights hymn and the great crowd of ordinary Americans like me singing it, the place in D.C., the moment in time just before the inauguration, and the history of the singing of that song in our country was more than I could bear. While everyone else sang full-throated, I stood there incapable of singing, as tears welled up in my eyes.

All of these songs—but especially the civil rights hymn—sang not only my life, but our life, our world, our dreams, and our very being as Americans in that moment. As symbolizing activity, the singing “carried me away,” inviting participation, transforming and deepening my awareness, and further building my world.

Perhaps you have had a similar experience with other songs or hymns. By pointing beyond itself to a world where God’s justice flourishes, liturgical singing can challenge an assembly to live more just lives. By shifting our center of awareness, singing as symbolic activity, can change our values. How is this possible? It happens because music making, as ritual symbol, can form the imagination and the affections of the worshiping community. The worshiping assembly appropriates the symbol—in this case—the hymn—and “dwells in” its meaning. The assembly is invited to participate and to inhabit the world of the hymn. When we engage in singing, playing, listening or moving with the rhythms of the music, the song can mediate participatory knowledge, a living into the music that allows our bodies and our spirits to breathe with its rhythms and phrases in such a way that they reveal the saving presence of God and

our communion with the entire assembly.

*My heart shall sing of the day you bring.
Let the fires of your justice burn.
Wipe away all tears, for the dawn draws near,
And the world is about to turn.*¹³

When we sing this refrain to each stanza of “The Canticle of the Turning,” (a version of the *Magnificat*) we inhabit the world of the hymn and dwell in its meaning. This is how singing together can potentially invite a worshiping assembly to deep conversion and transformation. Sung over many seasons and years, such hymn singing has the potential to transform us into “just” people or people who do justice. But this does not only happen when we sing on topics of justice or peace.

Rather, hymn singing has the potential to provide the possibility for our transformation into more faithful followers of the Gospel of Jesus Christ. The dialogic call-and-response dynamic of the Gospel is ritualized in the liturgy and then lived out in daily life. We listen to the Word of God and then we respond—often or usually in song. Our Christian agenda—if we can call it that—is to live the life of Christ who showed us how to respond to the poor and to instances of injustice. Christ’s life is the model for our discipleship. This is the one whom Luke 4:18-19 records (echoing Isaiah 61:1-4) saying: “The Spirit of the Lord is upon me, because he has anointed me to bring good news to the poor. He has sent me to proclaim release to captives and recovery of sight to the blind, to let the oppressed go free, to proclaim the year of the Lord’s favor.”

Nevertheless, our concern about justice cannot be focused only on the texts we sing. In addition, we also need to pay attention to how the community is ordered to worship and how it acts justly.

Why Sing?

Back in the '60s, Victor Zuckerkandl posed the question: Why do people sing? (On Sunday morning we might sometimes be tempted to ask the opposite question, like Thomas Day did several decades ago.) Zuckerkandl concluded that people sing when they abandon themselves fully to whatever they are doing. This abandonment, Zuckerkandl pointed out, is not for its own sake, that is, not simply to forget self. Rather, this abandonment is meant to be

"By being drawn into the activity of singing, we are carried out of ourselves."

an enlargement of the self, an enhancement of the self that at the same time is an experience of breaking down barriers.¹⁴ (The singing that occurs at Taizé is a good example of this.)

In theological language, we would talk about this abandonment as an emptying of the self in order to be open to God or filled with God. In addition, this breaking down of barriers allows us to be open, not only to the OTHER (that is, God), but also to the other, that is, a fellow human being. By being drawn into the activity of singing, we are carried out of ourselves. The result is that separation is overcome and transformed into togetherness. In the specific case of hymn singing, such an experience of transcendence (being carried out of ourselves) may allow for the possibility of an experience of the sacred or of God's presence. We have all had these experiences and they have touched us so that we remember them long after they happened.

I have had the opportunity to visit the pilgrimage site in Taizé, France twice. By means of short, simple, repetitive chants, the singing draws the pilgrims in, enabling them to participate. Taizé attracts international visitors who speak in a great variety of languages and come from a great variety of countries, cultures, political, social, and economic settings. Taizé music was designed to break down barriers and overcome differences. This allows participants to experience a sense of unity and belonging. In a very real way, the group's music-making becomes a type of "situating" speech. The symbolizing activity, that is, singing, invites each worshiper to participate and inhabit its world. Let us sing the following Taizé chant several times:

*Wait for the Lord, whose day is near.
Wait for the Lord, be strong, take heart.*¹⁵

Waiting is an Advent posture. I don't know about you, but I find it very difficult to wait. Somehow, when we sing "Wait for the Lord" over and over again, we become situated in the sonic environment that literally teaches us something essential about waiting. It takes time. It cannot be rushed or hurried. There is no express line or E-Z pass lane. We just need to wait.

Music-making's ability to enable participants to grow in awareness and break down barriers is able to occur particularly when we are willing and intentional in our singing or listening. Many years ago, I attended the funeral of the father of a good friend. This friend and his brother were both accomplished church musicians and wished to provide the best music possible for their father's funeral mass. The local cathedral organist was also a friend and so they engaged him to play the funeral mass. After spending several minutes attempting to figure out how to turn on the organ and delaying the funeral, the two brothers abandoned all hope of having organ music. The congregation was invited to sing *a cappella* (without accompaniment), except for some places where one of the sons accompanied the assembly on his violin with melody or descants. The voices carried the day. The singing was intentional and glorious in its simplicity. That *ad hoc* group of worshipers and music makers sang their hearts out in the most beautiful and inspiring way because they paid attention and deliberately intended to participate.

The theologian and musician, Don Saliers, points out that ritual music has the power of transformation by forming, *over time*, the imagination and affectivity (affections) of the assembly. It does this by "forming and expressing those emotions which constitute the very Christian life itself."¹⁶ Saliers is not talking about passing, superficial feelings, but complex, permanent attitudes or deep emotions.

In other words, when we sing songs of praise or thanksgiving, contrition or forgiveness, we are being formed in these Christian affections. By *exhibiting* (or performing) these Christian attitudes, we participate—through our music making—in the process of being

shaped or formed in these very attitudes. Over time, for good or for ill, assemblies will be shaped by their musical repertoire. The emotional range of their worship music will either enhance or inhibit their ability to enter into those praisings, repentings, lamentings, hopings, longings, rejoicings, and thankings that are peculiar to the heart of Christian worship.

Yet, hymn singing does not guarantee transformation or conversion or healing. Rather, it provides the possibility whereby hearts and minds are touched so that they might be open to the workings of Christ's Spirit within the assembly. That is the one guarantee we do have—the promise that Christ's Spirit is present when we gather for worship. But we need to work at the craft of our music. It is one of the vehicles through which God's grace works in our midst.

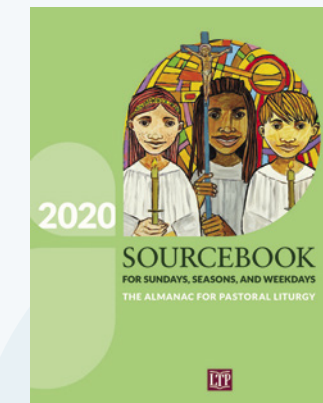
Furthermore, the assembly's dynamic engagement with the process of transformation is essential. This occurs over time when individuals and communities give themselves over regularly to worship. Such dynamic engagement is encouraged when the language and music is authentic and life-giving. The ultimate goal is the transformation of the individual and the assembly into the one Body of Christ. That is the healing for which we long and for which we labor.

Liturgical singing is not simply some pleasant extra that makes our worship more enjoyable—although its beauty and appropriateness are highly valued. No, liturgical singing is an essential part of our life long quest of transforming the individual and the assembly into the one Body of Christ. Announcing the Good News and building a just world are not optional goals for the

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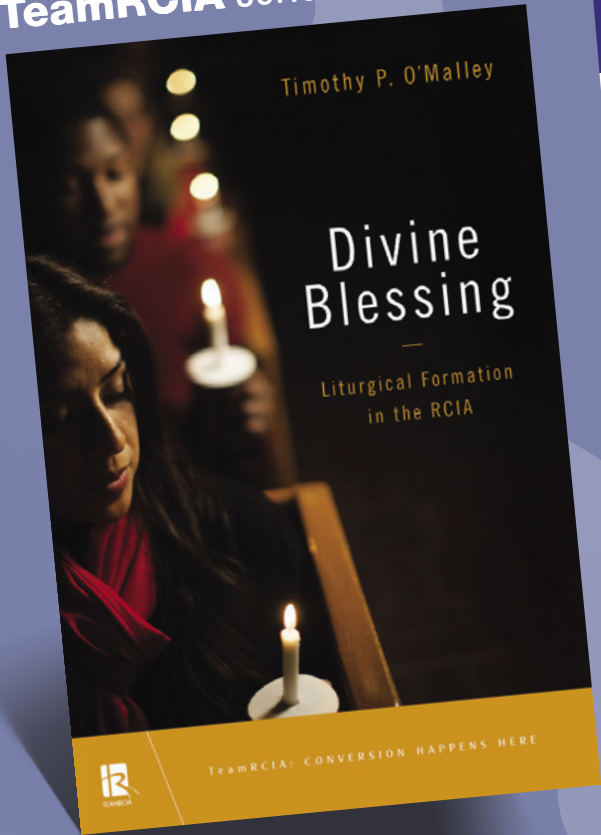
Church. Neither should be our ongoing efforts to enhance and enliven the song of each liturgical assembly. The goals are the same for both.

When in our music God is glorified, we can go forth into the world with Christ’s message of Good News. This is what disciples do in the field hospital we affectionately call “our world.” I conclude where I began. As followers of Jesus Christ, our journey from wounded and sick to wholeness and holiness is a journey of becoming each day more and more the one Body of Christ!

¹“Come, You Sinners, Poor and Needy,” Text: Verses, Joseph Hart, 1712-1768, Hymns Composed on Various Subjects, 1759, alt.; refrain anonymous
²“There is a Balm in Gilead,” Text: Jeremiah 8:22; Tune: BALM IN GILEAD; African American spiritual.
³John Langshaw Austin, *How to Do Things with Words* (Cambridge, Massachusetts: Harvard University Press, 1962), 5.
⁴John R. Searle, “Austin on Locutionary and Illocutionary Acts,” *Essays on J.L. Austin*, ed. Isaiah Berlin, et al. (London: Oxford University Press, 1973), 151.

⁵“Healing River,” Text: Fran Minkoff
⁶Jean Ladriere, “The Performativity of Liturgical Language,” in *Liturgical Experience of Faith*, ed. H. Schmidt and David N. Power, Concilium series, no. 82 (New York: Herder and Herder, 1973), 56-57.
⁷“O Lord, Hear My Prayer,” Text: Taizé Community, 1982.
⁸U.S. Conference of Catholic Bishops, *General Instruction on the Roman Missal*. 2002. No. 47.
⁹GIRM 2002. No. 86
¹⁰“Ubi Caritas,” Text: based on Ubi Caritas, 9th c. Tune: Bob Hurd; acc. By Craig K. Kingsbury (Portland: Oregon Catholic Press, 1996, 2004).
¹¹“Of the Father’s Love Begotten,” Text: Corde natus ex Parentis; Aurelius Prudentius, 348-413; tr. by John M. Neale, 1818-1866 and Henry W. Baker, 1821-1877, alt.
¹²“We Shall Overcome,” African American Spiritual
¹³“Canticle of the Turning,” Text: Luke 1:46-58; Rory Cooney.
¹⁴Victor Zuckerkandl, *Sound and Symbol*, vol. 2, trans. Willard R. Trask (Princeton, NJ: Princeton University Press, 1969), 23.
¹⁵“Wait for the Lord,” Text: Isaiah 40, Philippians 4, Matthew 6-7; Taizé Community, 1984.
¹⁶Don Saliers, “The Integrity of Sung Prayer,” *Worship* 55 (July 1981), 293.

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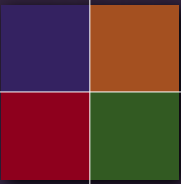
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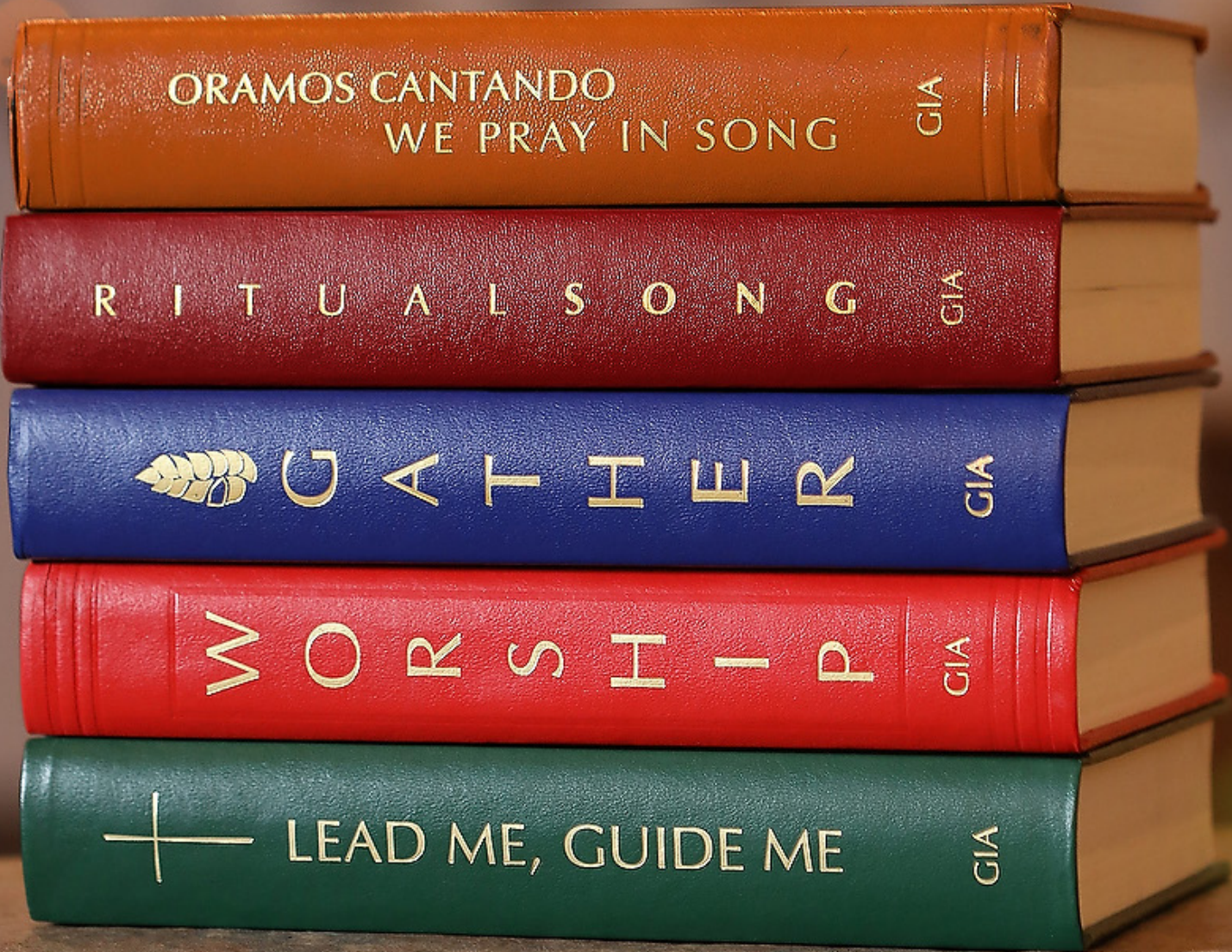


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Tracy Lake of Austin, Texas

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These women of Scripture, doctors of the Church, servants of the poor and advocates of justice came to life during NPM's first Women's Retreat.

The pre-convention event was led by pastoral musicians-composers-singers Meredith Augustin, Jennifer Kerr Breedlove-Budziak, Sarah Hart, Lorraine Hess, and ValLimar Jansen.

"As women in a tradition led by men, we need desperately to hear the stories of our female forbearers in faith . . . and the stories of women who are paving the way and bringing new perspective to our discipline," said Berta Sabrio, NPM's vice president of programming and planning, who coordinated the retreat.

More than 100 women took part in the retreat, sharing song, prayer and their own reflections as well as the inspiring perspectives of the presenters.

Together they explored a variety of questions, including: How are we, women of the Catholic Church, bearers of the Gospel message? Is God bringing to birth something new in my life at this time?

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ValLimar Jansen



Presenters Sarah Hart, Berta Sabrio (coordinator), Lorraine Hess, Meredith Augustin, and ValLimar Jansen

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“The Women's Retreat was truly a gift. As music ministers we often neglect to minister to ourselves and this retreat was a great way to reconnect with self and positive, **STRONG** women both as participants and presenters!”

—Mika Thomas, Portland, Oregon

“The presence of God filled this room. The music, the laughter, and the tears renewed my spirit. All women need to know their power and how to share it.”

—Joanne Martone, Brick, New Jersey

“It is great to be ministered to as a director and a woman. We need to continue to hear the voices of the women of our Church: past, present and future.”

—Jamie Sample, Annandale, Virginia



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Jamie VanMersbergen

“The retreat was a powerful, moving and much-needed opportunity for women in ministry to connect, uplift each other and pray. I was moved to tears more than once, and I believe the Holy Spirit was in that room with us.”

—Justine Rodriguez, Albany, New York

“I LOVED the healing quality of the incorporation of singing, which is my lifeline to God. It was freeing and healing.”

—Valerie DeMato, Bayside, New York



Joan Rauch and Barbara-Ann Britten



Photos ©2019 Aimee Judy



FORMIDABLE FORGIVENESS

*From a mass shooting in Pennsylvania Amish country
and a wrongful incarceration in an Ohio prison,
mercy and forgiveness emerge*

By: DR. MARY DUMM

I admit that when I remember Oct. 2, 2006, anger begins to churn in my belly. The images of the shooting at an Amish schoolhouse in Nickel Mines, Pennsylvania, may have captured the lens of news cameras, but the pain settled somewhere deep in my soul. The rolling hills. The simple Amish farms of Lancaster County. It's an iconic image, one that makes it seem impossible that such horror could happen here.

Not that it should happen anywhere.

Columbine, seven years prior, had awakened Americans from a dream. Virginia Tech, Sandy Hook, Stoneman Douglas. Not just schools, but churches, concerts, movie theatres, nightclubs, shopping malls. The last 20 years have ushered in new discussions in the public arena about security practices and gun control.

But something is different for me in the story of an Amish schoolhouse. When NPM announced that Marie Monville would offer a keynote at the Raleigh Convention, my heart knew this was a message I needed to hear.

The schoolhouse

Marie Monville was the wife of Charlie Roberts, the man who entered that Amish schoolhouse and shot young girls of his community before killing himself. His actions were the beginning of the story, but not the end. They were painful. They caused death and much suffering. Yet what we learn from the story of the wife he left behind is when Christians allow Christ to act, goodness is stronger than evil.

The gospel tells us just how many times we should forgive: seventy times seven.¹ Essentially always. *The Catechism of the Catholic Church* teaches, "Forgiveness is a high-point of Christian prayer."²

However, forgiveness appears to be sorely lacking in our homes, our nation and in ourselves.

What do these words look like when they take root in action? This was the piece of that horrible story I wanted to hear. I needed the example of a disciple to witness it can be done.

“All the forgiveness she had prayed about, she now was called upon to live.”

Marie Monville

The valley of darkness

On the Second Sunday of Lent we hear the story of the Transfiguration. In her address at the Raleigh convention, Marie Monville acknowledged that like Simon Peter, we all seem to want to stay on the mountain top and survey our life in peace. However, “Not much grows on the mountain top. Things grow best in the valley.” It was into a dark valley that she and her family were thrust. The season in the valley produced a bountiful harvest of faith. But that was only after challenge and choice.

Theology and faith can easily turn into an intellectual exercise. We say that we are baptized into faith. We recite prayers. We believe in Jesus. Marie spoke of learning piano as a child, beginning with the unexciting task of practicing the scales, a fundamental key in learning music. However, individual notes become music by using the scales. Believers truly become disciples when they live the faith. In Marie’s case, it was when she had to walk the journey of forgiveness.

Each week at Mass, we pray The Lord’s Prayer. “Forgive us our trespasses as we forgive those who trespass against us.” *The Catechism of the Catholic Church* teaches “. . . this outpouring of mercy cannot penetrate our hearts as long as we have not forgiven those who have trespassed against us . . . In refusing to forgive our brothers and sisters, our hearts are closed

and their hardness makes them impervious to the Father’s merciful love; but in confessing our sins, our hearts are opened to his grace.”³

But is that real? This paragraph is hidden deep in the end of the Catechism. We rarely venture into this section. Forgiveness is a fact of faith that seems to be too big a challenge to embrace in the face of catastrophic evil. But if evil is real, what about goodness and forgiveness?

Marie spoke from the depths of her heart about leaning on the Lord. She knew God was present with her and her family on that horrible day in October. She was already a Christian. But how this would all work out, how she would tell her children, face her community, return to a place of wholeness and perhaps even joy was a mystery that she gave to God.

“I had to believe God is who he says he is, and so much more,” she said. Her faith had to be beyond words. It had to grow legs and carry her. She had to stop thinking it was all up to her, and let God be God. All the forgiveness she had prayed about, she now was called upon to live. It was a matter of letting go and “offering God a space to redeem, not us to fix.”

The stay-at-home mom was forced into a season of pain and she knew that there were two options. Either she had to believe all the stories she had read in Scripture were true and she was called to choose to live in that direction.

Or, she could enter into despair and believe that life was over. Her faith, practiced over years like the scales on the piano, led her into mystery. She had to “lean into the places of brokenness” and trust in God not knowing how God might renew her life and that of her family.

The community

Woven into Marie’s story is the role of community. Her husband had let his pain over the death of their first daughter fester. (She was born premature and died just a few hours after birth.) He had not let God in, nor had he allowed the community to help. Marie did.

When his despair led to the ultimate tragedy, we see the Amish community reach out in faith to Marie and her family the very day they lost their daughters at the hand of Marie’s husband. They went to her not to get something for themselves, but to “offer grace and compassion.” They had already forgiven Charlie, and they were concerned about Marie and her children.

We hear of the outpouring of letters from strangers that flooded the post office. A community of outsiders sending prayer, inspiration, hope and healing.

There was also the community of voices she encountered in music. A special CD from a stranger. Songs from her own collection which now took on a new meaning. Hymns sung from memory learned in church. The power of lyric and melody became a vehicle for God’s healing and supported Marie’s ability to walk toward wholeness. “God changed me,” she said, “as I met him there (in music).”

The prison

The grace of forgiveness and healing adapts and bends in everyone’s life. It looks very different in the life of another presenter at NPM Raleigh: Joe D’Ambrosio and his spiritual advisor and champion for justice, Fr. Neil Kookoothe. The pair offered insight into the plight—and number—of wrongfully convicted children and adults.

Joe was convicted for a murder he did not commit and lived on death row in Ohio for more than two decades. Like the people of Israel in

Egypt, Joe cried out for justice, for someone to hear his voice. But the cry fell on deaf ears.

Was he angry? Yes. But the anger didn’t serve him. He needed to let it go and learn the law. What kept him sane? “My belief in God and my innocence.” Joe’s mother died while he was in prison and Fr. Neil attended the funeral. He went to the prison to talk with Joe and describe the liturgy for him. But Joe had another agenda for the meeting.

Was Fr. Neil the answer to a prayer? He was the first person Joe had an opportunity to speak with and he didn’t want to miss it. In addition to being a priest, Fr. Neil is a nurse and a civil attorney. He was convinced that something was wrong with the case and began to delve into it.

After years of legal proceedings, Joe D’Ambrosio was exonerated and is now a free man.

The hurt and the choice

Like Marie’s, Joe’s path to forgiveness has not been contingent on erasing the past. In Joe’s case he cannot bring back the lost years and lost opportunities—family, income, friends. But he can choose how to respond, how to live. With forgiveness or with bitterness and anger?

“It is not in our power not to feel or to forget an offense,” the Church tells us, “but the heart that offers itself to the Holy Spirit turns injury into compassion and purifies the memory in transforming the hurt into intercession.”⁴



Fr. Neil Kookoothe, right, pastor of St. Clarence Parish in North Olmsted, Ohio, and exonerated death-row inmate Joe D'Ambrosio. Photo: CNS/William Rieter



Presenter and author Marie Monville signs books following her plenum talk in Raleigh

As Joe continues to reclaim his life, he and Fr. Neil work diligently to end the death penalty in our country. It is the work of the modern missionary. “. . . The Church teaches, in the light of the Gospel, that ‘the death penalty is inadmissible because it is an attack on the inviolability and dignity of the person,’ and she works with determination for its abolition worldwide.”⁵ Joe has been a victim of this sin and no one else should have to bear it.

The ministry

An NPM convention is a place where we gather to hone the gift of music. Is it not also the place where as pastoral musicians we allow our spiritual selves the space to heal and grow in faith? Our Church and our world can be hurting, bitter and even angry places. It is our ministry to hear the cry of our people and bring the Gospel to their times of testing and pain.

In the second encyclical of his long papacy, Pope John Paul II focused his attention on the critical role of mercy and forgiveness, especially in this modern world.

“Society can become ‘ever more human’ only when we introduce into all the mutual relationships which form its moral aspect the moment of forgiveness, which is so much of the essence of the Gospel . . . A world from which forgiveness was eliminated . . . would transform life and human society into a system of oppression of the weak

by the strong, or into an arena of permanent strife between one group and another.

For this reason, the Church must consider it one of her principal duties—at every stage of history and especially in our modern age—to proclaim and to introduce into life the mystery of mercy, supremely revealed in Jesus Christ.”⁶

This year’s convention gifted us with this space. Disciples like Marie Monville and Joe D’Ambrosio witness to us that the truths of the Gospel are very real and very possible. Those of us who work in pastoral music are more exposed to those Gospel truths by the very nature of our roles. But we’re not always attuned. It can take a profound story to bring us back to the value of the music we make as it resounds in hearts and minds.

Sing to the Lord, the U.S. Bishops’ guide for pastoral musicians, points us to that resonance. “The Paschal hymn, of course, does not cease when a liturgical celebration ends. Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world with its joys and hopes, griefs and anxieties. The words Jesus chose from the book of Isaiah at the beginning of his ministry become the song of the Body of Christ.”⁷

About the presentations

- “When Light Prevails: An Incredible Journey of Reconciliation and Faith” was a plenum by Marie Monville. She shares the path to healing and wholeness following unspeakable tragedy. Her story is also detailed in her book, *One Light Still Shines* (Zondervan, 2013).
- “The Power of Musical Prayer on the Journey from Death into Life” was a mega-breakout by Fr. Neil Kookoothe and Joe D’Ambrosio. The priest and death row exoneree explore the death penalty and healing after Joe’s wrongful conviction and 22-year prison confinement. To find out more about Joe’s story and hundreds like it, go to witnessinnocence.org.

View Raleigh convention presentations online in the members-only content at npm.org.

The Spirit of the Lord is upon me, because he has anointed me to bring glad tidings to the poor. He has sent me to proclaim liberty to captives and recovery of sight to the blind, to let the oppressed go free, and to proclaim a year acceptable to the Lord.”⁸

God is here and we have a choice to allow God a space to work in our lives and transform us and our world. Let us tune our instruments and our hearts.

¹ Matthew 18:22

² *Catechism of the Catholic Church* (CCC). 2nd ed., (Washington, D.C.: Libreria Editrice Vaticana – USCCB, 2000), 2844.

³ CCC, 2840.

⁴ CCC, 2843.

⁵ CCC, 2267.

⁶ St. John Paul II, *Dives in Misericordia*, (http://w2.vatican.va/content/john-paul-ii/en/encyclicals/documents/hf_jp-ii_enc_30111980_dives-in-misericordia.html), 14.

⁷ U.S. Catholic Conference of Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, D.C.: USCCB, 2007), 8.

⁸ Luke 4:18-19



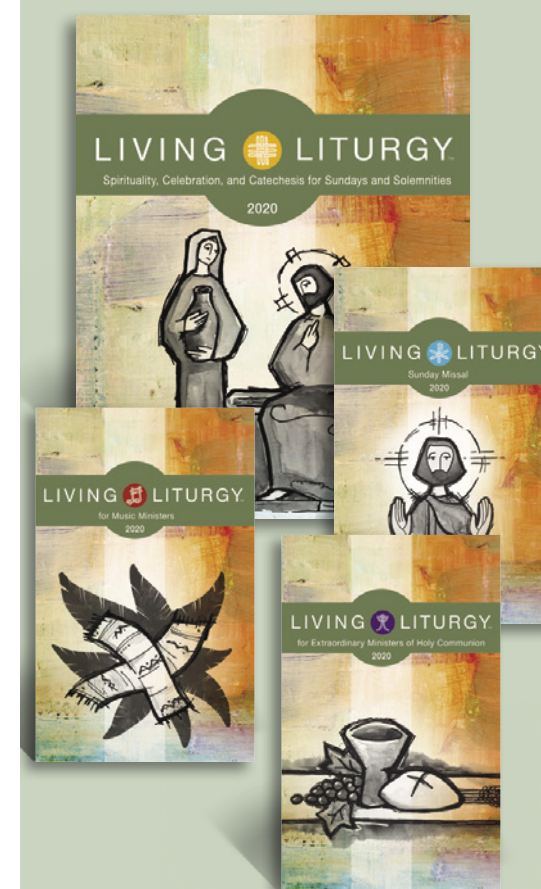
Mary Dumm, Ph.D., is the pastoral associate at Saint Blase Catholic Church in Sterling Heights, Michigan, and an adjunct faculty member at Siena Heights University. A longtime member of NPM, she is a contributor

to Liturgy Training Publications and a facilitator for Essentials of Catholic Liturgy, foundational coursework for pastoral musicians, produced in conjunction with NPM.

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A FRESH LOOK AT WHAT IT MEANS TO BE NPM

On site and online, members engaged in defining the way ahead for an association national in scope, Catholic in identity, and committed in purpose



NPM Board Chairman Jeremy Helmes and President Steve Petrunak present a vision for the future at the Raleigh Members Meeting

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Before we talked NPM 2.0 at Raleigh, we sang it.

There, in the second verse of Fred Pratt Green's glorious anthem for pastoral musicians of every generation:

*How oft, in making music, we have found
A new dimension in the world of sound
As worship moved us to a more profound
Alleluia!*

—*When in Our Music God is Glorified*

A new dimension in the world of sound. Yes. *A more profound Alleluia!* Amen. Such an exploration borne of creativity and collaboration among musicians served as both the launchpad and next step in the reveal of a new vision for NPM at the Wednesday afternoon Member Meeting, hosted by President Steve Petrunak and Chairman of the Board Jeremy Helmes.

"We offer you an evolving vision of NPM," said Steve Petrunak. "We are asking you to imagine with us a future for our organization, in which music ministry leaders serve the thousands of Catholic parishes, schools, and institutions in our country, providing music that helps express the faith of the Church, alive in Jesus Christ."

To lay the groundwork for that vision, NPM invited liturgical leader Dr. Elaine Rendler-McQueeney to offer a perspective on the journey from NPM's origins in the mid-1970s. (See sidebar, page 50).

Over the past year, some 20 NPM leaders from different corners of the association took part in two task forces. Together, they sought to address areas of need and opportunity that will move NPM into the future.

"NPM 2.0 is a process of listening, analysis, dreaming, and visioning," Jeremy Helmes told the audience. "Those of us in leadership have been listening to you, our members, about your hopes for our association. And we've been surveying the landscape of the Church . . . beset by challenges, but ever hopeful."

"We have taken stock of these challenges that face us, and we're more convinced than ever," he said, "that the Church needs NPM . . . needs pastoral musicians to ensure excellent worship in our parishes each and every Sunday."

The work of the task forces centered on governance and operations. In Raleigh, members of the task forces shared the five areas targeted to bring NPM's new vision into focus: chapters, programming, communications, governance and membership. Then for each area, the task forces developed a desired state and specific proposals to drive toward it. Following the member meeting, a series of feedback sessions were held on site and online.

To find out more about NPM 2.0 and specific proposals, go to npm.org. There you'll also find FAQs and a link to submit feedback and questions—or you can send directly to: board@npm.org.



AREAS OF FOCUS

Chapters

A national network of local chapters united in our mission

Vision: NPM is a national network of local chapters; pastoral musicians participate in the work of NPM through chapter meetings and events, networking with peers in neighboring parishes, animating music ministry in their local dioceses, supporting colleagues in their area, as well as through national gatherings and by reading national publications.

Chapters also collaborate within their region and embody NPM in the larger geographical area. Because chapters are the heart of NPM, chapter directors share directly in the governance of the national organization through representation on the NPM Council. Being a member locally and being a member nationally are inseparable.

Programming

Providing skills and formation training, online and in-person

Vision: NPM offers events and programs (in-person and online) for pastoral musicians at various levels of skill and formation. By building stronger relationships with diocesan leaders and fully engaging local chapters, NPM offers needed programming to effectively serve its mission.

Communications

Connecting with the Church and each other

Vision: NPM communicates through multiple media (including a website, social media, email, podcasts, scholarly journal, other print publications, etc.) sharing its mission and opportunities to participate. Through an integrated and coordinated communication strategy, NPM keeps members informed and engaged.

Governance

Catholic, non-profit, diverse, and led by our members

Vision: NPM is an independent non-profit organization, led and governed by its members,

connected to the United States Conference of Catholic Bishops. A board of directors oversees and governs the organization through policies. An advisory council, representative of membership, elects the board and advises the board on governance of the organization. Committees of members address various areas of organizational life (e.g. communications, finance & development, etc.).

Membership

Preparing effective musical and liturgical leaders

Vision: Members of NPM provide leadership in music ministry throughout the Catholic Church in the United States. NPM prepares pastoral musicians for leadership in ministry through its programming and publications.

The Way We Were

At the NPM Member Meeting, Dr. Elaine Rendler-McQueeney offered a brief overview of how and why NPM started more than four decades ago. Here is an excerpt:

The Second Vatican Council (in the 1960s) was the result of a century of liturgical studies and reform. I call this the burning bush because the Council lit and glowed and changed everything. And the best news of all was that God is love, not a God to be feared.

This change required all kinds of things to happen . . . including an understanding of what that meant in the liturgy.

If you look at the hymn texts before (Vatican II) you find out that's not what we were singing about. We needed new music in the vernacular and new styles to wed to the vernacular. And we needed people to notate the oral tradition and create keyboard arrangements, since there were no pianos in churches, only organ. We also had to compose fresh songs in the vernacular, which is not the same as (just translating into) English—so that the way we speak is the way we sing.

In the mid-'70s, Fr. Virgil Funk of The Liturgical Conference and Sr. Jane Marie Perrot of the National Catholic Music Educators Association threw out the net to people who might be interested in gathering

to discuss these needs of the evolving Church. Choir directors, clergy, seminarians, students, lovers of liturgy and seekers came to Scranton, Pennsylvania, in 1978 (and experienced the new liturgy with cantor and lay ministers and assembly participation).

That was transfiguration. We came down from the mountain and said, "This has to go on. We're on to something here."

The result of that was the National Association of Pastoral Musicians. We had a name, we had (the start of) an identity. We had conventions that said, 'Claim your name. Claim your art. I'm not just the piano player and neither are you.' We called the disciples to do that work, and we built the organization on the same principles on which the Church is built (proclaiming, teaching, community and mission).

You have to know that pastoral music is a call. We don't just pick the music. We are called to understand not just "Do we have a song for the washing of the feet?" but what does that mean? What points beyond that?

Jesus said, "I will never leave you again and I'll leave my Holy Spirit with you to lead you and guide you through this." Take hold of what you are called to—not playing fugues and singing for the congregation, but the goal of contributing to this kingdom on earth. Play it in tempo, play it proud, and you will discover fire and Pentecost.

DIGGING DEEPER INTO NPM 2.0

with Jeremy Helmes

Following the Raleigh Convention, NPM Chairman Jeremy Helmes offered some additional perspective on NPM 2.0 and the role of members in shaping the path forward. The interview was captured on NPM's podcast, "Ministry Monday," hosted by Matt Reichert. Here is an excerpt:

Ministry Monday: NPM 2.0 was rolled out last week at the National Convention in Raleigh. To begin, give us a quick overview of what this new vision for the association is.

Jeremy: NPM 2.0 is nothing more than the way we're talking about a vision for the future of the association. It's an opportunity for us as an association to listen and to do some analysis of where we are, where we've been for the last four decades, how we can better serve our members, and—most importantly—how we can better accomplish our mission as an association as music ministers and church in the United States.

MM: What is the board hoping that NPM 2.0 will be able to accomplish that NPM 1.0 wasn't able to? What are the possibilities that you think this new vision will provide for the association?

Jeremy: A couple key things come to mind. One is really the ability to allow our members to truly network with one another and find the support that they need in their ministry. You know, one of the things that people talk about is the value of our national convention, or of their local chapter gatherings as a means of support. And they finally feel like, "I'm not the only one. I'm not alone in



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that I have similar struggles and similar joys that I can share with other pastoral musicians."

Certainly, the two things I've mentioned—local chapter gatherings and national conventions—provide that opportunity. But, there are lots of other ways for us in the 21st century to provide networking opportunities for our members.

The second thing is the ability to look at programming in a new and different way. People are really excited about the different kinds of programming we already offer, whether it's a national convention, the One Call Institute for young music leaders, the Guitar & Ensemble Institute, or our DMMD *Colloquium*.

These are great programs that have served us well for a number of years. But, I know people are also looking for are more cost-effective ways to do skills training and formation, whether it's the basics of learning your instrument, or vocal technique or the other unique skills that come with being a pastoral musician.

The third thing I think of where NPM has an opportunity is to truly be more of an advocate at the national level for lay ecclesial ministry. I think there's a great opportunity for us to strengthen the partnership we already have with the U.S. bishops, and to look for new and different ways to contribute at the national level.

“NPM has an opportunity to truly be more of an advocate at the national level for lay ecclesial ministry.”

MM: So, this process is underway. What can we expect to happen next? And for members, how can we anticipate being included in that conversation as you go forward?

Jeremy: Different facets of this are going to be able to come to life sooner than others. Even in 2020, you're going to start to see new and different kinds of programming that are an outgrowth of this vision.

I can also see changes to the way we engage chapters happening quickly and some changes in the way we do governance. On the other hand, I think there are going to be long-term questions that are going to take us a while to answer. So, it's kind of difficult to pin down exactly how it's all going to happen.

I can say on behalf of the Board of Directors, the National Council, and the staff that we've been thrilled to get all the feedback we've received. We're open to receiving input, and we're going to be looking for more specific and concrete feedback-gathering mechanisms to reach parishes and leaders around the country. From there, it's going to be about finding ways to actually implement the various facets of the vision.

MM: What I'm hearing you say is that you hope members continue to engage and be co-creators in this new vision and how we arrive at whatever final decisions are made.

Jeremy: That's exactly right. Because if we, as leadership, simply roll out what we think should happen, it won't be attentive to all of the needs of our members. People come to NPM not simply for its own sake, but because they're part of a larger mission: having excellent worship on Sunday mornings and fostering this art of musical liturgy. So, as we continue to articulate the mission, we want to ask, “Who

else can share in that mission?” There are lots of folks that haven't been engaged with NPM for a variety of reasons. This is an opportunity to hear from them what they think a vision for this association could be that would get them involved and excited or more engaged.

MM: Out of all of the questions, concerns, or confusion that that have heard, is there anything that you would like to address or clarify?

Jeremy: The most asked question is, “Are we no longer going to have national conventions?” The answer to that is, “Yes, we're going to have national conventions!” What we're trying to say is that NPM can't only do conventions, because there are new and different ways of learning.

We realize to truly be a national association we can't put all of our eggs in the national convention basket. That being said, we are having a national convention next year in Louisville and we have a national convention planned for 2021, then we'll see where it goes from there.

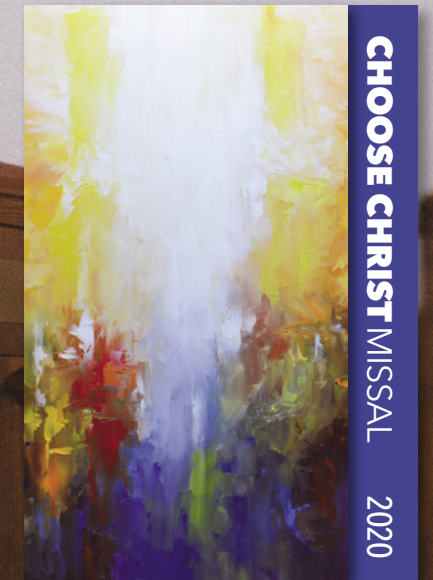
National conventions have been part of what has given NPM its identity up till now. However, we have to be able to live our “NPM-ness” the other 360 days of the year. We're looking to complement the national convention experience in ways that are more affordable, more technologically accessible, and that meet the needs of those in different parts of the country.

MM: As you've been living through this NPM 2.0 process, what have you learned about NPM? What has this process taught you?

Jeremy: I think the biggest thing, I think I could say on behalf of the whole Board, is that we're learning what we don't know.

We're learning from so many parishes and members around the country about needs they have that we had no awareness of. We're learning from members about why they've been so passionate about their membership in NPM. Of course, we always knew some of this. But the more and more we've opened up this conversation, the more and more we're hearing about the value NPM has in people lives and the difference that NPM can make in the Church in the United States.

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A WEEK AWAY

On a college campus and at a Jesuit retreat center, pastoral musicians gathered in summer to hone their skills and fill their spirits

Faculty member Maureen Briare



One Call Institute for Youth

June 25-30
Saint John's University
Collegeville, Minnesota

The second annual One Call Institute focused on the theme, "You Work Great Things in Me," drawn from Rory Cooney's paraphrase of the *Magnificat* in his song, "Canticle of the Turning." The content of the week centered on identifying and using strengths and talents in ministry.

Participants—high school/college youth and adult leaders—represented 17 States, 28 (arch)dioceses, and 59 parish communities. In addition to rehearsals, private lessons, and music formation, participants attended sessions on liturgy, ministry, theology, spirituality, leadership, pedagogy, and more. They also had time to reflect on individual strengths and identify ways to serve more fully in their home communities.

New teaching team members Leisa Anslinger, John Angotti, Rory Cooney, Craig Colson, Marty Haugen, and Kate Williams joined returning members, including: Maureen Briare, Jaime Cortez, Msgr. Ray East, Bonnie Faber, Jes Garceau, Bex Gaunt, Steve Petrunak, Matt Reichert, and Zack Stachowski.

Save the Date for One Call 2020: July 21-26.



Gloria Ogordi



NPM President Steve Petrunak, Emma Kittleson, Matt Orceau, Christian Ramirez, Alexis Heath

Guitar & Ensemble Institute

July 22-26
Jesuit Spiritual Center
Milford, Ohio

More than 100 men and women came together with guitars and basses, drums and flutes, keyboards, mandolins and more for NPM's 33rd annual gathering of guitarists and ensemble musicians.

The institute focuses on training and formation of leaders or participants in parish ensembles, ages 18 and older. In addition to individual skills tracks, participants shared in daily prayer and join sessions on liturgy, new repertoire, ensemble techniques. New in 2019: a retreat track and opportunity for individual spiritual direction.

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

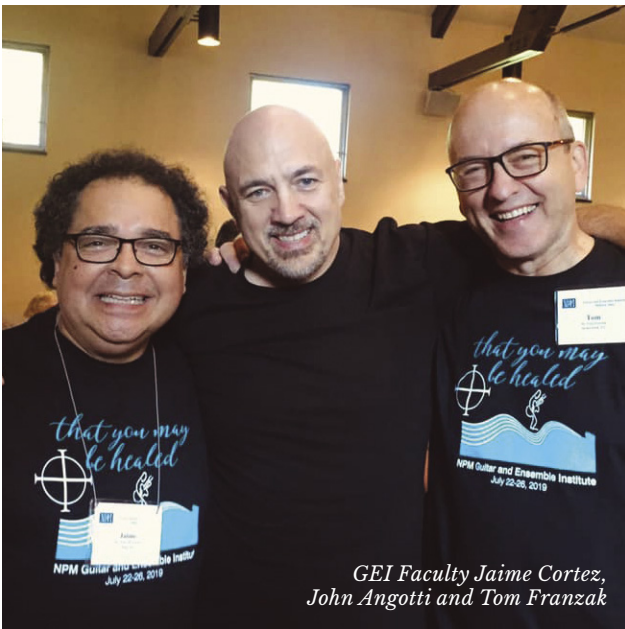
Save the Date for GEI 2020: July 27-31.



Pat Lawler, left,
and Andy Wallace



Irma Reyes, left,
Rosalie Rodriguez, and
Rachel Bustamante



GEI Faculty Jaime Cortez,
John Angotti and Tom Franzak

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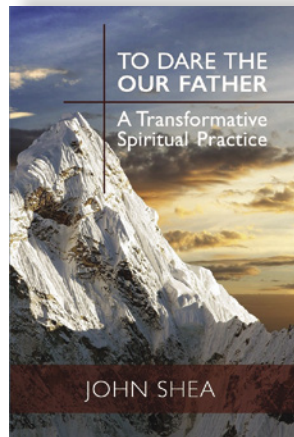


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Books

A DARING INVITATION INTO THE FAMILIAR



To Dare the Our Father: A Transformative Spiritual Practice

John Shea. Liturgical Press, 2018. 4560, (ISBN: 978-0-8146-4560-4), \$19.95; E4585 (eISBN: 978-0-8146-4585-7), \$15.99. Paperback, 184 pages.

Most of us learned the Our Father when we were children. In family prayer times, or at the knee of a grandparent, or in preparation for our First Communion, we memorized its phrases until we could recite them without hesitation or prompting. In fact, however, it takes our entire lifetime to learn to pray the Our Father.

In the preface of *To Dare the Our Father: A Transformative Spiritual Practice*, John Shea tells of his personal discovery of this truth. Throughout the rest of the book, he invites us to enter this process of lifelong learning by making the praying of the Our Father a transformative spiritual practice in our lives. His goal is to show how this spiritual practice can change our consciousness and our behavior.

While the book is about the prayer Jesus taught us, it is even more about our taking ownership of who the prayer names us to be —“sons and daughters of God and brothers and sisters of all”—and our consequent mission to bring the kingdom of heaven into the kingdom of earth. Hence, the dare.

Shea begins by inviting us to recall our own experience with the Our Father and the “convictions, values, and behaviors it has

generated and encouraged” (p. xxiii). He then calls us to venture into new ways of engaging this prayer with its power to change our self-understanding and our manner of being in the world. The Our Father “is a concise digest of the mind of Christ, a mind that can be appropriated by his followers who pray the prayer” (52). How we take on the mind of Christ through conscious, meditative, persistent praying of the Our Father is the *raison d’être* of this book.

We know the prayer well. Or do we? We know its rote recitation. But do we know its demands? Are we willing to submit ourselves, meaning our self-understanding and our way of living, to its transformative power? Shea warns us that submitting ourselves to this process will not be easy, nor will it be quick (Ch. 2). The challenge inherent in making any transformative spiritual practice a normative part of our daily living are real and daunting. We will experience, for example, normal resistance to changing our way of thinking and acting. We will struggle with the gradualness of our progress. We will have to continuously re-examine our desires and recalculate our expectations.

Moreover, the text of the Our Father itself will raise challenges (Ch. 3). Its succinct phrases can mislead us into simplistic understandings that distract us from the depth of Christian identity and mission to which the prayer points. Shea helps us delve into the prayer’s deeper symbolic meanings to arrive at where the prayer—that is, the consciousness of Christ—is leading us.

Why undertake the arduous process of making the praying of the Our Father a consciously consistent part of our daily living? The answer lies in the reality that such practice carries sacramental power: it will effect what its action does. The world will become a different place because we will have become different persons.

We will be “sons and daughters of God and brothers and sisters to all.” We will locate heaven not in some unknown up-above, but in our own “deep heart.” We will never forget the God who dwells in this heaven. We will act against the values and behaviors of the kingdoms of this world in favor of the values and behaviors of the kingdom of heaven. We will harness our initiative and creativity to bring about the will

of God on earth. We will give daily bread to all those in need. We will forgive one another into the future of God’s blessedness. We will stand for the way of heaven despite temptation to act otherwise and in face of real forces of evil.

We will move to a new integration of our consciousness with the consciousness of Christ and of all the holy disciples—known and unknown, named and unnamed—who have walked before us in this community of consciousness, who walk with us now, and who will walk this path in the future. The regular, slow praying of this prayer with deliberation over the depths of its content will transform who we are and how we behave.

To Dare the Our Father would be an excellent book for faith-sharing groups to read and ponder together, for parents and catechists who give children their first introduction to the Our Father, for neophytes undergoing the mystagogical period of the RCIA, for retreatants looking to renew their awareness of being a daughter or son of God, indeed for all persons wishing to grow in their sense of Christian identity and mission.

Shea himself prays the Our Father every night with his wife Anne. They recite the prayer slowly, alternating phrases. Dare we?

—Kathleen Harmon, SNDdeN



Seek the Living God: Five RCIA Inquiry Questions for Making Disciples

Nick Wagner. Liturgical Press, 2017. Paperback, 4516 (ISBN: 978-0-8146-4516-1), \$16.95; eBook, E4540 (eISBN: 978-0-8146-4540-6), \$14.99. Paperback, 130 pages.

For over 30 years now, Nick Wagner has encouraged those involved in RCIA around the world to more fully embrace the rites as

the church envisions them. He has helped shape awareness of the need for year-round formation models, for an awareness of the unique journey of each person beyond a programmatic cookie cutter solution, and for the rich use of sacramental elements of ritual such as oil and water that we now see in many celebrations of the Sacraments of Initiation.

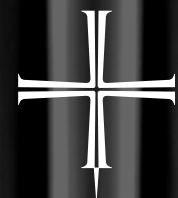
In this new book, *Seek the Living God*, Wagner challenges us to go to the earliest moments of the formal conversion process—the precatechumenate—and embrace more deeply the RCIA as a process unique to each individual rather than a formatted program applied to all.

In *Seek the Living God*, we are introduced to the idea of a faith formation plan, modeled on learning plans used in pedagogical settings, and focused on the experiences, expectations, and dreams or goals of the individual. We all realize that each inquirer has already begun a journey—a journey toward God, toward Christ, and ultimately toward the Church.

In this book, the author unfolds for us, with clearly articulated questions and explanations, the path to meeting and knowing the inquirer’s journey in a deeper way, and then working with the inquirer as a mentor and guide to formulate a path to full communion or baptism. Along the way, this process will not only deepen the faith life of the inquirer but will also challenge and inspire the mentor to a deeper realization of their own faith life as expressed in living the Good News—evangelizing—in their daily walk.

Perhaps the greatest gift this book has to offer is the de-mystifying of the process of talking with and supporting inquirers. Even the most hesitant of RCIA catechists, armed with the questions and guidance offered in *Seek the Living God*, can meet with inquirers confidently. It is no longer necessary to be an expert in the RCIA, Catholicism, or faith. Instead, catechists can solicit stories, clarify feelings, and reflect their own love of God. Catechists are equipped with very specific sample questions to use in meeting with inquirers and are also given a thoughtful summation with an example of the faith plan that is the goal for each inquirer.

As a catechumenate director, I have, like many of us, encountered resistance when asking



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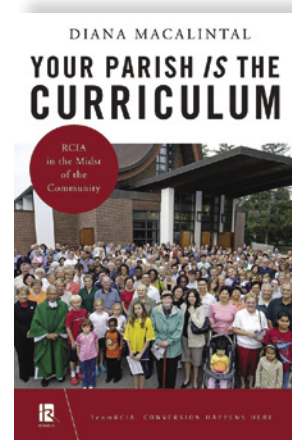


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catechists to view the RCIA as a process rather than program. Let's face it, our society is very "graduation" focused. This book provides inspiration that will reach beyond the early bounds of the precatechumenate/inquiry phase. Once an RCIA team, and individual catechists, have embraced a process-based encounter with a new inquirer, how can they not then come to embrace that same process-oriented approach to the entire RCIA? And in so doing, finally and fully embrace the rites as the Church envisions them: of a process that depends on the "grace of God and various circumstances" and acknowledges that no one faith journey is just like another.

In *Seek the Living God*, Nick Wagner has given us a book which is not only a must for the RCIA team library, but, practically speaking, should be in the hands of every RCIA catechist, director, and sponsor!

—Angela Flynn



Your Parish Is the Curriculum: RCIA in the Midst of the Community

Diana Macalintal,
Liturgical Press, 2018.
4465, (ISBN: 978-0-
8146-4465-2), \$19.95;
E4488 (eISBN: 978-0-
8146-4488-1), \$15.99.
Paperback, 142 pages.

I approached this book with some skepticism. The title is appealing, and I am a strong advocate of the importance of the RCIA process within the context of the parish community. But I wondered what else could be said that would reach those RCIA directors who prefer, or only know how, to take a didactic approach when welcoming and working with those who seek to know more about, and eventually profess, our Catholic faith.

However, I found this book to be full of good ideas, well-grounded in the theology of the rite, and enhanced with specific personal experiences.

Among the particularly helpful items was a description of faith-sharing skills for the RCIA team. The *lectio divina*-based questions would be useful in many parish settings, especially in the weekly faith-sharing of the catechumens which takes place after celebrating the Liturgy of the Word on Sunday with the parish.

Also notable was the description and expansion of training in the four areas of Christianity based on paragraph 75 of the RCIA. The charts in chapter 5 illustrate an RCIA syllabus based on the "life and weekly work of your parish," illustrated by activities found in the bulletins of several parishes around the country. This prompted me to study the bulletins of two parishes that I frequent (one in North Carolina and one in Florida) and make my own chart. I was pleasantly surprised at the abundance of activities in both parishes, particularly because they differ considerably in size, culture, and demographics.

Early in the book, the author emphasizes the fact that the RCIA is a liturgical process, not a catechetical program, and she supports this throughout the remaining chapters. She also reminds us of the "radical insight from Vatican II that baptism matters . . ." and that we all must remember and honor the significant difference between the baptized and the unbaptized, both in the parish as a whole and in the RCIA process itself.

The RCIA is not adult education for people who want to learn about Catholicism. It is an apprenticeship in coming to know Jesus and learning the way of life of the Body of Christ. "Only through intimate relationship with the members of Christ's Body will one touch and hear and see Christ at work in the world."

Some of the suggestions would be a bit of a challenge for some parishes, and I'm not sure that doing RCIA in the ways suggested in the book would really be "less work" for the RCIA director. The bottom line is that you need a parish of active, involved people for the RCIA process to be truly effective. Cooperation among the various ministries in the parish is essential and requires commitment from the parish staff along with many volunteers.

This book is easy to read, with many practical suggestions. It is a great resource for discussion among the members of a parish staff, volunteer ministry leaders and, of course, every member of your RCIA team.

—Sandra Dooley

About the Reviewers



Kathleen Harmon, SNDdeN, is a noted liturgical theologian and musician, author and composer, presenter and teacher. Her numerous publications include Becoming the Psalms: A Spirituality of

Singing and Praying the Psalms; The Mystery We Celebrate, the Song We Sing: A Theology of Liturgical Music; and The Ministry of Cantors. She is also a contributor to the Living Liturgy™ family of resources, published by Liturgical Press. She holds a graduate degree in music and a doctorate in theology, and is vice chair of NPM's Board of Directors.



Angela Flynn is director of music at Immaculate Conception Catholic Church in Durham, North Carolina.



Sandra Dooley is a retired liturgist and former director of the Office for Worship of the Archdiocese of Los Angeles.

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Intermediate and Advanced Choral Music

CAPTURING THE JOY OF CHRISTMAS

By Teri Larson

Quem vidistis pastores? Richard Dering (c 1580-1630). SSATTB and organ continuo. Church Music Society reprints no. 142. Oxford, ISBN 9780193954175, \$3.85.

The text is the first psalm antiphon at Lauds for Christmas Day. “Whom do you see, shepherds? Tell us, who has appeared on earth?” This is a gem of a piece from English Renaissance composer Richard Dering. Ahead of his time, his music foreshadowed the beginning of the Baroque period. This is perfect for an early music group of small proportion. The piece makes great use of antiphonal singing, and ends with a joyful Alleluia section that truly captures the joy of Christmas. It can be performed either with or without the *continuo*. Although one can find this in the choral public domain library, this Oxford score is clean and easy to read, and includes the continuo part.

Ave dulcissima Maria. Fred Gramann. Soprano solo, SATB choir, unaccompanied. ECSchirmer 8684, \$2.05.

This is a lovely setting of the angel Gabriel’s acclamation: Hail Mary, sweetest Mary. True hope and life! The SATB chorus is interspersed with a freely chanted soprano solo line in English, telling the story of the annunciation, with a text by Sabine Baring-Gould (1834-1924). The soprano chants the story in beautiful legato line, spanning D5-G6, while the choir hums underneath. The soloist then joins the choir in the acclamation. A great piece for Advent.

A Simple Gloria. Libby Larsen. SATB choir, unaccompanied. Oxford, ISBN 9780193396296, \$2.50.

This is an exquisite piece whose title reflects the ambience that is uncomplicated and serene rather than bombastic. Libby Larsen is one of American’s most important composers. Set unaccompanied, the texture has some divisi at the highpoint, drawing the listener into the radiance of “Natus est Emmanuel.” Larsen uses a macaronic text of English and Latin by M.K. Dean, the latter in the voices of angels exclaiming joy at the birth of Christ. Ascending lines draw the listener into the 4-part “Gloria that quiet morn,” proclaiming the birth of Christ with awe and reverence. Her tempo marking is “Serene, clear” and the music speaks to this.

A Prayer of St. Columba. Cecilia McDowall. SA and men. Oxford, ISBN 9780193519053, \$2.90.

This is a lovely prayer set for chorus and organ (or piano) that offers quiet reflection over a staccato organ treble part, reminiscent of the stars shining down. Although not terribly difficult, it has an integrity of sound that begs the listener to pray this prayer, drawing one forward tonally. This could be used as a reflective piece after Christmas for tired singers, or really anytime of the year. “Be thou a bright flame before us, Be thou a guiding star above us, Be thou a smooth path below us, And be a kindly shepherd behind us . . .”

Evening Hymn. Bob Chilcott. SAB choir. Oxford ISBN 9780193529021, \$3.25.

This new piece by Bob Chilcott is a very nice, singable evening hymn. It is scored for “SAB” but it is more like “SAT” as the tessitura hovers around middle C. The piano accompaniment is lovely and complementary. The men chant a plainsong melody underneath the women’s harmonies on a poetic text.

The Star Has Come. Roderick Williams. SATB choir. Oxford, ISBN 9780193529090, \$2.90. If your singers are in for a challenge, or your professional singers need an exciting Christmas piece, this composition, based on the poetry of Robert Seater (b. 1955) can fill the need. He uses the portamento throughout, providing excitement of the coming of the sacred star—

not the twinkly kind, but one that comes “with a flash and a zoom” and that’s exactly what the music sounds like! In the middle of the piece, a brief contemplative section unfolds when the star “which is made of light now here in my heart” brings the music to the personal, inward level. It definitely grabs attention.

He’s the Lily of the Valley. Arranged by James McCullough. SSAATTBB. Galaxy Music 1.3556, \$2.60.

For larger choir, this is a pleasing arrangement of a spiritual not often heard. The text comes from the Song of Solomon 2:1 “I am the rose of Sharon, and the lily of the valleys.” The composer has extensive notes in the octavo that discuss the variants of the African American tune throughout the years, the primary source being slaves long dead and the tunes lost. His arrangement is based on the second variant, a secondary source from 1926 by William Arms Fisher. McCullough has grouped the verses and refrains for women’s and then men’s voices which allows for quick learning in sectionals to bring the piece together. “Next,” he writes, “they are followed by a jubilant affirmation that Jesus is like the Lily of the Valley!”

Ave verum corpus. Ben Parry. SATB choir, a cappella. Oxford, ISBN 9780193528154, \$2.50.

This is a very lovely setting of the 14th-century Eucharistic hymn. Colorful use of harmonies surprises the ear and helps one listen anew to the familiar text. A repeated “Amen” closes the piece in reverent quietude. This is a recommended musical reflection at communion.

Finally, Oliver Tarney has composed two pieces based on the poetry of Lucia Quinalut (b. 1969) that completely grabbed my attention because of the provocative and thoughtful language. Tarney is currently the Head of Composition and Singing at Winchester College in Hampshire, England. This was my first introduction to his compositions and I highly recommend looking into his music.

The Wise Men and the Star. SATB unaccompanied, \$2.90, sings of the wise men “Sovereign scholars, weary of waiting . . . follow the star.” The music captures the aura of a star that begs to be followed through the fields to the manger and finally ends with the quiet command: “Follow the star.” It is four-part writing that is well-scored.

The Waiting Sky. SSA or SATB, \$2.50, captures a lovely scene with its rich harmonies and quiet reflection. The poetry speaks of the cows that move slowly under the waiting sky. “What if the clouds smother the shining star? We’ll know it’s there . . . and the cows will stop and stare.” Tight harmonies of seconds add to the ethereal sound of waiting for what the star is showing us. Those of us in farmland country can resonate with this text, and those city-dwellers will experience the quiet pastoral scene and be immediately drawn in by the harmonies. Both pieces are published by Oxford University Press.



About the Reviewer

Teri Larson has served as director of music at the Cathedral Basilica of Saint Mary in Minneapolis, Minnesota since 1994.

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