

# PASTORAL MUSIC

MARCH 2019

## *the.* professional

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and a career—in music ministry*







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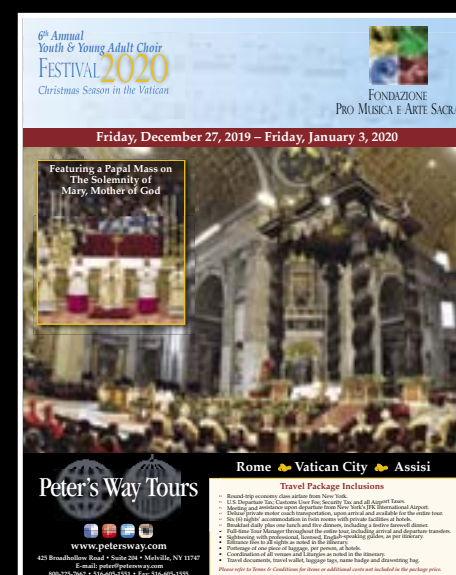
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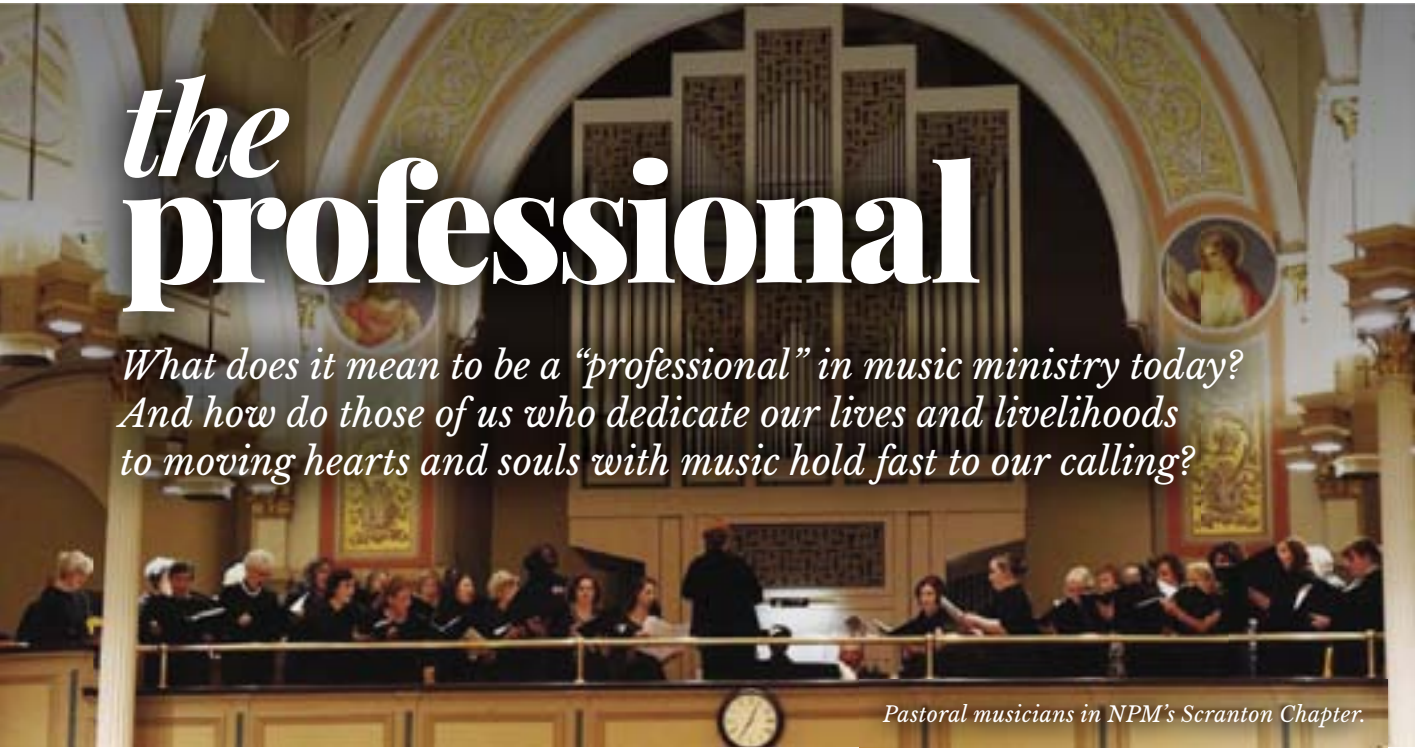
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# the professional

*What does it mean to be a “professional” in music ministry today? And how do those of us who dedicate our lives and livelihoods to moving hearts and souls with music hold fast to our calling?*

*Pastoral musicians in NPM’s Scranton Chapter.*

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On the cover: Celebrated conductor Bryan Zaros will lead the Choral Directors Intensive, a pre-event at NPM’s national convention in Raleigh, North Carolina in July. Bryan is the associate choirmaster at the Cathedral of Saint John the Divine, New York City, and made his conducting debut with the Cathedral Choirs at Westminster Abbey, London.

*Photo by Brian Hatton Photography.*

## IN THIS ISSUE

### Getting comfortable in the gray

We live in a time and a nation of blurred lines. From gender, to news, to marriage and families, our understanding of things that once seemed indisputably defined is challenged or reshaped every day. Black and white have been replaced by shades of gray. That’s true in our Church and in our vocation as music ministers, too.

It’s hard to find two pastoral musicians who have the same experience as directors of music. I was a full-time, paid director of music and liturgy in my first parish in Kentucky back when I was just learning the role.

Ten years in, I was in a new parish in Pennsylvania. We needed to save money for the kids’ college so I went to work for a Fortune 500 company. When my new church lost its director of music, I joined two other leaders, and we volunteered to fill the void while they found someone suitable.

That interim solution has lasted 18 years. Though my colleagues moved on, the volunteer status didn’t. (Buy me a vodka martini in Raleigh—straight up, a little dirty—and I’ll share the bumps in that ride.)

Nonetheless, God’s hand has always been on me—sometimes leading the way, sometimes pushing—while I managed a communications career and a ministry vocation, both of them a calling. This, I know.

Having the income from one allowed me to get the Notre Dame M.A. for the other. Keeping grounded musically and spiritually in the church allowed me to speak my truth—when needed—in the corporate world.

I also consider both my “professions” and it has less to do with dollars than with the intent I bring to them—to act with integrity, to commit to continuous learning, to strive for the best expected in those disciplines. This I know, too.

Self-awareness is a great balm in the blur of changing times. When I was a young director, I found myself shaken to the core when someone would offer criticism—gently or like a head-on collision. After one such bruising from a choir tiger mom, I sought the advice of my contemplative pastor. I wanted a shield, some body armor. Instead, I got a lesson in ministry.

“What did I do wrong?” I pleaded. “How can I avoid this kind of attack?”

He laughed.

“You’re in the wrong profession if you want to avoid criticism,” he said, “Instead, know what you’re doing and know who you are.”

As professionals in ministry, disciples of Christ, we are called to set shields aside and trust the source of our inner strength—the Christ who lights the way, especially in the gray of uncertain times.



*Kathy*

Kathy Felong  
Editor  
[kfelong@npm.org](mailto: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](mailto:NPMsing@npm.org) | **Web site:** [npm.org](http://npm.org)

**Staff**

**Steve Petrunak**, President/CEO  
247.247.3005 | [stevep@npm.org](mailto:stevep@npm.org)  
**Berta Sabrio**, Vice President of Programming and Planning  
240.247.3006 | [berta@npm.org](mailto:berta@npm.org)

**Rev. Virgil Funk**, President Emeritus

**Kathleen Haley**, Director of Membership Services  
240.247.3002 | [haley@npm.org](mailto:haley@npm.org)

**Dr. Jill Nennmann**, Director of Publications and Development  
[jill@npm.org](mailto:jill@npm.org)

**Deirdre Whitty & Anthony Worch**, Finances  
240.247.7662

**Kathy Felong**, *Pastoral Music* Editor  
[kfelong@npm.org](mailto:kfelong@npm.org)

**Adjunct Staff**

Matt Reichert, Digital and Print Content Editor  
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**FROM THE  
PRESIDENT**  
*leaning in*

*Connecting with DMMD's Christopher Reilly at the 2018 Baltimore convention.*

While working in corporate America many years ago, I was responsible for establishing a professional environment. I set proper procedures for hiring and dismissing personnel, defined and maintained appropriate employee and leader behavior, determined and managed employee benefits, and assisted supervisors with performance appraisals.

These and other practices shaped the landscape of professionalism that affected all employees.

When I took the leap to full-time music director, I quickly realized my business experience would translate in some really beneficial ways to managing and expanding the ministry. Many strategies emerged. If I wanted a professional environment for my ministry volunteers, I needed to respect their time, communicate effectively, confront conflict when it arose, and adhere to agreed-upon rehearsal times. Beyond those leadership practices, I wanted to follow and model the concept of servant leadership—to put the needs of others first.

Undoubtedly, this kind of professional approach—applied consistently—helped attract committed and highly engaged members to our music ministry.

Within the NPM membership, the word “professional” has another more specific meaning. It typically refers to those who have formal musical and liturgical training, and are full-time directors of music. In many parts of the country, churches are closing or merging and the pressure to slash budgets is increasing. These factors reduce the number

and quality of the positions available for those who want to fully dedicate their lives to their vocation. Our profession is hurting.

**Called to commit**

As we provide continued opportunities for education and learning, our aim at NPM remains to equip you with the tools to build dynamic, professional music programs, while also addressing the evolving needs of musicians at every level. That toolkit includes NPM certificates in piano, organ and cantor, and the Lay Ecclesial Ministry certification offered through our alliance with other national Catholic ministry organizations. It also includes focused institutes and broad conventions, where musicians can connect—or reconnect—personally and professionally.

In this issue of *Pastoral Music*, we explore these and other aspects of “professionalism” in our ministry. It will likely provoke many feelings—pride, concern, frustration, hope. In the end, I hope it will affirm for you, as for me, the importance of our powerful, mystical and beautiful ministry of music.

May professionalism abound in all our music making!



Steve Petrunak  
NPM President  
[stevep@npm.org](mailto:stevep@npm.org)



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Advertising Director: Jill Nennmann, [jill@npm.org](mailto:jill@npm.org)  
Editor: Kathleen Felong  
Assistant Editor: Matt Reichert  
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## association news



Matt Maher



### Matt Maher to join us at Raleigh convention

Contemporary Christian artist Matt Maher will be among the leaders of sung prayer at the 2019 NPM national convention in Raleigh, North Carolina, July 16-19.

A native of Newfoundland, Canada, Maher has been nominated for 11 GRAMMY awards, including last year's nomination for best contemporary Christian music album for his collection, *Echoes (Deluxe Edition)*. He was named Songwriter of the Year at the 2015 GMA Dove Awards.

Among his most popular songs in Catholic liturgical repertoire are "Your Grace is Enough," "Love Has Come" and "Set Me as a Seal." In Raleigh, Maher will lead the music at the convention's healing service and connect with NPM members at the WorshipNOW sponsor booth.

For up-to-date convention information and scheduling, go to [npm.org](http://npm.org).



### Save money with Raleigh advanced registration

Here's the bad news: If you haven't yet made up your mind about the 2019 NPM national convention in Raleigh, North Carolina, July 16-19, you just missed the March 1 early bird deadline for savings.

Here's the better news: you can still save with advanced registration, but don't wait too long to decide. The hotel you want may fill up fast.

The 2019 theme is: "That You May Be Healed." New to this year's convention: a four-day format; pre-convention retreats for women and for DMMD members; Beer and Hymns; cantor intensives for bilingual and chant specialization, and lots more.



### Call for Donations for Silent Auction

One of the most popular features at every convention is the NPM Silent Auction.

Coordinated by Anne and Jim Ketzer, the auction features many one-of-a-kind items, such as hand-crafted quilts and crocheted blankets, select Vera Bradley bags, as well as a variety of gift baskets for beauty products, wine, spices and more—all donated by members, vendors and friends of NPM.

The most robust bidding competition often goes to the commissions donated by popular composers, valued at \$1,000 on up. The commissions are often for church dedications, sacramental celebrations or ministry retirement gifts.

Last year, the auction brought in more than \$15,000, including more than \$2,000 for a commission by composer Tony Alonso. Auction proceeds help defray NPM operating expenses.

"It's not just about the money, though," said Anne. "It's more to help people have fun and allow them a chance to get items they might not get anywhere else."

Have something you'd like to donate, or an occasion that will call for a commission in 2020? Start planning now. For information on donating, contact Anne at [aketzer@aol.com](mailto:aketzer@aol.com).



## Young and tech-savvy? We need you in Raleigh

The NPM Tech Team is a great way for students involved in music and liturgy to participate in conventions at a reduced cost. Team members, age 18-25, work under the supervision of the Tech Team coordinator to provide support for the local facility coordinator.

The tech team is in need of members in the following categories: social media/journalism; Web live-streaming; audio-visual; photography/videography.

Team members will receive complimentary convention registration, a convention t-shirt, and housing for 5 nights in shared hotel rooms. Travel and food costs are the responsibility of the individual.

Application information and forms are available at [npm.org](http://npm.org). Deadline to apply is May 17. Team members will be notified by May 31.



## Scholarships available for members in need

Pastoral musicians with limited financial resources can apply for help in continuing their formation at the 2019 Raleigh Convention (July 16-19), Guitar & Ensemble Institute (July 26-30 in Milford, Ohio) or One Call institute for youth (June 25-30 in Collegeville, Minnesota).

These program scholarships are distributed each year to NPM members from economically disadvantaged parishes. Scholarships are awarded on a case-by-case basis. The total number of scholarships awarded each year is dependent on contributions to the NPM Scholarship Fund.

Contributions come from three primary sources:

- Generous member donations through NPM's Lenten Appeal, Convention Eucharist collection and designated gifts.
- The Paluch Family Foundation and World Library Publications (WLP) donation of \$2,500.
- A \$5,000 donation from The Sisters of the Precious Blood in Dayton, Ohio.

Interested members must submit an application form and letter of recommendation from your pastor. Details and forms are available at [npm.org/program-scholarships](http://npm.org/program-scholarships). Scholarship information can also be found on the [npm.org](http://npm.org) home page under Resources. Deadline for scholarship applications is April 5.



Podcast host Matt Reichert

## Get your week going with Ministry Monday

NPM's Ministry Monday podcast, hosted by Matt Reichert, is a quick dose of liturgical music

insight to infuse into your week. The series is a mix of live interviews and recordings from NPM events past—always relevant to what's happening here and now.

Recent shows have included a tutorial on improving choral rehearsals with Michael Kemp (episode #48), looking ahead to Triduum with Diana Macalintal (#47) and setting goals with Timothy Johnston and Christian Cosas (#45, 46).

In its first year, the podcast has explored a true diversity of topics, such as:

- "Eucharistic Adoration as invitation to Mission" (Msgr. Rick Hilgartener, Lorraine Hess)(#37)
- "Planning and Leading Bicultural Celebrations" (Jaimie Cortez) (#31)
- "The Singing Priest" (Fr. Ricky Manalo) (#25)
- "How Liturgy Transforms" (Msgr. Ray East)(#15)
- "Representing the Feminine Voice" (Sarah Hart, Kate Williams, Dr. Dolly Sokol) (#9)
- "Music Theory, Revisited" (Keith Kalembo) (#26)
- "Liturgical Considerations in Clustered Parishes" (Fr. Paul Turner)(#4)
- "Ministering in a Time of Scandal" (#27)

Each 40-to-60-minute podcast is a mini-continuing ed unit for those in music ministry. Ears perked up yet? Listen in at [ministrymonday.org](http://ministrymonday.org).

## Nearly \$20,000 available for NPM academic scholarships

There's still time to apply for the academic scholarships given annually by NPM and our partners to assist pastoral musicians.

An applicant must be an NPM member with a demonstrated financial need, enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2019-2020 school year. The applicant should intend to work at least two years in the field of pastoral music following graduation/program completion.

This year, NPM and its partners are offering the following academic scholarships:

- \$3,000 NPM Members Scholarship
- \$3,000 La Beca Juan XXIII (reserved for Spanish-language pastoral musicians)
- \$2,500 OCP Scholarship
- \$2,000 GIA Pastoral Musicians Scholarship
- \$2,000 Nancy Bannister Scholarship
- \$1,500 Jim Kosnik Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne Memorial Scholarship and Rendler-Georgetown Chorale Scholarship
- \$1,000 Father Lawrence Heiman, CPPS, Scholarship (for students studying in the Program for Music and Liturgy at Alverno College in Milwaukee, WI)
- \$1,000 Dr. Peter R. and Rosemary C. Girardot Memorial Scholarship

For details and applications, go to [npm.org](http://npm.org), click on Resources, then Scholarships at the bottom of the menu.



Tom Franzak



Lynnè Gray

## Register now for 33rd annual Guitar & Ensemble Institute

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

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

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

GEI sessions include:

- liturgy for both experienced and beginning leaders of liturgical song
- techniques for guitar and bass, keyboard, percussion, obbligato, and voice
- a sampling of new repertoire
- liturgical ensemble skill sessions
- a retreat track for anyone who seeks time to reflect on their relationship with God

For information, go to [npm.org](http://npm.org).



# go, pro

*NPM's Director of Music Ministries Division feeds those responsible for feeding others*



*DMMD members focus intently during a lecture at the 2019 Winter Colloquium in San Antonio, Texas.*

In a third floor hotel meeting room along San Antonio's famed Riverwalk, 75 pastoral musicians—music directors, liturgists, priests—gathered recently for three days to explore the compelling topics of evil, suffering, and the sacraments of reconciliation and anointing.

Their astute guide was Fr. Jan Michael Joncas. Beyond being a fellow musician, composer, theologian and priest, Fr. Joncas brought to the dais an intimate knowledge of suffering. During Holy Week 2003, he was struck unexpectedly by Guillane-Barre syndrome, a neurological disorder marked by weakness, fatigue and paralysis.

The presentation covered the evolution of theological thinking about sin and the healing sacraments. Access to the three-day academic deep dive—the Colloquium—is one of the perks of membership in NPM's Directors of Music Ministries Division.

The DMMD has long been recognized as “the professional arm” of NPM. The DMMD has a dedicated board and bylaws, a defined member base, a regular publication, member-only web content, and annual gatherings to feed its members theologically, liturgically—and socially.

“We address the needs of the professional membership we have, and do it well,” said Board President Christopher Reilly, who is director of music, worship and ritual for the Maryknoll Fathers and Brothers in Ossining, New York. “It’s about the educational and spiritual betterment of members, many of whom are full-time, and make a living in ministry.”





Washington, D.C., Chapter's Charlene Dorrian and Amy Massey enjoy the collegiality of membership in the DMMD.

Who are the members?

With 600+ members, DMMD cares for the needs of those who lead the Church’s music and liturgical ministries. It’s open to members of NPM who are responsible for the overall music or liturgical ministries in a given parish or institution: full-time or part-, paid or volunteer, active or retired, lay or ordained.

That broadening has evolved, especially in recent years. At one time, membership was only available to paid, full-time directors of music, who were degreed in the field.

“There was a lot of debate,” said Dan Girardot, a former DMMD Board member, who served from 2002-2010. “Not everyone understood. But NPM itself was evolving and we realized there were more people who had needs DMMD could address, who needed our help working on the front lines of parishes. It needed to have a larger umbrella.”

Beyond opening the membership, the DMMD compiled resources and offered direction for lay ministers around ethical

standards and professional concerns. It also established a process for certification for music directors, which is recognized by the U.S. Conference of Catholic Bishops.

Even as it has changed with the times, the DMMD has sustained a loyal following who find value in this deeper level of membership.

Why join DMMD?

“The greatest part of DMMD is the collegiality,” said Jane Bergeron O’Keefe, who began playing organ as a child in Vermont. She attended the very first NPM convention while in high school (Scranton 1978), and for nearly two decades has served as director of music and liturgy at St. Martin’s Catholic Church in Winchester, Massachusetts.

“We are in a very isolating field. In general, the population of people we live near have no idea what we do,” she continued. “It’s wonderful to come together with people of similar training, background, and interest, and share what you are doing. It’s very enriching, both spiritually and musically.”

Those who are part of DMMD pay an additional membership fee of \$40 per year. Benefits of membership in DMMD include:

- Participation in DMMD institutes, retreat and social events at the national convention, the annual winter Colloquium, and any special programming sponsored by the Division
- A network of members supporting each other at the national and local levels; an updated directory of contacts
- The ability to assist in certification, according to standards developed with the National Association of Lay Ministry (NALM) and recognized by the United States Conference of Catholic Bishops (USCCB)
- The ability to provide guidance in hiring, qualifications, job descriptions, and contracts
- A subscription to Praxis, the DMMD online publication, providing updates related to the division and academic content in the fields of liturgy, music and related theology

For DMMD Board Vice President Roy Spicer, joining DMMD was a necessary next step in formation. “I got to a level of education and formation in which I needed higher brain activity,” he said. “There was also more commitment and responsibility on the member end. DMMD members put in the time to learn, and to come together, socially, educationally and spiritually.”

One specific goal the Board is attending to, said President Chris Reilly, is more advanced planning for the primary DMMD events. “Ideally, we’d like to get two years out for planning for the Winter Colloquium and the Convention Institute. When people leave, we want them to know what’s going to be happening the next year.”

As NPM evolves, so will the DMMD, say those on their eight-member Board. We’ve been charged with reimagining,” said Roy Spicer. “Four years ago, the board changed and we were challenged to do different things, and reimagine how we could serve our membership in really concrete ways.

“It’s not about how it affects us,” he said, “but those who will follow us.”

OTHER BENEFITS:  
GIVING BACK  
IN NEW WAYS



Another benefit of membership in DMMD is the opportunity to build and affirm the expertise and knowledge that can fuel confidence for advocacy and leadership.

Some members become informal mentors to one another, leaders in their chapters, and resources and advocates for music ministry in their communities.

In San Antonio, Lena Gokelman uses her experience in both NPM and the American Guild of Organists to coach pastors and staffs on music ministry roles and responsibilities. This unique opportunity comes in her responsibility to vet requests for AGO San Antonio’s jobs hotline.

“I get to talk to the member of a search committee or pastor,” said Lena, “and am able to help them articulate a vision for the ministry and a clear idea of what’s involved for the music minister.”

The conversation is informed by Lena’s involvement on both the DMMD Board and NPM’s Board of Directors, as well as her role as director of music ministries at the University of the Incarnate Word.

Even so, it’s not always an easy conversation to steer. “When a pastor says we don’t need a formal music program, I have to be able to expand my conversation, without becoming defensive,” said Lena. “Our ministry is not about music; it’s about bringing people closer to Christ.”





# ready or not

*How to navigate the biggest change in ministry . . . whether you leave the job or the job leaves you.*

By: KATHY FELONG

**T**hese days, it seems wherever two or three church musicians gather—at conferences, on Facebook, in chapter meetings—there are job change stories in their midst:

*A musician with decades in a parish, whose job is cut from full-time with benefits to part-time on the recommendation of a diocesan pink-slip specialist.*

*A music job eliminated—along with other parish staff roles—due to budget constraints, and a musician in a job hunt after 16 years at the parish. (What about the music at the parish? “They think they’ll be able to handle it themselves.”)*

*A new pastor who wants guitars not organ, and another who wants what he wants—most of which undermines or outright ignores a vibrant, established parish music practice. Both prompt an unwelcome, unspoken refrain: Should I stay or should I go?*

Whether the job leaves you or you leave the job, music ministry directors often live a precarious professional existence. For most, there is no pension, and job security is tied to parish giving and the relationship with the pastor or parish administrator, who is likely, sooner or later, to be replaced.

What can you do if you find yourself in such a situation or to be prepared for changes that may come?

## **Managing imminent change**

If change is on the visible horizon—your hours have been cut dramatically or you’ve been let go immediately or as soon the last Easter alleluia is sung or the fiscal year closes—there are some immediate issues to deal with:

### **Should I stay?**

- Can I afford to stay if my hours and/or benefits are reduced or eliminated? Am I in a position to bargain for anything—cut my benefits but keep my salary whole, or phase the reduction of hours and dollars in, to create a little time to discern and avoid disruption in the parish and the ministry?



- If I stay, what changes do I make in the ministry and in using my time effectively? Do I eliminate the children’s choir or music at Holy Day masses? Do I engage my musicians in the decisions to see if someone else steps forward to help voluntarily? And will these changes be shared with the community in a transparent way so that they, too, understand the financial impact (vs. thinking the music director is shirking his or her duties)?
- Can I adhere to a new set of restrictions on hours and services and still maintain a servant’s heart?

Should I go?

- If I leave, do I stay in professional ministry—or do I apply my talents in a non-church job that may offer more stability, better pay? Will this allow me to continue on some level in my vocation as a pastoral musician?
- Can I afford to leave without another position to go to? (Employment experts strongly advise looking for the next job while you are still employed.)
- Am I able to relocate—how far and where am I willing to go?

Starting the job hunt

Once you’ve decided to look for a new ministry position—and determined what you are open to—your focus should become clearer. To make the most of your search and increase your viability as a candidate, look to some of the credible resources available online. These include video tutorials by career strategists such as Linda Raynier on YouTube or at *lindaraynier.com*, and Robin Ryan (*robinryan.com*), author of best-selling career books, *Over 40 and You’re Hired* and *60 Seconds and You’re Hired*.

Among the key preparations are these:

**Craft your resume for the position you want to find.** Look to the kinds of positions you are after and mirror your resume and curriculum vitae to the position. Highlight the skills and experience you have that fit the primary needs of the position. Look to resources like NPM’s Job Hotline to view job postings and look for key words you’ll want to incorporate into your resume.

**Update your LinkedIn profile.** One of the first things most hiring managers do is look to a candidate’s LinkedIn profile. If you don’t have one, create one and make sure it includes a professional photograph. Look to career resources for more tips.

**Check your social presence.** Beyond LinkedIn, you may want to check your social presence to make sure you have the right privacy protections on Facebook or other social media sites you belong to. Google your name to see what associations come up. Does your LinkedIn profile come up first, or your parish web site? If you’re a blogger or a frequent responder to blogs those may come up as well. You may even get a surprise or two. (I found I am listed as an associate producer to a short film called *Sinnerman*. What? Turns out it was a student film by my nephew. He apparently included his financially supportive aunts and uncles in his list of cast and crew.)

**Alert your network.** You never know where the next job will come from. One of the best things you can do is reach out to your network of professional contacts to let them know you’re looking around. If you’re not already part of the many Facebook groups for NPM, join them. Some are by interest, such as Guitar and Ensemble, and NPM composers, but many of NPM’s 70+ chapters also have Facebook groups. If you’re looking to relocate, join the chapter group or reach out to the chapter president to find out what kind of job opportunities are available there.

Check designated job sites:

- NPM’s Jobs Hotline is listed under Resources at *npm.org* as part of the public site. Listings are open to both churches and other institutions seeking staff and members seeking employment opportunities. (There is a nominal fee for a two-month listing.)
- Diocesan websites, Catholic schools and public school systems.
- The Association of Lutheran Church Musicians (*alcm.org*) also offers a public listing of available jobs across the country. The list includes both full- and part-time employment and many detail the compensation.

- If you are also a member of the American Guild of Organists, you should have access to AGO’s national jobs posting database.
- Other church job sites include *catholicjobs.com* and *churchstaffing.com*, which is geared more to non-Catholic communities. Searching on general career sites such as LinkedIn, Monster, Indeed and Glass Door may also broaden your thinking around where else and how else you might apply your talents. Where available, set up an alert so that jobs you are searching for can pop up in your email box.

**Start applying.** Follow the application process scrupulously. Don’t give the hiring pastor or administrator a reason to doubt before you get a foot in the door. Most will require a resume; some will also ask for any or all of the following: cover letter, completed application form, references, salary requirements. Use best practices from resources listed above to attend to those parts of the application process. Apply for as many roles as you’re interested in. Sometimes getting a job offer along the way while waiting to hear back from another one you want more can give you some bargaining influence.

**Have an idea what you need and want in compensation.** This requires some careful thought and analysis. The American Guild of Organists, for instance, eliminated salary range guidance as part of a 2017 agreement with the Federal Trade Commission, but there are still some resources that can help you figure out what your talents and experience are worth in the church ministry marketplace. At the same time, consider your cost of living, especially if you are looking to relocate to a more, or less, expensive area.

- AGO’s public site, *agohq.com*, has career resources that can help you estimate what should be in a job description and assess the related number of hours the responsibilities require. (It’s a good resource to apply to your ministry role, even if you’re not looking to move.)
- The Association of Lutheran Church Musicians offers similar guidance in its Employment Guidelines posted under Job Listings at *alcm.org*. For a broad view, the Bureau of Labor Statistics (*bls.gov*)

offers national estimates for occupations. For music directors and composers in religious organizations, its 2017 data estimates a mean wage of approximately \$27 an hour/\$55k annually.<sup>1</sup>

- Start with what you currently earn and what you know of others similarly qualified earn, and factor in your academic study, music training and years of experience.
- For broader context, you can look to published information from unions of similarly qualified professionals such as the American Federation of Musicians (*afm.org*) or salaries of primary or secondary public school educators, which are a matter of public record and are often available from state education departments.

**Prepare for the interview.** When preparing for the interview, anticipate both questions you’ll be asked and those specifics you’ll want to discuss up front and before accepting a position offer:

- written job description
- details around salary; frequency of salary increases
- clarity around compensation for weddings, funerals, extra services
- benefits, including vacation, sick leave, insurance
- budget for continuing education, choir materials, substitute accompanists
- expectations around “office hours”
- presence at staff, liturgy team, pastoral council meetings
- annual performance evaluation and evaluation of job description (to ensure description matches actual work)
- ability to use church/instruments for private lessons (if applicable)
- music and office/tech resources and space (office/rehearsal/church)

As part of you preparation, take the time to rehearse your responses to potential interview questions with a trusted friend.





*“The emotional burden of losing a position is often supercharged: you are leaving behind your faith community.”*

Any pastoral musician who has been through this kind of career transition knows the practical measures are only half of the change that needs to be addressed. The emotional burden of losing a position is often supercharged: you are leaving behind your faith community and the impact may extend to your family as well. Take the time to grieve the loss the change represents. Reach out to fellow musicians who will understand the pain of such a transition and can be companions on the journey.

And, of course, pray. Pray in new ways the very words and melodies we employ to comfort others in their need.

*If anyone would come and follow me, my disciple you would be.*

*Leave the past behind, seek and you will find all you’re called to be.*

*If anyone would come and follow me, know the truth will make you free.*

*Give and you receive, trust me and believe, come and follow me.<sup>2</sup>*

1 <https://www.bls.gov/oes/2017/may/oes272041.htm>

2 “Come and Follow Me,” Tom Franzak, arr. Gerard Chiusano, GIA Publications, 1997.



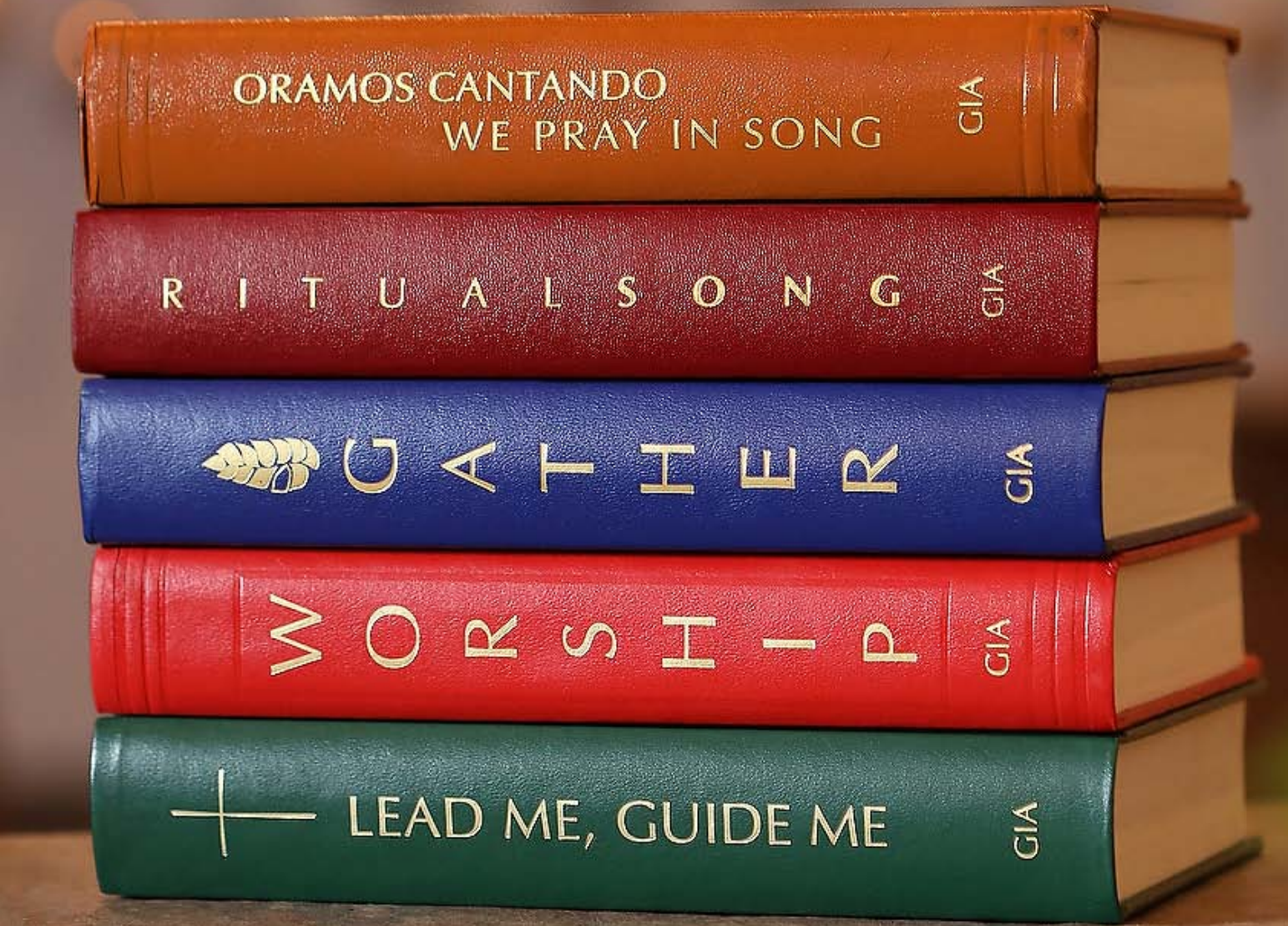
*Kathy Felong is a longtime music director and vice president of corporate communications for a Fortune 500 company. She is editor of Pastoral Music.*



# GIA HYMNALS

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Your community’s legacy is not disposable.





# GIVING VOICE TO A CAREER AND A CALLING

*The pastoral musicians who join NPM's Director of Music Ministries Division consider their vocation a profession. They commit to continuing education. They hunger for musical and liturgical excellence. And they seek kindred spirits in others who know the difficult privilege of leading a faith community through music.*



## DAVID ANDERSON

### OAK PARK, ILLINOIS

*David is celebrating his 29th year at Ascension Catholic Church, where he is director of music. He is also editor-at-large for GIA Publications. He has a master's in church music*

*from Concordia University and pursued advanced choral studies at Westminster Choir College. A popular speaker, David is well-known for his advocacy for Taizé prayer. For more than 18 years, he has coordinated Taizé prayer on the first Friday of the month at his parish, bringing together hundreds of people from many Christian traditions.*

**I knew I was called to this** when I played parish Masses in 5th grade and was allowed to “lead” the children’s choir in 8th grade. God bless the religious sister and parish organist who mentored and nurtured me . . . **If I hadn’t followed this call**, I’d be a special education teacher . . . **I make it work financially** by being blessed to work in a parish that values its pastoral staff through a living wage. (I’m also very blessed to work in a part-time capacity for GIA.) . . . **The most challenging issue we face as professional musicians** is the current diminishing numbers in our churches, brought on by so many reasons . . . **My strength as a director comes from** lots of academic study and lots of prayer, and delving into and doing the work of spiritual practice . . . **I can’t do without** a sense of humor and people skills . . . **Best professional learning experience:** my conducting studies at Westminster . . . **I spend most of my time** in this role practicing organ and rehearsing choirs and cantor, with a fair amount of listening to folks . . . **I wish I spent more time** learning a bit more about technology . . . **Best advice I’ve received about ministry** is when working with a new pastor, cut him some slack. At least allow 10 percent of his idiosyncrasies to blend with everyone else’s idiosyncrasies . . . **Psalm I find myself turning to often** is Psalms 102 and 139...Bless the Lord, O my soul, all my being bless God’s name...O God, you search me and you know me! . . . **I wish the Church would recognize** life has always been very messy and complicated. Thank God for the Holy Spirit! . . . **My choir makes me** very happy! . . . **Why I still say yes:** I love this Church, with all of its beauty and all of its flaws. I love the liturgy, the Eucharist and liturgical song, with its power to move hearts to the Lord.





**LINDA REID**  
PROVIDENCE,  
RHODE ISLAND

*Linda first felt the stirring of a call when Sacrosanctum Concilium was promulgated and*

*implemented in the 1960s. She was a girl with a guitar. Later she married a biblical theologian and moved to Providence where the Spirit led her to “a wonderful parish”—St. Thomas (the Apostle)—where she eventually became a director of music and liturgy who has outlasted four pastors and several associates.*

**Why I still say yes:** because I have such a strong calling to continue as long as my voice and my fingers are still worthy. And it IS a calling, every bit as real as any sister’s, brother’s or priest’s vocation . . . **The most challenging issue we face as professional musicians** is trying to mentor people into the ministry, because it is so difficult to earn a living as a pastoral musician. As parishes become less populated, and less financially solvent, pastors cannot (or do not) pay a living wage . . . **If I hadn’t followed this call,** I’d be an actor and/or an English/theology teacher (which is what I was before) . . . **I make it work financially by** being married to someone who earns a living wage . . . **My strength as a director comes from** hard work, keeping up in the field, and endless enthusiasm! . . . **I wish I spent more time** practicing my other instruments besides the guitar (Celtic harp and keyboard) . . . **Every director struggles with** rehearsal attendance of choir members, assemblies that do not sing, clergy non-communication or non-cooperation, stretching a dollar until it bleeds . . . **What makes it worthwhile despite the challenges** is the hope that our efforts are “preparing a way” for the reign of God, by fostering prayer at liturgy and beyond! . . . **Best advice I’ve received about ministry:** Let go and let God—after meticulous preparation.



**SR. MARY JO QUINN, SCL**

MISSOULA,  
MONTANA

*Originally from Butte, Montana, Mary Jo has an M.A.*

*in church music and liturgy and more than 35 years’ experience as a pastoral musician. She served in various diocesan capacities in Montana and in Kansas City, Missouri. Before returning to parish ministry, Mary Jo was workshops manager for Oregon Catholic Press. She is director of music and liturgy for Blessed Trinity Catholic Community in Missoula.*

**My strength as a director comes from** participation through the years in professional development, openness to a variety of musical expressions, participation in all the works of the parish as a full-time employee, especially the parish’s social mission to the poor and vulnerable . . . **My satisfaction as a director comes from** hearing the sound of a singing assembly . . . **Best professional learning experience:** working with a pastor who has understood and worked at the deep inter-relationship between liturgy and music and the primacy of the assembly . . . **The most challenging issue we face as professional musicians** is adhering to professional standards and challenging those with whom we work to keep growing in their craft and their liturgical spirituality.

*“The best advice I’ve received about ministry is to be patient.”*

—PRESTON DIBBLE



**PRESTON DIBBLE**

MONTCLAIR,  
NEW JERSEY

*Since 2005, Preston has served as the organist*

*and director of music at Church of the Immaculate Conception. He conducts the Chancel Choir, a graded Children’s Choir program, including a handbell ensemble and classes in recorder playing. He is also artistic director of the parish’s concert series, “Music at Immaculate.” Beyond that, Preston has been director of music for the Diocese of Paterson since 2013 and director of the NPM chapter there. He holds a master’s in sacred music and organ from Duquesne University in Pittsburgh, his hometown. He chairs NPM’s Publications Committee, and was named the DMMD Member of the year in 2017.*

**I knew I was called to this when** I experienced the beauty of the pipe organ within worship . . . **If I hadn’t followed this call,** I’d be in the construction trades . . . **I make it work financially by** spousal income! . . . **The most challenging issue we face as professional musicians** is in not always having supportive and collaborative partners in our clergy . . . **My strength as a director** is the beauty I seek to create through music . . . **Best professional learning experience:** mentoring . . . **Problem every director struggles with:** being flexible . . . **What makes it worthwhile despite the challenges** is seeing an appreciative assembly . . . **I spend most of my time in this role** at my computer . . . **I wish I spent more time** playing the organ . . . **Best advice I’ve received about ministry** is to be patient . . . **I wish the Church would understand and recognize** the integral role of music in the Liturgy . . . **My choir** makes me proud.



**BERTA SABRIO**

SILVER SPRING,  
MARYLAND

*A graduate of Loyola University in New Orleans and diehard*

*Saints fan, Berta has spent more than 35 years in pastoral music leadership. Last September, she became NPM’s vice president of programming and planning. She is formerly pastoral associate for worship and adult faith at St. Francis of Assisi in Fulton, having served the community for more than 22 years. She also chaired the Liturgical Music Committee for the Archdiocese of Baltimore and led the NPM Baltimore Chapter. In 2018, Berta co-chaired the NPM national convention.*

**I knew I was called to this when** I was 4 years old and my favorite part of the week was going to church on Sunday so I could sing! . . . **If I hadn’t followed this call,** I’d be an opera singer . . . **My strength as a director comes from** recognizing the impact that music has on our lives . . . **My satisfaction comes from** having someone tell me how their life was enriched by something that happened at worship . . . **I make it work financially by** never turning down work . . . **Skillset I can’t do without:** a smile and a servant’s heart. Patience is very helpful as well! . . . **Best professional learning experience** was working with Paul Salamunovich, music director of the Los Angeles Master Chorale, at a DMMD institute . . . **Every director struggles with** recognizing the gifts of all their choir members, those with beautiful voices and easy spirits, and all the others—and finding the best way to feed their spiritual needs . . . **I wish I spent more time in prayer** . . . **Best advice I’ve received about ministry:** To recognize that I did not pick this job, I was called to it.



By: NPM STAFF

# IN GOOD COMPANY

*Fr. James Martin and ministry lessons from corporate America*

Fr. James Martin, SJ, is one of today’s most popular and prolific Catholic writers. Author of the numerous books, including *The Jesuit Guide to (Almost) Everything* and *Jesus: A Pilgrimage*, Fr. Jim is the influential editor-at-large of *America* magazine. He has more than half a million followers on Facebook and a quarter million on Twitter.

But his calling came while he was immersed in the corporate world of GE finance, putting his Wharton education to work. He describes his personal journey “from the corporate world to poverty, chastity and obedience” in his 2000 spiritual biography, *In Good Company*.

What might a business-bred, Ignatian-fed priest and culturally attuned activist have to say about ministry, calling and how we treat one other?

This is the interview . . .



*"There may be no job description or performance assessment and, suddenly, when you're fired, everything becomes 'corporate.'"*

**Pastoral Music:** You were educated at one of the best business schools in the country—University of Pennsylvania’s Wharton School—and you worked at General Electric, one of the world’s largest corporations. Are there lessons from those experiences—and what you’ve learned since—that pastors, administrators and musicians can learn from?

**Fr. Jim:** There are always lessons that the Church can learn from the business world and that the business world can learn from the Church.

One of the things we were encouraged to learn at GE is a good work ethic. That’s one of the most important things to learn from business. Be at your desk by 9 a.m. (if that’s the expectation). Put in a full day’s work. Obviously, this is a job that you’re getting paid for and it demands your effort.

Embracing a real professionalism is important—no matter what your role.

We tend in the Church to say we’re professional, except, in my experience, when it comes to hiring and firing. People tend to hire their friends and those whom they know, and, even worse, come abuses in firing. That’s when it becomes almost a parody of the corporate model, where people are told it’s their last day and marched out of the office. Many pastors and pastoral associates are told by attorneys and otherwise well-meaning people this is the way you have to do things. But this is a selective use of corporate practice.

There may be no job description—which is essential in corporate world—and no performance assessment, and suddenly when you are fired, everything becomes “corporate.”

**PM:** Why do think this dynamic continues to exist?

**Fr. Jim:** First and foremost, it’s because many pastoral administrators do not have much management experience, especially when it comes to hiring and firing. And, again, they’re told this is how you have to do it, and they feel trapped and Christian values go out the window. Where is mercy and compassion? It’s really cruel—and often much more so than in the corporate world, where you are often given sufficient warning and put on probation if it’s about any sort of performance issue.

**PM:** What about in situations where people are let go, or their hours are cut, due to financial constraints?

**Fr. Jim:** That’s a real consideration, but the point is to give the musician or other staff warning, to say “We are struggling financially here and there are some problems” and bring people into the decision-making process. It gives people a sense of participation in the organization and also allows them to make good decisions about whether they want to stay. To my mind, it’s selfish to cut people out of the information loop, because then when you suddenly spring on them financial problems, they’re left in the lurch.

**PM:** What can the employee—the career lay minister—do?

**Fr. Jim:** Expect a professional environment. Tell the pastor or parish administrator, “I’d like annual or bi-annual performance evaluation. I’d like to know how the organization is doing. Can we have open communication? I’d like to be treated with respect and dignity.” And, of course, when you’re looking for a position, look for an organization that is professional.

If there isn’t a professional environment where you’re at, help encourage those professional practices.

If you don’t have a job description, write one up. If there is no follow-up to the performance assessment, write one yourself: “Thank you for the feedback and evaluation. Here is what we talked about, and what I’ll be working on in terms of job performance.”

**PM:** So what we can control is our own behavior?

**Fr. Jim:** Yes. And if there’s resistance to that, you can also say “It’s really helpful for me if I’m evaluated according to a job description so there are no surprises.” Usually people are open to that reasoning. At GE, we used to call this, “managing your manager.”

**PM:** In a recent article for *America*, you shared other lessons for ministry you’ve learned as a Jesuit. How might they apply to those of us in music ministry?

**Fr. Jim:** Well, first, a disclaimer, I’ve never worked full-time in a parish, or been in music ministry. But I’ve been associated with a wonderful parish—St. Ignatius of Loyola in New York City—for more than 20 years and they have a wonderful music ministry.

To your question, effective ministry is characterized by three things: careful preparation, diligent work, and compassion for the people you are serving. So be prepared for liturgy, for meeting with the pastor or others. Be diligent in your own work practice. And be compassionate not only for the people you’re managing, but the people you are working for.

There’s an inherent tension between the artist and the administrator. It’s captured nicely in a scene from the movie, “The Agony and the Ecstasy” about Michelangelo’s painting of the Sistine Chapel, which took four years. There’s Michelangelo on his back, working hard—I’m sure musicians feel that way sometimes—and he’s painting the ceiling. Pope Julius II, who commissioned the painting, yells up, “When will it be finished?” and Michelangelo yells back, “When it’s finished.”

Musicians are so essential to the Church, the parish. Music can make or break a Mass or a liturgical season or a wedding or the Triduum. And yet arts are sometimes seen as an add-on. The great irony is that the two things people comment most on about Mass are the homily and the music. It’s all the more reason for musicians to own their gifts and expect the respect and dignity that should come with that charism—to recognize that their charism is essential to the charism of the Church.

**PM:** How do we hang on to that charism, when times are tough—in our personal lives, our ministry, and in the Church?

**Fr. Jim:** By truly believing and knowing and accepting that God has called you. Your talents—whether directing or playing or singing—who do you think sends the desire to do these things? This is God calling you. Yours is a call just as much as Jesus’s call to Peter and Andrew by the shores of Galilee. Let that ground you in the difficult moments.

The other important part is to recognize that Jesus has called the pastor or parish administrator, too. Remember that the apostles were competing fishermen. And later on he calls the tax collector from Capernaum, from their town. We don’t have to look too far to see how they all got along. (Laughs.)

So remember in your darkest moments—for example, at the end of a long and complicated Easter Triduum when instead of thanking you, the pastor makes a remark about a song you chose—remember that guy was called by Jesus, too. You’ll be okay.

**PM:** Anything else you’d like NPM members to know?

**Fr. Jim:** Yes. To all the pastoral musicians reading this: Thank you, on behalf of all Catholic parishioners. Thank you for years of inspiring music and beautiful choirs. Thank you for moving me to tears with your music. We’d be so much poorer without you!

FOLLOW FR. JAMES MARTIN:

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And on  
*ministrymonday.org* episode #11



*At a communal reconciliation service at Saints Peter and Paul Church in Winter Park, Florida, parishioners light candles and place them in bowls of sand following individual confessions.*

# Revisiting Communal Reconciliation

By: MICHAEL R. PRENDERGAST

In many parish communities, one of the regular features of the Advent and Lent seasons is a celebration of Communal Reconciliation. In those seasons, when there are so many other liturgical preparations to take care of, it can be tempting to “plug and play”—to do the rite the way we’ve always done it.

Taking time to review what Form II of the Rite of Penance actually calls for—and the pastoral needs of the community gathered—can be a catalyst for refreshing your parish practice and generating a deeper understanding of this sacrament of healing.

This article will give an outline of that ritual and offer practical pastoral, ritual and musical suggestions for celebrating the sacrament.

Even though the English translation of the Rite of Penance appeared on the scene in 1975, it’s doubtful that this sacrament of healing has yet to achieve its goal among God’s holy people, to “take root in their entire live(s) and move them to more fervent service of God and neighbor.”<sup>1</sup>

Forty-four years later, the Church is still in need of ongoing liturgical catechesis—for both priest and people. It would be helpful for both priest and people to review the ritual book’s introduction, especially paragraphs 15-30, so all have a firm grasp on how the Church envisions the ritual to unfold. How many would be surprised to know that the phrase “bless me Father for I have sinned... since my last confession;” is no longer in the rite? Liturgy Training Publications’ (LTP) *Preparing for Confession: Receiving God’s Mercy* (Paul Turner) is one such resource to assist both priest and people in this catechesis.

*How many would be surprised to know the phrase, ‘Bless me Father for I have sinned...since my last confession,’ is no longer in the rite?*

## Water and tears

The purpose for the sacrament of penance is that the faithful who fall into sin after baptism may be reconciled with God through the restoration of grace. The Church “possesses both water and tears: the water of baptism, the tears of penance.”<sup>3</sup>

In the celebration of the sacraments of the Church, it is always the Holy Spirit who is the active transforming agent at work. At baptism we call on the Spirit to bless water; in the celebration of the Eucharist we call on the Spirit to change bread and wine into the body and blood of Christ. In the Rite of Penance it is that same Spirit that prompts God’s holy people to come to the sacrament of penance with hearts converted to God. This interior conversion allows the penitent to embrace sorrow for sinfulness with the objective to lead a new life free from the bonds of sin. The penitent expresses, through confession made to the Church, reparation for sin, and the promise to change one’s life.

## A communal celebration

The sacrament of penance consists of four acts of the penitent in the journey of conversion, Contrition, Confession, the Act of Penance and Absolution. As noted, Form II of the Rite of Penance is the communal form most often used in parishes, particularly in Advent and Lent. Offering it additional times—or at different times—throughout the liturgical year may reinforce its ecclesial nature.

Even when celebrating communal penance services during Advent and Lent, consider scheduling them at various times of day. Not all parishioners are able to come out for celebrations scheduled exclusively during midday or evening. Plan to invite as many priests as possible from the local area to serve as ministers of the sacrament.



The structure

Opening

*The celebration begins with a psalm, antiphon or other appropriate song (RP, 48).*

Choose a song, hymn or psalm of the season. For an Advent celebration, consider “Comfort, Comfort, O My People” (GENEVA) “Come, O Long Expected Jesus” (STUTTGART), Bob Dufford’s “Like a Shepherd,” Bernadette Farrell’s “Advent Litany of the Word,” or Marty Haugen’s “My Soul in Stillness Waits.”

In the season of Lent, Barbara Bridge’s “Now is the Acceptable Time”, “Parce Domine/Spare Your People, Lord” (chant, Mode I), or Rory Cooney and Gary Daigle’s “Hold Us in Your Mercy: Penitential Litany” would be appropriate choices.

*Following the song is the greeting by the priest (five options are offered; see RP, #49, 94-96). Now, an invitation to pray, followed by silence and the priest sings or says opening prayer (RP, 50, 97-100).*

Word of God

*The celebration of the Word of God follows. Several readings may be used; if only one is used, the preference is a Gospel reading (RP, 51).*

The ritual book includes several options for readings or the readings from the Advent season. Those that use the imagery of light and darkness and the call to conversion as found in the story of John the Baptist are appropriate for communal penance services (Psalm 25 and 85, the two common psalms for Advent would be appropriate choices).

In Lent, the ritual book provides appropriate readings or you may choose seasonal readings from the Lectionary for Mass which has a large selection of texts for the Rite of Penance. Psalm 51, 91 and 130, the common psalms for Lent, along with Scott Soper’s “Loving and Forgiving,” based on Psalm 103, would be fitting.

*If the Gospel is proclaimed, a Gospel acclamation would be sung and a homily may follow.*

Examination of Conscience

*An Examination of Conscience (RP, 53) and General Confession of Sins (RP, 54) now follows.*



These can be lead by a priest, a deacon or another minister. The Rite of Penance contains various texts (RP, 54 and 202-205) with a variety of responses by the assembly, such as: “We pray you, hear us”; “Lord, be merciful to me, a sinner”; and “Lord, have mercy.” The examples found in the Rite of Penance are almost always in the form of a litany, so it would be most fitting to chant the petition and the response by the assembly.

The penitential intercessions found at number 204 in the ritual book are meant to lead the penitent to a conversion of heart. (For an examination of conscience set to music, take a look at my arrangement, “Penitential Litany: Lead Us to Act Justly,” or James Hansen’s “Litany of Reconciliation,” both published by Oregon Catholic Press.)

*Following the litany is the Lord’s Prayer, which may be chanted.*

Individual Confession

*Individual Confession and Absolution follow (RP, 55).*

Consider the appropriateness and logistics of music while the community is celebrating individual confession at several stations throughout the church. Will the music interfere with the hearing of confessors and penitents? Are the musicians located too near a station where confessions are being heard and thus risk the possibility of hearing part of a person’s confession?

Praise for God’s Mercy

The ritual does not envision the penitent leaving directly after individual confession; rather the entire community is to remain together in prayer. Pastoral options should be explored if this practice cannot take place.

How two communities bring creative closure to Communal Reconciliation

At the recent Winter Colloquium, sponsored by the Director of Music Ministries Division, Fr. Jan Michael Joncas led music and liturgy directors to examine the Rite of Penance in depth. He also invited their solutions to a common quandary: how to create a sense of closure in celebrating communal reconciliation when people are inclined to leave once they’ve made their individual confessions. In the discussion that ensued, two directors shared their best practices:

Saints Peter and Paul Catholic Church Winter Park, Florida

We have found in our community, after establishing a healthy devotion to Taizé-style prayer, that combining the Sacrament of Reconciliation with this prayer form has been quite effective. Those who attend find that the contemplative nature of Taizé-style prayer helps them to slow down, collect their thoughts, and begin to examine their conscience, preparing for confession.

As in Taizé-style prayer, we begin with the opening ostinato(s), then a psalm, a reading, a brief reflection on the Scripture, a song, intercessions with a sung response (intercessions adapted from the General Confession of Sins from the Rite of Penance #54, 202-205) followed by the Lord’s Prayer, and a concluding prayer (from the Rite of Penance #57, 207-211) or from Masses for Various Needs and Occasions, for Reconciliation, #16).

Before several “concluding songs,” our pastor announces the various locations throughout the church where priests will be stationed to hear individual confession. Typically when done with individual confessions, these Taizé-style prayers are shortened in length to about 30 minutes. The addition of several songs following the announcement extends the prayer and keeps the faithful gathered, engaged and participating while they wait for confession.

Following the individual confession and absolution, each individual is given a taper candle to light and place in one of the many vessels near the icons placed in the church. We do not extinguish these candles, but let them burn

completely overnight. These tapers are a visual sign of the community coming back together after individual confession to offer praise and thanksgiving for God’s gracious mercy.

*-Aaron Kohl, director of liturgy*

Sisters of Charity of the Blessed Virgin Mary Dubuque, Iowa

This adapted closing calls for a person to wait at the font or table near the doorway and pray a designated prayer together before departing. At the Motherhouse, we have the advantage of everyone knowing everyone else, and a history of praying together in small groups. Having a minister stationed at the appointed place can help people get comfortable with this new prayerful ending.

Our Lenten celebration of Reconciliation was focused on preparing to renew our baptismal vows at Easter. Our chapel has just one exit, which took everyone past the baptismal font as they left.

In the worship aid we printed the following: *When you are ready to leave the chapel, please go to the baptismal font and join the person waiting there, or wait for the next person to arrive. Please pray together:*

**God, our help in every age, you have washed away our sin with the cleansing waters of baptism and have made us your own chosen ones to be called holy and beloved. We give you thanks for your unending love and mercy. Strengthen us with your Word and fill us with your Spirit that we may profess our faith with joy and renew our baptismal vows at the Easter feast. We ask this through Jesus, our brother and savior. Amen.**

*Then mark each other’s foreheads with a cross of baptismal water, saying:*

**Remember your baptism, and be faithful to the Gospel.**

For a celebration of the sacrament in Advent, we focused on the renewal of our religious vows. A table at the door has congregational symbols, and we ask people leaving to pray a traditional community prayer together and give each other a greeting of peace.

*-Sr. Anne Marie McKenna, BVM, liturgy coordinator and pastoral musician*



BEST PRACTICE

Be sure to provide a prayer card or a small booklet of prayers or Scripture for the community to use as a reflection while others are celebrating the sacrament.

*After all have celebrated the sacrament, the rite calls for the "Proclamation of Praise for God's Mercy" (RP, 56).*

While any psalm, hymn or litany may be sung in acknowledging God's power and mercy, the ritual book suggests psalm 136 (the setting of Psalm 136: God's Love is Everlasting by Jan Michael Joncas with its lively call and response style would be most appropriate) or the "Canticle of Mary." Dozens of settings of the Magnificat are available and it would be good for each parish to learn two or three musical setting of this canticle. The ritual concludes with a concluding prayer, blessing and dismissal; any of which could be chanted.

A greater love

During communal celebrations of the sacrament of penance, we are called to share music that

focuses on the generous love, mercy and salvation of our God. In Pope John Paul II's *Crossing the Threshold of Hope*, he says "to save" means to embrace and lift up with "love which is greater than any sin."<sup>3</sup> May we embrace God's mercy and love in our ministry as he leads us to do the same.

- 1 Rite of Penance, introduction 7.  
2 Ambrose of Milan, Letter 41/12 (PL 16/1116).  
3 Pope John Paul II, *Crossing the Threshold of Hope*. (New York: Alfred A. Knopf, 1994; p. 58)



*Michael R Prendergast is the director of music and liturgy at St. Andrew Catholic Church in Portland, Oregon, and an adjunct instructor in the theology and music departments at the University of Portland. To learn more about Michael, visit [sacredliturgyministries.org](http://sacredliturgyministries.org)*

All are welcome!



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# Liturgical Music Institute

**JULY 28 - AUGUST 2, 2019**



The Liturgical Music Institute offers musical, liturgical and pastoral formation for both new and experienced liturgical musicians. Over the course of five and a half days, participants take a ten hour liturgical theology course, skills workshops (organ, voice, cantor, choral conducting, music theory or music composition) and plenum workshops that focus on specific pastoral dimensions of liturgical music ministry. They also attend spiritual conferences, sung Morning and Evening Prayer and daily Mass and interact with the faculty and other liturgical participants from around the United States to share ideas, concerns and best practices. The week culminates with a choral concert featuring the faculty and participants of the Institute.

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For more information and for registration information, consult our website, [www.liturgicalmusicinstitute.org](http://www.liturgicalmusicinstitute.org). Early registration ends June 1, 2019.

## Seminary of the Immaculate Conception

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Rev. Paul Colloton,  
OSFS, D.Min.



Frank Crosio



Msgr. Joseph DeGrocco



Christopher Ferraro



Raymond Henderson



Susan Hugelmeyer



Keith Kalemba



Matthew Koraus



Lisa Kelly



Rev. Ricky Manalo, CSP



John Miller



Mike Novak



Steve Warner





# RALEIGH CONVENTION

*evening events*

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**Top Row:**  
Eileen Guenther  
Tony Alonso  
Matt Maher  
Cliff Petty

**Bottom Row:**  
Curtis Stephan  
Craig Colson  
Ed Bolduc

## MONDAY, JULY 16

### Who'll be a Witness:

#### The Healing Power of the Spiritual

Dr. Eileen Guenther, author of *In Their Own Words: Slave Life and the Power of Spirituals*, will share slave narratives and interviews along with her own passionate reflections. Our response: the singing of Spirituals, inspired by a new understanding of their context and meaning.  
*Sponsored by Morningstar*

## TUESDAY, JULY 17

### The Raleigh Ringers in Concert

This premiere professional ensemble, under the direction of David Harris, will present a high-energy concert of sacred and secular works, including famous rock 'n' roll tunes arranged just for handbells.

### Choral Evensong in a Catholic Context

Choral Evensong is a choral evening prayer service, which combines elements of Vespers and Compline. While its roots are in the Catholic tradition, it has been adapted over the centuries in the Anglican tradition. Come experience this liturgy at Sacred Heart Church, the former Cathedral for the Diocese of Raleigh and the smallest cathedral in the contiguous United States.

### Love Remains

Composer and contemporary artist Curtis Stephan will lead us in powerful music designed to bring hope and consolation to those in grief.  
*Sponsored by Oregon Catholic Press*

## WEDNESDAY, JULY 18

### A Night of Worship & Healing

Experience the impact of praise and worship music in an entirely new way! Join Matt Maher and friends in this service of prayer with exposition and adoration. Here's an opportunity, too, to receive the sacrament of reconciliation in a joy-filled setting.  
*Sponsored by WorshipNOW Publishing*

**For the most up-to-date times and locations of these evening events, check out the 2019 Raleigh Convention listings at [npm.org](http://npm.org)**

### Feed Us Lord

This event raises a musical cry for healing and wholeness. Cliff Petty and friends will inspire us to lift our voices in prayer and ask God to touch a world torn by injustice. Raise a song of thanksgiving to our God, with whom nothing is impossible.

*Sponsored by World Library Publications*

### Beer & Hymns

There is a grand tradition within the Christian church of bringing together hymn-singing and pub culture. In the 19th century, people put Christian words to popular music sung in pubs and taverns. This evening event with Tony Alonso evokes that tradition while we get to share a beer, a soda . . . or two!

*Sponsored by GIA Publications*

## THURSDAY, JULY 19

### Sacred Spanish Music for Choirs/ Música Sacra Coral en Español

There is a rich body of sacred choral music in Spanish, most of which is unknown to churches in the United States. Join the University of the Incarnate Word Cardinal Singers, under the direction of William Gokelman, for a concert of songs from this repertoire, music that will enhance and enrich the prayer life of the entire community.

### I Am the Way: Evening of Song & Prayer

Slow down, relax and enjoy a beautiful evening holy hour of songs, stories, and prayer in a candlelit environment in the presence of the Blessed Sacrament. This powerful evening with Craig Colson and Ed Bolduc will ready our spirits for the return to our parish ministries.

*Sponsored by World Library Publications*

### Beer & Hymns

Another round of hymn-singing and pub culture with Tony Alonso!

*Sponsored by GIA Publications*





# CREATING A STRONG BOND

*Spiritual practices  
are the glue that  
helps pastoral musicians  
hold it together*

By: DANIEL GIRARDOT, D. MIN.

*This article first appeared in the March 2010 issue of Pastoral Music. It has been adapted and updated.*

Pastoral musicians are called to be leaders, planners, coordinators, skilled musicians—and people of faith and prayer. When we are pulled in many directions by rehearsals, planning, liturgies, choir members that need us, committee meetings and personal practice, scheduling time to be with God often gets moved to the bottom of our priority list.

As busy pastoral leaders we yearn to fall in love again with God and find a renewed spiritual center in our lives to navigate the challenges of a life in ministry. But how do we insert “God time” into our calendars—and where do we start?

Finding a new intimacy with God amid the challenges of ministry and everyday life takes trust and commitment. When we discover new ways to pray and develop new spiritual practices, our spiritual gifts are released, and an exciting conversion and renewal can take place. These practices transform our hearts, refresh our spiritual lives, and revitalize our ministry as pastoral musicians.

## Always seeking

The search for this spiritual “glue” is an ongoing process for each of us. Throughout the ages, our Jewish ancestors and Christian forebears teach that the glue that holds us together is active and effective prayer, spiritual practices, and Sabbath rest that reveals God’s action in our lives. It molds and holds together our emotional, personal, professional, and spiritual life—every aspect of our daily living.

The 2005 U.S. Catholic bishops’ document *Co-Workers in the Vineyard of the Lord* identifies how effective spiritual formation for ministry can transform us: “Spiritual formation aims to arouse and animate true hunger for holiness, desire for union with the Father through Christ in the Spirit, daily growing in love of God and neighbor in life and ministry, and the practices of prayer and spirituality that foster these attitudes and dispositions.”<sup>1</sup>

Pastoral musicians need spiritual touchstones to bring us integration and balance as we face our everyday challenges. When I was a young music minister, a spiritual companion asked if I would consider going on a silent retreat. The innocent



request struck fear in the heart of this extrovert. I wondered if it was my personality or our conversation that inspired this question. My

*“When we risk new experiences, God’s surprises can occur when we least expect them.”*

concerns about spending several days in silent prayer eventually gave way to a commitment to attend. The experience began a wonderful chapter in my spiritual development. I discovered a surprising new inner world of prayer and deep spiritual intimacy with God.

God’s voice, through the urging of my friend, called me to a deeper relationship. Until I took the leap and plunged into the silence of that retreat, I was unaware of my deep longing for the experience of resting in God’s loving embrace.

If we are open and accept the call to do something impossible or improbable, God can use that challenge as a catalyst for our renewal. We long for and need a life dependent on God’s love. Whether our lives are harried or hurried, calm or filled with crisis, the spiritual touchstones we seek can lead us to the fullness of God’s healing love and grace.

**Wandering in a “desert of busyness”**

It may be hard to find the spiritual touchstones that we need when we pursue them in our daily “desert of busyness,” according to Joseph Tetlow, SJ.<sup>2</sup> Like the children of Israel wandering in the desert, we need to find daily manna and water for nourishment. The “manna” we seek is a deeper relationship with God, which feeds our hunger and quenches our thirst for meaning and love. Through experiences that help us discover that intimacy, we can recognize the wonder of spiritual surprise and joy. When we risk new experiences, like a young musician attending a silent retreat, God’s surprises will occur when we least expect them.

So often, God breaks into our lives when we least expect it. What might appear to be a

difficult situation or an obstacle in our lives may also be a moment for the inbreaking of the Holy Spirit, especially if our hearts are open to it. When we “keep watch and make ourselves ready”<sup>3</sup> to hear God’s voice, the flame of the Holy Spirit can create powerful surprises that enlighten life’s shadows.

**Exploring new ways to connect**

Creating emotional and spiritual space to connect with God is the first step toward applying the glue of spiritual growth and formation to our lives. A second step toward effective prayer is assembling a spiritual toolkit of Scripture and prayer methods drawn from the Church’s spiritual traditions.

**Pray the liturgy**

Since the Eucharist is the source and summit of our faith, the encounter with Christ at Mass is our first source of grace for spiritual formation. Using our experience of Mass and the texts we pray on Sunday as we reflect upon the mysteries of faith is a powerful entry point and catalyst for personal prayer and transformation. This is mystagogy for music ministers; a process of reflection that reveals God’s action in our lives.

The first step is being present to the actions around and within you at liturgy. Use the spiritual practice of attention to mindfully notice your experience of ministering at Mass. As music ministers our attention at Mass is focused on leading others in sung prayer. We often think that this is a distraction from our own prayer and participation. However, God’s loving surprises are often found in these distractions. By opening our hearts and senses to recognize and notice our experience of ministry at liturgy, we create a foundation for the spiritual practice of mystagogy.

The second step is to reflect on your experience of ministry through contemplating on one or two texts from the day’s liturgy. The texts of the Mass, such as Scripture, assembly prayers, music lyrics, or the transformative words of the Eucharistic Prayer, are a “lens” through which prayerful reflection can open a powerful spiritual experience of God’s love.

After using these texts to reflect on your experience of ministry and gain new insights,

the final step is to turn these insights into action. Discern where you can assimilate these ideas into your life. Repeating this spiritual practice regularly can be doubly beneficial. You will deepen your own experience at Liturgy, and develop a new awareness of God’s action in your life each time you minister at Mass.

**Pray the (other) liturgy**

Another form of powerful liturgical prayer is the Church’s daily Liturgy of the Hours, built around the two “hinges” of Morning Prayer and Evening Prayer. This prayer of the Church is the foundation of all Christian daily prayer. Praying the psalms, hymns, and canticles of morning and evening prayer is like spiritual breakfast and dinner, nourishing our souls every day. Praying this Divine Office can fill our lives and daily work with the images and inspiration of Scripture. These images and phrases can quickly become our “language” for interpreting everyday life.

**Meditate, contemplate and ink it**

More prayer methods for the spiritual toolkit include meditation, contemplation, and journaling with Gospel stories. Meditation slows down our thoughts, awakens the imagination as a spiritual tool, and leads to deeper prayer, especially the silent prayer of contemplation. Walking the journey of faith with Jesus through meditation and prayer brings understanding, new meaning, and transformation in our spiritual lives. Since the Gospel is at the heart of our story of faith, when we meditate on the life of Jesus we begin to understand the radical nature of his message and the call to live in a completely new way.

Journaling is an important companion to this prayer. When we write our reflections after prayer and meditation on the Word, we discover new insights as we journal. Journal writing that includes reflection on everyday circumstances through the lens of Scripture can often result in “Aha” moments that reorient and redirect our decisions and responses to life with refreshing new insight.

Silent prayer in meditation is another method of prayer that can deepen faith. Centering Prayer, developed by the late Fr. Thomas Keating (*centeringprayer.com*), is a practice that many find very powerful. The method of contemplative

prayer developed by St. Ignatius Loyola in his Spiritual Exercises is another form of this prayer that focuses on the gospels as rich resources for meditation and prayer. Silent contemplation with God is about being open and in the presence of God while letting God’s presence fill you. This deep prayer is highlighted in a classic story about an old villager who used to go every day into the village church. The parish priest, curious to know what he did, followed him one day and watched him go and stand, quite silently, before the great crucifix for 20 minutes and then leave. When the priest asked what prayers he prayed, the old man replied simply: “I look at him, and he looks at me.”

**Join a small faith group**

Faith sharing with a small group or a spiritual companion is another effective tool for transformative prayer and spiritual growth. Like the disciples on the road to Emmaus who broke open their story to a stranger, “breaking open” the story of our lives to others is a beautiful and powerful way to experience God’s grace. Just as the disciples recognized Jesus in the breaking of the bread, we recognize Christ in each other when we share our story of faith. Joining a faith-sharing group within your parish or community can also create bonds that reinforce our shared liturgical role as members of the assembly, the Body of Christ.

**Find a spiritual director**

Another option for faith sharing is to meet regularly with a spiritual director. Spiritual direction helps a person pay attention to God’s communication in their life, respond to God personally, grow in intimacy with God, and to live out the consequences of the relationship.<sup>4</sup> We often need a prayerful voice of wisdom who reflects to us, in presence and prayer, the importance of our story and how God’s grace is present to us. This relationship helps us understand our own limitations and discover a clearer sense of the spiritual possibilities in our lives and ministry.

Look to diocesan offices and retreat centers as good resources for finding a director. Ideas about seeking direction and how to work with a spiritual director can be found online<sup>5</sup> and at centers for spirituality and renewal.



Seek a prayer form that fits

Like water for the thirsty or manna for the hungry, prayer and intimacy with God nourishes the pastoral musician’s soul and serves as the glue that holds life together. Examine your prayer life by reflecting on your own habits of prayer: What works and what does not work for you? What helps you to pray? What prayer styles and methods aid your prayer? What are the obstacles to prayer in your life? In *Prayer and Temperament: Different Prayer Forms for Different Personality Types*, Chester Michael and Marie Norrisey outline many styles of prayer in the great spiritual traditions of the Church that address the needs of all personality types.<sup>6</sup>

The Ignatian, Franciscan, Benedictine, Augustinian, and Thomistic spiritual traditions developed within Christianity each offer forms of prayer and spiritual practices that can energize your spiritual life in ministry as a pastoral musician. It is amazing to see the effects in your life from a new spiritual energy, intimacy, and a deeper relationship with God.

Make your Sunday Sabbath

Finally, examine your spiritual life and patterns of prayer during your everyday busyness. In his encyclical letter *Laudato Si’*, Pope Francis calls us to keep the Lord’s Day holy. He said Sunday “is meant to be a day which heals our relationships with God, with ourselves, with others and with the world . . . so the day of rest, centered on the Eucharist, sheds its light on the whole week, and motivates us to greater concern for nature and the poor.”<sup>7</sup>

For those of us in music ministry, that may be our biggest challenge. Take it on, anyway. Consider how this Sabbath “God time” can fit into your current schedule, then reflect on how changes and choices in your schedule could help you make more room for Sabbath time, prayer time, and rest time—time to renew and refresh your emotional and spiritual life.<sup>8</sup> Let God’s words of welcome and comfort be your mantra as you pray over your weekly calendar: “Come to me, all you who labor and are burdened, and I will give you rest.”<sup>9</sup>

“Come to me, all you who labor and are burdened, and I will give you rest.”

The challenge of giving yourself time to “be” calls busy pastoral musicians to be intentional and single-minded about finding balance. Your life and your ministry can be a vessel of renewal and blessing in the service of the Church when you embrace the process of letting go and allow God to take care of you.

1. United States Conference of Catholic Bishops, Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry (Washington, DC: USCCB Publications, 2005), 38–39.

2. Joseph A. Tetlow, SJ, Manna for a Desert of Busyness: Praying Advent Sunday Scriptures (Kansas City, Missouri: Sheed & Ward, 1988).

3. Matthew 24:42-44

4. William A. Barry and William J. Connolly, *The Practice of Spiritual Direction*. San Francisco: HarperSanFrancisco, 1982, p. 8,

5. See resources at the Spiritual Directors International website, [www.sdiworld.org](http://www.sdiworld.org), © 2005–2010 Spiritual Directors International.

6. Chester P. Michael and Marie C. Norrisey, *Prayer and Temperament: Different Prayer Forms for Different Personality Types*, revised ed. (Charlottesville, Virginia: The Open Door, Inc., 1991).

7. Francis, encyclical letter *Laudato Si’: On Care for our Common Home* (May 24, 2015), 237.

8. Ideas from Rev. Paul Colloton at the NPM-DMMD Music Ministers Retreat, October 2007.

9. Matthew 11:28



Dr. Daniel Girardot is director of music ministry at St. Theresa Church, Austin, Texas. He is a former DMMD board member and chapter director, and current member of the Cantor Committee of NPM.

He is a clinician for NPM Cantor Intensives and a leader of retreats for ministry formation in dioceses throughout the United States.



Daniel Girardot and son, Michael, during a choir tour to Israel and, inset, as a curious infant on the way to divinely disrupting Dad’s ministry.

Let God and let go

Life happens when you’re ministering from the ambo

Early in my ministry I was worried and unsure how to balance good parenting with effective pastoral music ministry. During one particularly crowded Sunday morning liturgy, the nursery was closed. My 3-year-old son and 6-month-old daughter sat with my wife and me while we led the music.

As we sat down for the first reading, my wife left for the back of church to comfort the baby. After the first reading I stood, revered the altar, approached the ambo, opened the book, and prepared to sing the psalm. I felt a tug on my sleeve. “Daddy!..Daddy!” I looked down and saw my son next to me with imploring eyes and a look on his face that said: “Where did you go? I want to come, too!”

My concern about distracting the assembly overrode the urge to give him fatherly discipline. I instinctively lifted him up, just in time to intone the refrain of the psalm. Fascinated by the people, the singing, and

the gestures, he was caught up in the moment and started to sing along with me. By the end of the psalm he began to mimic my gestures to invite the assembly’s song.

The pastoral musician and parent in me felt dismayed and concerned about distracting the people’s prayer, so I was surprised to see the eyes of the gathered faithful light up with unexpected joy and hear their fervent singing!

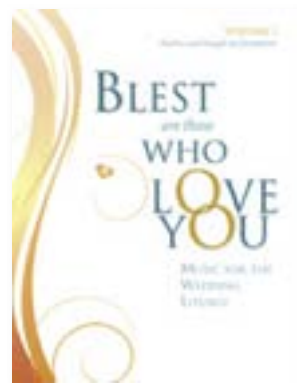
Something special happened that day. I began to see with new eyes how God can use a potential problem to bring about blessings in life.

This “God surprise” challenged me to learn more about letting go of outcomes in my ministry. God is like that: difficult situations or obstacles can be moments of the inbreaking of the Holy Spirit, especially if our hearts, our spirits—and our sense of humor—are open to God’s action.

-Daniel Girardot



# Music Reviews



## Music Collections

**Blest Are Those Who Love You: Music for the Wedding Liturgy. Volume 1: Psalms and Gospel Acclamations.** *Various composers. Cantor, assembly and keyboard.* GIA Publications G-9254, \$19.95.

This is the collection many parish musicians have been waiting for. We've searched for settings of the lesser-known psalms with their appointed verses, or have sung the same psalm at almost every wedding. That no longer needs to be the case, with this easy-to-use resource for cantor and keyboardist. Utilizing the Revised Grail translation, settings of every psalm prescribed for the Sacrament of Matrimony (33, 34, 103, 112, 128, 145 and 148) are included, with their various refrains. Composers such as Gelineau, Guimont, Haugen, Alonso and de Silva are included, among others. Several "Alleluia" settings are included, as well as three settings of the Lenten Gospel Acclamation, "Sing joyfully to God our strength."

**Augsburg Chorale Book.** *Edited by Zebulon M. Highben. Various voicings and instrumentation.* Augsburg Fortress, \$18.95.

In the introduction to this anthology, Zebulon Highben notes that "the primary Lutheran contribution to the church's river of song has been the chorale." Published in 2017, in commemoration of the 500th anniversary of the Reformation, this collection of 29 chorale settings by Lutheran composers "is intended...to enrich congregational worship across the whole church." Fifteen of these settings are historic,

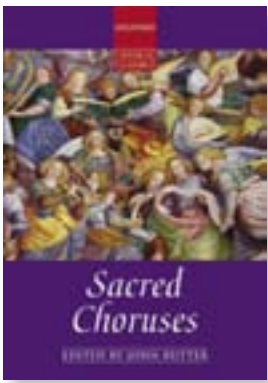
from the 16th through 20th centuries, including composers such as Buxtehude, Bach and Brahms. The remainder are newly composed, with settings by John Ferguson, Nancy Raabe and Anne Krentz Organ, among many others. Most are scored for SATB choir, with or without accompaniment, but unison, treble, and two- and three-part mixed voicings are included as well. Performance notes are provided for each selection, which give insight into the various composers' approaches, as well as notes on the presentation of each chorale. (Most helpfully, these notes include how assembly singing may be incorporated. Musicians will want to check texts when including the assembly, as some variations exist between hymnals and traditions.) Chorale melodies most familiar to Roman Catholics in this collection will be "Savior of the Nations, Come," "O Sacred Head, Now Wounded," "Wake, Awake, for Night is Flying," "Praise to the Lord, the Almighty," and "Now Thank We All Our God."



**Known Unknowns: 100 Contemporary Texts to Common Tunes.** *John L. Bell and Graham Maule.* GIA Publications, \$24.95.

This latest collection from the Wild Goose Worship Group of the Iona Community in Scotland will be a treasured resource

of texts for parish musicians in places large and small. As parishes close and merge, common repertoire in newly formed communities can be hard to find. One solution is to sing well-known melodies with texts that connect to the Scriptures of the day. (And subsequently, to expand the number of tunes and texts that are known to the assembly.) As the authors explain in the introduction: "The texts represent a wide gamut of subject matter, from psalm paraphrases to songs about ecology, abuse, money, depression, and delight." Surprises abound, and singers of these texts can't help but come to a new level of awareness of the mysteries of faith and human life. Topical, metrical and tune indexes are included. This collection is a joy, and a challenge, to explore.



**Sacred Choruses.** *Edited by John Rutter.* Oxford University Press. Choral edition or organ accompaniment book, \$25.50.

This 384-page anthology contains some of the most-loved choruses from the sacred repertoire, encompassing the time "approximately from Monteverdi to Elgar." Multiple works of Bach and Handel are included, as are selected movements from the Requiems of Mozart and Fauré. Brahms' "How lovely is thy dwelling place", Schubert's "Magnificat" and Parry's "I was glad appear", as does a "Pie Jesu" by Lili Boulanger for solo soprano, arranged for choir and piano/organ reduction by John Rutter, the general editor of the anthology. The organ accompaniment book scores each piece on three staves, for ease of reading, and its spiral binding and spacious layout are much appreciated by this reviewer. This is a rich resource for choirs who sing the classic works, as well as a valuable reference and study text for those who are new to the repertoire.



**Chant**  
**Gregorian Chant Melodies I, Gregorian Chant Melodies II: From the Monastic Choir of St. Peter's Abbey, Solesmes, France.** CD. Paraclete Press, 2004. \$18.99 each.

Paraclete Press provides a real service in making available CD recordings from Solesmes, the abbey most responsible for the revival of Gregorian chant in the 19th century and entrusted with the production of the official chant books since 1904. The pieces on these two CDs were recorded under the direction of Fr. Richard Gagné, OSB, who was choirmaster at Solesmes from 1996 to 2003. The pieces are all from the 1978 Solesmes book *Liber Cantualis* [LC], which is a moderate-sized collection of various well-known hymns, Masses, antiphons, and other chants,

many of them from the later Middle Ages, for the liturgical year and devotional veneration of the Blessed Virgin Mary and the Blessed Sacrament.

The singing of the monastic schola is "authentic" in that it reflects the daily worship practice of the singers, which is something different than the perfection of a trained concert choir. The characteristic, if not idiosyncratic, sound of Solesmes is still there, but under Gagné it is a bit fuller and less constricted than in earlier recordings from Solesmes.

The rhythmic interpretation is flexible and nuanced, with admirable sensitivity to the text. This is significant because Solesmes was the source historically for the equalism of the "old Solesmes" school which gave the same rhythmic value to each note. While chant rhythm was never as rigidly equalistic at Solesmes itself as it was for would-be imitators, now it can be said that Solesmes has made the transition from equalism to text-based interpretation.

Choir directors would do well to add these CDs to your toolkit, and make use of them in thinking about how to interpret familiar pieces such as "Veni Creator", "Salve Regina", and "Adoro te."

-Anthony Ruff, OSB

## About the Reviewers

*Meg Matuska is the director of music ministries at Communion of Saints Parish in Cleveland Heights, Ohio, and a member of the NPM Board of Directors.*

*Anthony Ruff, OSB, is associate professor of liturgy and liturgical music at Saint John's Abbey and University in Collegeville, Minnesota.*

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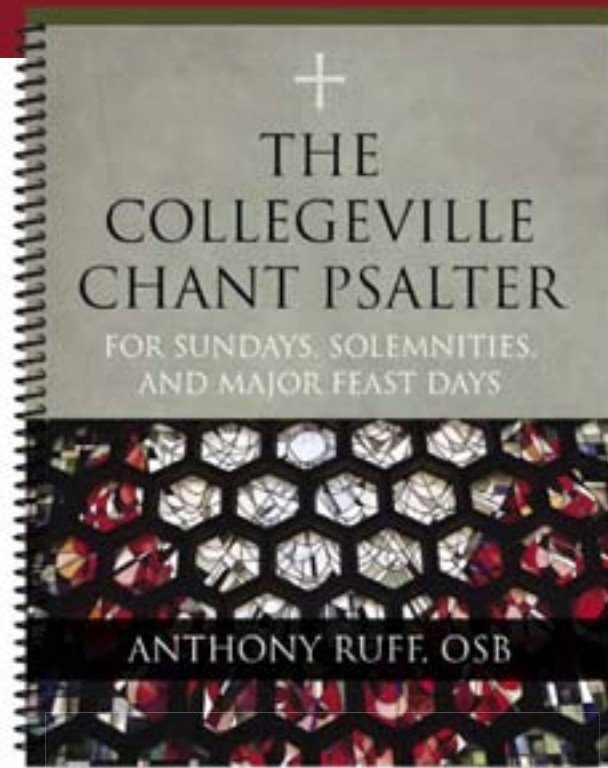
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# chapter happenings

A roundup of good works in local gatherings



## PITTSBURGH, PA

“Pizza, Pipes, and Prayer” drew members, left, to Holy Name Church/Christ, Light of the World Parish in Duquesne in January. The event featured a talk by Johannes Organs’ representative George Pecoraro on the advantages of hybrid organs. Then all had a chance to play the Schlicker-Rodgers hybrid organ in the church’s exceptional acoustic space.

NPM Pittsburgh also held its fourth annual celebration of the ancient Feast of the Presentation of Christ in the Temple on February 1 at Saint Kilian Parish, Cranberry Township, above. Music Director David Dreher and the Saint Kilian Music Ministry hosted this special winter event, featuring a blessing of candles and a modified “lessons and prayer” program of scripture, prayer, and music with 13 choirs and ensembles—more than 260 musicians. *(Chapter Director: Kevin Maurer)*



## ST. LOUIS, MISSOURI

Musicians from the St. Louis Chapter and Duchesne Branch, left, gathered for an Epiphany Concert on January 6 at Holy Spirit Catholic Church. Participating parishes included Sts. Joachim and Ann, Holy Spirit, Sacred Heart, St. Charles Borromeo, All Saints, Immaculate Conception and Assumption. *(Chapter Co-Directors: Marc Strathman & Beth Duello)*

## CINCINNATI, OHIO

Renowned gospel director and composer M. Roger Holland II led a two-day choral festival for Cincinnati musicians in November, right and below. The festival began with a workshop on the history of gospel music and techniques for choral singing the gospel genre. On day two, Roger directed a 70-member choir of musicians from throughout the Archdiocese of Cincinnati in a spectacular gospel concert. *(Chapter Director: Paul Bresciani)*





CHAPTER HAPPENINGS

DETROIT, MI

Blessed Sacrament Cathedral was the site for the November St. Cecelia Sing, hosted by NPM Detroit, right. Eight choirs from throughout the archdiocese, including the cathedral parish choir, participated. Selections ranged from praise and worship and gospel to settings of psalms and an offertory antiphon. The audience participated in song as well, singing a stanza of “For All the Saints” between each choir and closing with “How Can I Keep From Singing.” (*Chapter Director: Rob Buzaitis*)



BALTIMORE, MD

Chapter Director Thomas Bozek hosted a December holiday lunch at his home, left. This was a chance to socialize and relax a bit before the Christmas rush. No agendas, but always interesting conversation on the topics of the day!



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