



The Sound of a Singing Assembly

**A Brief History of the National Association
of Pastoral Musicians 1976—2021**



Compiled by Gordon E. Truitt

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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.

Mission Statement of the National Association of Pastoral Musicians (NPM)



The Catholic Church in the United States sings the praise of God through divinely inspired musical worship. . . .

Directors of music ministry and those responsible for choirs and ensembles, as well as clergy, vocalists, instrumentalists, and all involved in music ministry are well served by NPM programming. . . .

NPM members are musically proficient, knowledgeable of liturgical documents and tradition, and demonstrate wise pastoral judgement that is rooted in their baptismal call to discipleship. . . .

From the Global Ends Statement of the National Association of Pastoral Musicians (NPM)

Dr. Gordon E. Truitt served as editor for NPM's publications from 1988 to 2018. This history was compiled with the assistance of Rev. Dr. Virgil C. Funk, Rev. Dr. J. Michael McMahon, Mr. Peter Maher, Rev. Msgr. Richard Hilgartner, Mr. Steve Petrunak, and Ms. Jennifer Kluge.

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1. Foundations

The foundations of the National Association of Pastoral Musicians were laid when the popes in the twentieth century embraced both the growing need for social justice, especially in the industrialized nations, and the fledgling liturgical movement that had been developing in the latter nineteenth century, especially in Belgium, Germany, and France. What had begun initially as a scholarly investigation into the history of worship and an attempt to restore ancient, foundational practices evolved, in the twentieth century, especially under the influence of a growing interest in and support of social justice, into an attempt to involve lay members of congregations as well as the clergy in understanding and participating in the Church's worship as the "source and summit" of its teaching and mission.

LEO XIII. During his long pontificate (1878-1903), Pope Leo XIII addressed many of the developments in society that were challenging the Catholic Church and its traditional teaching. He did not address the liturgy or its place in Christian life directly, but he did lay the groundwork for many of the developments to follow in the twentieth century. Two of his encyclicals promoted a deeper Christian understanding of human society and the equality of all people as well as the importance of Scripture as the foundation for Christian life and theology.



In the encyclical *Rerum Novarum* (May 15, 1891), in defense of the rights and responsibilities of the working class, Pope Leo promoted a view of human society that echoed the equality of all citizens and the duty of the state, therefore, to provide a way to care for all citizens. In this document, he took a stand against both laissez-faire capitalism and an emerging socialism that denied the right to private property. He wrote:

It may be truly said that it is only by the labor of workers that states grow rich. Justice, therefore, demands that the interests of the working classes should be carefully watched over by the administration, so that they who contribute so largely to the advantage of the community may themselves share in the benefits which they create – that being housed, clothed, and bodily fit, they may find their life less hard and more endurable. It follows that whatever shall appear to prove conducive to the well-being of those who work should obtain favorable consideration. There is no fear that solicitude of this kind will be harmful to any interest; on the contrary, it will be to the advantage of all, for it cannot but be good for the commonwealth to shield from misery those on whom it so largely depends for the things that it needs (34).

This position in regard to society would find further development in twentieth century ecclesiology, through an increasing respect for and valuation of all the baptized – not only clergy but also lay people – in the Church, a view that would extend to respecting the value of all human life.

In *Providentissimus Deus* (November 18, 1893), Pope Leo encouraged a deeper study and understanding of Scripture as the foundation for theological study: “Most desirable is it, and most essential, that the whole teaching of theology should be pervaded and animated by the use of the divine Word of God” (16). Further, though secondarily, he encouraged a deeper familiarity with Scripture among lay people: “The solicitude of the Apostolic Office naturally urges, and even compels us . . . to desire that this grand source of Catholic revelation should be made safely and abundantly accessible to the flock of Jesus Christ . . .” (2).

Eventually, this promotion of Scripture would yield a richer study of Scripture and a demand that the Scriptures be proclaimed more richly within the liturgy and be made more widely available for prayer, meditation, and study by all members of the Church.

PIUS X. At the dawn of the twentieth century, Pope St. Pius X (1903-1914) promoted an understanding of liturgy that provided a context through which some of these teachings could be integrated into the Church’s worship. He also began a change in the rituals themselves.

His interest in liturgy stemmed, in part, from his long friendship with the musician Lorenzo Perosi. A well-known composer and choir director at the cathedral in Venice, when Cardinal Giuseppe Sarto was patriarch, Perosi was ordained a priest by his friend Cardinal Sarto in 1895. Both of them mourned the loss of Gregorian chant from Roman Catholic worship during the nineteenth century. Shortly before his election to the papacy, Sarto managed to get Perosi appointed “perpetual director” of the Sistine Choir in Rome. Just months after his election, working with Perosi, Pius X published his *motu proprio Tra le sollecitudini* (November 22, 1903). His purpose in issuing this instruction, Pius wrote, was “that the true Christian spirit flourish in every way and be maintained in all the faithful.” The foundation for that, he said, was “active participation [*partecipazione attiva*] in the sacred mysteries and in the public and solemn prayer of the Church.”

To that end, he promoted sacred music which, “as an integral part of the solemn liturgy, participates in its general purpose, which is the glory of God and the sanctification and edification of the faithful.” And, “since its main function is to dress the liturgical text that is proposed to the understanding of the faithful with suitable melody, so its proper purpose is to add greater efficacy to the text itself, so that the faithful by this means are more easily excited to devotion and better disposed to welcome within themselves the fruits of grace which are proper to the celebration of the



sacred mysteries.” It followed for Pope Pius that Gregorian chant is the most appropriate music for worship. And, since the focus of this *motu proprio* is the active participation of all the people, “efforts should be made to restore Gregorian chant to the use of the people, so that the faithful again take a more active part in the ecclesiastical office.”

In addition to promoting this strong focus on active participation especially through music, Pius X repeatedly promoted frequent Communion by all Catholics, despite criticism that this practice would lead to “irreverence” toward the Sacrament. He also moved to make it easier for young children to participate in sacramental Communion. In 1910, he approved the decree *Quam singulari*, by which the Sacred Congregation for the Discipline of the Sacraments lowered the age at which Communion could be received from twelve to seven, so long as the recipient “can distinguish between the Bread of the Eucharist and ordinary, material bread.”

Finally, Pius X began a reform of liturgical practice. His major change, announced in the apostolic constitution *Divino afflatus* (November 1, 1911), was a simplification of the Divine Office in order to make it easier to celebrate in its liturgical order throughout the day. He also simplified some of the papal liturgies, to shape them more as prayer than as pomp.

PIUS XII. It was Pius XII, who reigned during the time of World War II and the postwar years (1939-1958), who brought many of these themes together. In a series of encyclicals and other documents, Pius XII focused on the liturgy in general, music in worship, a liturgical ecclesiology rooted in the Church’s worship, and a dramatic renewal of the liturgies of Holy Week.

In the first of these documents, the encyclical *Mystici Corporis Christi* (June 29, 1943), published in the midst of World War II, Pius noted that his examination of the doctrine of the Mystical Body was caused by “a revived interest in the sacred liturgy, the more widely spread custom of frequent Communion, and the more fervent devotion to the Sacred Heart of Jesus practiced today” (8). The Holy Father wanted to make clear that “one must not think, however, that this ordered or ‘organic’ structure of the body of the Church contains only hierarchical elements and with them is complete; or, as an opposite opinion holds, that it is composed only of those who enjoy charismatic gifts – though members gifted with miraculous powers will never be lacking in the Church” (17). Rather, the Mystical Body includes all “who have been baptized and profess the true faith” (22).

Next came the encyclical *Divino afflante Spiritu* (September 30, 1943), in which Pope Pius XII wrote about the Scriptures, promoting recovery of the authentic texts, new forms of biblical study, and also improved preaching based on modern biblical study. “Let [preachers] set forth all this with such eloquence, lucidity and clearness that the faithful may not only be moved and inflamed to reform their lives, but may also conceive in their hearts the greatest veneration for the Sacred Scripture” (50).



Then, in the encyclical *Mediator Dei* (November 20, 1947), on the liturgy, Pope Pius commended the research done on the liturgy during the previous century and the value that research provided for catechesis and participation. He wrote:

The majestic ceremonies of the sacrifice of the altar became better known, understood and appreciated. With more widespread and more frequent reception of the sacraments, with the beauty of the liturgical prayers more fully savored, the worship of the Eucharist came to be regarded for what it really is: the fountainhead of genuine Christian devotion. Bolder relief was given likewise to the fact that all the faithful make up a single and very compact body with Christ for its Head, and that the Christian community is in duty bound to participate in the liturgical rites according to their station (5).

He also made clear that the liturgy is the action of Christ in which believers participate through their baptism into the Mystical Body:

Christ is present at the august sacrifice of the altar both in the person of his minister and above all under the eucharistic species. He is present in the sacraments, infusing into them the power which makes them ready instruments of sanctification. He is present, finally, in prayer of praise and petition we direct to God The sacred liturgy is, consequently, the public worship which our Redeemer as Head of the Church renders to the Father, as well as the worship which the community of the faithful renders to its Founder, and through Him to the heavenly Father. It is, in short, the worship rendered by the Mystical Body of Christ in the entirety of its Head and members (20).

He commended those “who strive to make the liturgy even in an external way a sacred act in which all who are present may share. This can be done in more than one way, when, for instance, the whole congregation, in accordance with the rules of the liturgy, either answer the priest in an orderly and fitting manner, or sing hymns suitable to the different parts of the Mass, or do both, or finally in high Masses when they answer the prayers of the minister of Jesus Christ and also sing the liturgical chant” (105).

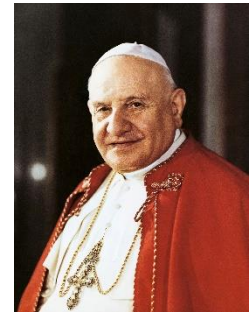
At this point, however, the Holy Father also had to warn against actions in some places that tried to restore liturgical practice to ancient models, celebrate without hierarchical permission in the vernacular, or promote the priesthood of all believers to the detriment of the ordained priesthood.

Next came the encyclical *Musicae sacrae* (December 25, 1955). Not surprisingly, he echoed Pius X by affirming that “it is the duty of all those to whom Christ the Lord has entrusted the task of guarding and dispensing the Church’s riches to preserve this precious treasure of Gregorian chant diligently and to impart it generously to the Christian people” (44) since this music, “because of the close adaptation of the melody

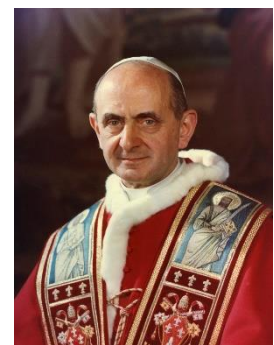
to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy and brings delight to the minds of the hearers” (43). With chant confirmed as the major form of liturgical music, Pius also confirmed the value of polyphony and hymnody with vernacular texts, so long as they are kept in their proper place and do not replace Gregorian chant.

All of this teaching was put into practical application by the renewal of Holy Week. Introduced experimentally in 1951, the Paschal Vigil was moved from its place early on Holy Saturday until after nightfall. Several changes to the rite itself were made to involve the whole congregation, including the lighting of the Paschal Candle, the blessing of baptismal water, and – in the vernacular – the renewal of baptismal promises. Reception of this renewed rite was so successful that it was made permanent in 1955, with a renewal of the rites for Palm Sunday, Holy Thursday, and Good Friday in the Sacred Congregation of Rites’ decree *Maxima Redemptiomis*.

JOHN XXIII. Like Pope Pius X, Pope Saint John XXIII (1958-1963) came to the papacy from ministry as Patriarch of Venice. He brought with him experience in the military, as a theologian and seminary rector, work with the Eastern Churches, and apostolic delegate in Turkey and Greece, among other work. In his address at his papal coronation, he announced that he would be a “pastoral” pope, saying that “all other human gifts and accomplishments – learning, practical experience, diplomatic finesse – can broaden and enrich pastoral work but they cannot replace it.” Within three months of his election, he laid out an agenda that expressed what he meant by pastoral: He announced that he would hold a diocesan synod for Rome, convoke an ecumenical council for the universal Church, and revise the Code of Canon Law. The synod, the first in the history of Rome, was held in 1960; Vatican Council II was convoked in 1962; and the Pontifical Commission for the Revision of the Code was appointed in 1963. In 1962, Pope John XXII also introduced a revised breviary and missal. In the revised rubrics for the *Missale Romanum*, emphasis was placed especially on the “active participation of the faithful” through music, as described in the 1958 instruction *De musica sacra* of the Sacred Congregation of Rites.



PAUL VI. Elected to replace John XXIII, Saint Paul VI (1963-1978) had previously spent most of his ministry in the Vatican Secretariat of State. In 1954 he was appointed cardinal-archbishop of Milan, where he became involved in support of workers’ rights and introduced new forms of evangelization. After his election to the papacy, he chose to continue the Second Vatican Council that his predecessor had convoked. Until November 1963, the council had produced no documents; then it approved and published *Sacrosanctum Concilium*, the Constitution on the Sacred Liturgy.



With the other major conciliar documents, it became a foundation on which the Church would build into the twenty-first century.

Paul VI became the promoter and defender of the Council's legacy and objectives, which he described as "definitively summed up in this single one: to make the Church of the twentieth century ever better fitted for proclaiming the Gospel to the people of the twentieth century" (Apostolic Exhortation *Evangelii Nuntiandi* [1975], 2).

Pope Paul was especially concerned to promote the Church's developments in the field of pastoral liturgy. He oversaw and approved revision of the liturgical books, emphasizing yet again the full, conscious, and active participation of the whole assembly (see Apostolic Constitution *Missale Romanum* [1969]). One of the points about the Church's understanding of the Eucharist that he emphasized was a renewed understanding of the universal priesthood of all believers. In his 1965 encyclical *Mysterium Fidei*, after defending the Church's traditional understanding of the Eucharist, he wrote:

But there is something else that We would like to add that is very helpful in shedding light on the mystery of the Church; We mean the fact that the whole Church plays the role of priest and victim along with Christ, offering the Sacrifice of the Mass and itself completely offered in it. The Fathers of the Church taught this wondrous doctrine. A few years ago Our predecessor of happy memory, Pius XII, explained it. And only recently the Second Vatican Council reiterated it in its Constitution on the Church, in dealing with the people of God. To be sure, the distinction between the universal priesthood and the hierarchical priesthood is something essential and not just a matter of degree, and it has to be maintained in a proper way. Yet We cannot help being filled with an earnest desire to see this teaching explained over and over until it takes deep root in the hearts of the faithful. For it is a most effective means of fostering devotion to the Eucharist, of extolling the dignity of all the faithful, and of spurring them on to reach the heights of sanctity, which means the total and generous offering of oneself to the service of the Divine Majesty (31).

2. The Development of NPM

Note: Much of the information about the National Association of Pastoral Musicians from 1976 to 2001 is drawn from Virgil C. Funk, Gordon E. Truitt, Nancy Bannister, and Sarah Hoplin, comp.: The National Association of Pastoral Musicians: Fostering the Art of Musical Liturgy, 25 Years of Service (Washington, DC: NPM Publications, 2001).

Sing a New Song

The liturgical renewal mandated by the Second Vatican Council served as the capstone for all the research, catechesis, experimentation, and pastoral reflection that had been ongoing for nearly a century. The heart of the call for renewal was a challenge to recognize the centrality of the liturgy for each believer and for the whole Church: “For the liturgy, ‘through which the work of our redemption is accomplished,’ most of all in the divine sacrifice of the Eucharist, is the outstanding means whereby the faithful may express in their lives, and manifest to others, the mystery of Christ and the real nature of the true Church” (Constitution on the Sacred Liturgy *Sacrosanctum Concilium* [SC], 2).

Along with the call to renewal came a mandate for reform of liturgical practice: “Both texts and rites should be drawn up so that they express more clearly the holy things which they signify; the Christian people, so far as possible, should be enabled to understand them with ease and to take part in them fully, actively, and as befits a community” (SC, 21). One of the principles for the reform included use of the “mother tongue” along with Latin in the rites of the “Latin” or “Roman” Catholic Church (SC, 36.2). Similarly, in addition to promoting sung worship and the use of the “musical tradition of the universal Church” (SC, 112), the Council tentatively and carefully encouraged the use of native languages in “some of the prayers and chants” (SC 36.2).

The attempt in *Sacrosanctum Concilium* to be protective of the Roman Catholic Church’s liturgical and musical tradition while being open to new possibilities soon led to a division between those who embraced one side or the other of the proposed balance in the document. On the one side were those who had spent decades implementing the choral tradition and Gregorian chant, and on the other were those who demanded new repertoire and new musical practices to promote fully active and conscious participation in an increasingly vernacular liturgy. This split came to a head at the Fifth International Church Music Congress, held under the sponsorship of the newly organized *Consociatio Internationalis Musicae Sacrae* and with the Church Music Association of America as host, that met in Chicago and Milwaukee from August 21 through 28, 1966. This was the first international meeting of church musicians since the close of the Second Vatican Council on December 8, 1965.*

* (For a conservative reading of this meeting, see Richard J. Schuler, *A Chronicle of the Reform: Catholic Music in the 20th Century*, 14-17, online at <http://www.musica-sacra.com/pdf/chron.pdf>. In print, it appeared as Appendix Six of Robert A. Skeris, ed., *Cum Angelis Canere: Essays on Sacred*

Music and Pastoral Liturgy in Honour of Richard J. Schuler [St. Paul, Minnesota: Catholic Church Music Associates, 1990], 349-419. The book was originally published in seven parts in the journal *Sacred Music*.)

As the liturgical reform moved forward in the years immediately after the Council, it became clear that the use of local languages as well as local musical styles were increasingly key and popular elements incorporated into the new rites. This development was already indicated in the 1967 postconciliar Instruction on Music in the Liturgy *Musicae sacram* (MS), which acknowledged the overwhelming adoption of the vernacular as it attempted to retain use of the Latin Mass, especially sung Mass, noting that “where the vernacular has been introduced into the celebration of Mass, the local Ordinaries will judge whether it may be opportune to preserve one or more Masses celebrated in Latin—especially sung Masses (*Missae in cantu*)—in certain churches, above all in large cities, where many come together with faithful of different languages” (MS, 48).

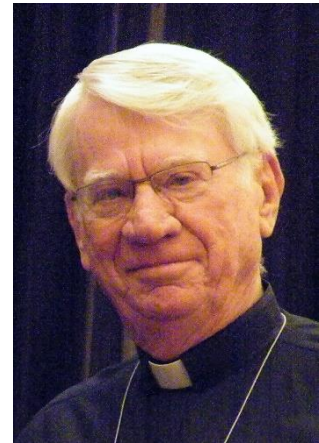
This continuing adoption of vernacular worship and appropriate (or, in some eyes, inappropriate) vernacular music raised several problems. Many musicians had worked hard for decades to introduce Gregorian chant for the Latin Mass in parishes, with more or less success. They also provided and led choral music and congregational hymnody in local vernaculars, relying for the latter in the United States on hymnals like the *St. Gregory Hymnal* or the *Pius X Hymnal*. Use of music with vernacular texts, until the time of the Council, was limited only to certain parts of “low” Masses, i.e., Masses in which the propers or the ordinary were not sung in Latin, namely, before Mass itself began (entrance), after Mass ended (recessional), during the offertory (collection), and during the Communion procession.

Responding to the Council’s call for sung worship and an increasing need for song leaders and instrumentalists at Sunday Masses other than the “choir Mass,” additional musicians provided their services, sometimes without strong musical training and often without a strong understanding of the place of music in worship, relying instead on the practice of the “four-hymn Mass,” familiar from “low” Masses, encouraging congregational singing at the four places at which vernacular hymnody was already allowed, but not paying too much attention to singing the vernacular Order of Mass or the proper texts of the day, such as the processional chants, the responsorial psalm, and the Gospel acclamation. New hymnals appeared, drawing on new compositions as well as appropriate hymnody from other Christian traditions (the *Peoples Mass Book* was one of the first of these), and musicians and composers also looked to the currently popular “folk” tradition for religiously themed songs as well as musical styles for setting newly composed texts.

The spread of music across many of each parish’s Sunday Masses (often with the exception of the earliest Mass, referred to as the “silent” Sunday Mass) meant an ever-increasing need for cantors, instrumentalists, and “folk groups,” though training for these new pastoral musicians remained limited and hard to find.

It began with “no” votes

Father Virgil Funk, a presbyter of the Diocese of Richmond, Virginia, ordained in 1963, received his interest in music from his clarinet-playing father and his seminary experience in Baltimore as a member and then the lead chanter of the seminary choir, particularly his formation by Father Gene Walsh, SS [now PSS]. At the suggestion of Father Walsh, Virgil participated in the 1959 Liturgical Week sponsored by The Liturgical Conference, experiencing what full, conscious, and active participation was like (and getting an early lesson in the value of an annual gathering for a membership conference).



After his ordination to the Catholic priesthood, Father Funk served (1963-1969) as associate pastor at St. Thomas More Parish in Arlington, Virginia. After earning a master's degree in social work with an emphasis on community organization at The Catholic University of America, Funk moved to Richmond, where he was simultaneously pastor of St. Patrick Parish, diocesan director of social work, and diocesan director of music (1969-1972). Elected to the Board of Directors of The North American Liturgical Conference in 1972, he was chosen as the new executive director of the Conference in 1974. Though it began as a largely Catholic association, at this point in its history the Conference was an ecumenical association of people interested in the renewal of the churches through a renewal of worship; its inspirational staff included Gabe Huck, Father Bob Hovda, and Virginia Sloyan. During this time, Father Funk's interest in music, liturgy, and social organization led him to recognize the need for a focus on the changes taking place especially in Catholic liturgy but also in the worship by other churches and their impact on church musicians. When the national staff of the Liturgical Conference voted down a proposal that the organization focus some special effort on musicians because they did not have the expertise to provide such a focus and because they believed that music should not be separated from a focus on liturgy, Father Funk began exploring possibilities on his own.

In March 1976, he sent out 3,000 questionnaires asking if musicians and clergy would support an organization tentatively named the National Association of Pastoral Music (NPM). A second “no” vote came in response to this questionnaire. Without the initial support that he had hoped for, but intent on pursuing the possibility of such an organization, Father Funk left the Conference to take a position in social work (in which he had professional background) and began to organize a board of directors for this new association. At this same time, he learned from Sister Jane Marie Perrot, DC, that the National Catholic Music Educators Association (NCMEA) had suffered precipitous declines in membership because of budget cuts in Catholic schools. Sister Jane, as the NCMEA executive secretary, approached her board, and they agreed to shut down their

organization and donate furniture, equipment, and their financial liabilities to their members to the new organization.

Using Father Funk's personal savings, the new organization came into being on July 1, 1976, with a staff of two – Father Funk (with the permission of Bishop Walter Sullivan of Richmond) and Sister Jane Marie (the Daughters of Charity allowed her to take on this new ministry), and their first office was in the basement of St. Mark Parish, Hyattsville, Maryland. Sister Jane Marie began to work with representatives from the music industry, drawing on her experience with the NCMEA (a role passed on to Nancy Chvatal/Bannister after Jane Marie's retirement). Because Father Funk saw the value of a magazine/journal to provide contact and services to members, he hired an Episcopal priest – Bill Detweiler – as the yet-unnamed magazine's first editor. Father William Saulnier served as the director of membership and promotion, and Kay Meyers was the first office secretary. Father Funk described the intention of these first staff members this way:

All of us on that first staff shared a common belief that, if the church were ever to be renewed, three things had to happen: The liturgical life had to be strengthened, and a renewal of musical worship was part of that goal; Catholics had to become familiar with the Bible as it was being reinterpreted by contemporary biblical scholars; and the Catholic Church in the United States had to retain – and even strengthen – its strong commitment to social justice on the local and national levels. (The National Association of Pastoral Musicians, *Fostering the Art of Musical Liturgy: 25 Years of Service* [Washington, DC: NPM Publications, 2001], 16)

Recognizing the need for broad national guidance for the fledgling organization, Father Funk established a board of directors, though the strongest leadership in these early days came from the staff. The first board of directors included three bishops: Carroll Dozier of Memphis, Tennessee, Raymond Gallagher of Lafayette-in-Indiana, and Walter Sullivan of Richmond. Other members included: Rev. John Gallen, SJ; Rev. Lawrence Heiman, CPPS; Rev. Aidan Kavanagh, OSB; Rev. Frederick McManus; Rev. E. Donald Osuna; Rev. Giles Pater; Dr. Alexander Peloquin; Dr. Elaine Rendler; Dr. Erik Routley; Rev. Carl Schalk; Ms. Sue Seid; and Mr. Joe Wise.

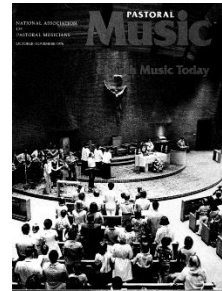
Final names for the association and its publication soon coalesced. The National Association of Pastoral *Musicians* would publish *Pastoral Music*, a magazine whose layout was designed by Gerry Valerio, a graphic artist and publications designer working as senior book designer for the Naval Institute in Annapolis, who gave the publication a "classic" look that has stood the test of time. As Father Funk explained the selection of names: "We decided to focus on the *people* who would lead the renewal and need renewal themselves. . . . Our focus was – and is – on the musician: Good musicians make good music. We decided to motivate, encourage, and support pastoral musicians

and clergy and to develop skills and understanding in the areas of music, liturgy, preparation for worship, communication, and spirituality" (*Fostering the Art*, 16).

All they needed now were members. Solicitations brought in the first 1,700 members, and the association was on its way.

From the magazine to the convention

The first issue of *Pastoral Music*, dated October-November, appeared on November 14, 1976, offering "regular membership" (priest and musician in the same parish) for \$35.00 per year. (The average car at the time cost just over \$5,000.00, and bread was 35¢ a loaf.) That first issue laid out the program to be followed both in the magazine and the association. The goal of both would be "to provide the kinds of down-to-earth assistance both pastors and musicians need" (*Pastoral Music* [hereafter PM] 1:1, 2). "There must be coordination between [the pastor] celebrant and music leadership," Father Funk wrote. "Music by itself does not constitute the total effort of the worshipping community, but poorly performed or liturgically inappropriate music can weaken the faith of the parish community like nothing else" (PM 1:1, 4).



But this practical, "down-to-earth" approach would also involve a presentation of "context." In this instance, that context included reflections on the history of music and liturgy, the theological underpinnings of worship, and the place of worship in the full life of the Church. For example, this first issue of *Pastoral Music* included practical descriptions of pastoral music in parish settings, a history of the use of instruments in worship, a report on a national survey on music in worship carried out by the Federation of Diocesan Liturgical Commissions, a reflection on faith and liturgy, and an article on the importance of music education in Catholic schools. There were also music reviews and a "Hot Line" listing job openings for pastoral musicians.

Plans called for the magazine to be published six times a year, but in order to maintain contact with membership in every month (before the appearance of the internet), Father Funk also published *Pastoral Music Notebook*, a four-page newsletter with basic updates.

Things were going well with just one exception: membership. By February 1977, membership had grown to 2,100 regular members (i.e., priest and musician from the same parish), but members plateaued at that level. Attempts to raise funds to offset rising debt were unsuccessful, and Father Funk planned to declare bankruptcy.

Two proposals made that move unnecessary. The first, from Sandra Kalenick, was to expand membership categories to include single members and subscribers to the magazine. This proposal was followed by an offer from GIA Publications, under the strong persuasion of Robert Batastini, to allow their mailing list to be used in a promotional effort. The second proposal came from Father Tom Banick of the Diocese of Scranton Office of Liturgy: Hold a convention in Scranton. Despite financial problems,

but with the help of the Sisters Servants of the Immaculate Heart of Mary (IHM) and a large band of volunteers in Scranton, the association went forward with plans for a convention in 1978.

Expanding

Despite the association's continuing financial problems, the NPM staff continued to move forward, optimistically expecting those problems to be solved. In February 1977, for instance, the association established the NPM Copyright Clearinghouse to help trace down copyright costs for parish words-only hymnals. Several music publishers joined in this effort to respect the legal rights of composers and text writers while expanding the repertoire for sung worship.

The first proposal for the association had described it as being for pastoral *music*, and though it soon focused attention on pastoral *musicians*, there were early attempts to support and even commission new musical compositions for the liturgy. There was a need for new vernacular repertoire, strongly felt and urgent. NPM began publishing tape recordings of liturgical music commissioned by the International Commission on English in the Liturgy, beginning with music for the Liturgy of the Hours, soon to be followed by music for funerals and other rites. Regular and extensive reviews of music for worship – for congregations, choirs, and instrumentalists – and also appropriate books became a regular part of *Pastoral Music*. There would soon be a “record catalogue” of music available for listening and as examples of new compositions. With the June-July issue of the magazine that year, the association began to explore the challenge for unified worship placed by various ethnic communities and the diverse needs of those communities that were not being met by existing liturgical practices. This issue signaled a confirmation of the direction that the association was taking: NPM would focus on *musicians*, relying on the music industry to assume responsibility for repertoire development. With that clarity of direction, the music publishers gladly collaborated in the growth of NPM, contributing new repertoire for NPM programs, showcasing new music, and providing clinicians, exhibits, and financing.

In November 1977, staff members contacted 1,500 institutions of higher learning in the United States to begin compiling a directory for church music education. In March 1978, NPM was responsible for leading the liturgy and the various prayer sessions at the East Coast Conference for Religious Education, held in Washington, DC. James Hansen wrote music for that event that highlighted the role of the cantor, published by NPM as *Liturgy in Lent*. With its attention focused on training, the association promoted the best new music provided by those publishers.

The first NPM National Convention took place in Scranton, March 28-31, 1978, with the theme “Musical Liturgy Is Normative.” While the staff hoped for 600 people, 1,400 showed up, drawn especially for the search for new repertoire and further understanding of the continuing liturgical reform and renewal. Many of the leaders of the liturgical renewal in the United States were among the presenters. During this

gathering, the first NPM Members' Meeting (March 30) named "the formation of musicians in liturgy" as their greatest need, followed by "the formation of clergy in music." In reality, the participants were embracing their role in the revised liturgy: a ministry of service together, charged and enriched by the pure joy of experiencing sung worship by the gathered assembly. Pastoral musicians were coming to "love the sound of a singing congregation above all other sounds" – a central principle for NPM – and to recognize the need to improve their "instrument": the singing assembly.

That first convention also provided the groundwork for the process to be used in developing future conventions. Preparation for each convention would begin two years early, with a gathering of representatives from the local diocese as well as neighboring dioceses. Development of a statement of the current "need" in musical/liturgical formation was codified into major and minor topics and suggestions for presenters.

The advantage of such an approach was that the result was always fresh, developed with a regional consensus that established an investment and enthusiasm among the planners and regional liturgical leaders, and it was always monitored by Father Funk for "quality control." Local leaders were responsible for preparing worship, especially the major Mass at the convention – never a "show" or "performance" but always true prayer and worship. From this point on, more than 2,000 members would share in the preparation of NPM conventions.

Shortly after the first convention, the NPM staff moved out of their church basement space into an office building at 1029 Vermont Avenue, NW, in the District of Columbia. From this larger space, they planned the first NPM "summer school" – a workshop at Georgetown University on "Skills for the Parish Musician: Music, Liturgy, Planning" for future NPM program teachers. And that fall, NPM became the American contact for *Universa Laus*, an international study group of liturgical musicians founded in 1963 for research into and reflection on liturgical music, sharing the common purpose of understanding how liturgy works and how music works within liturgy.

As finances improved and word spread about the work of the Association, a second national convention took shape in Chicago, Illinois. Co-sponsored by the Archdiocese of Chicago, this gathering (April 17-20, 1979) included a "Youth Day," a prize-awarding live hearing of new compositions, and NPM "parish awards" for the work at improving liturgy and music in various parishes around the country. This convention also attracted a growing group of exhibitors – organ builders, tour companies, religious goods suppliers, vestment and vessel makers, and the like. Exhibitors sponsored convention events, and advertising expanded in *Pastoral Music*. Many of those in the music industry shared the ministerial goals of the association.

One continuing effect of this convention on the future of NPM was found in the artwork that announced the convention's theme, "Claim Your Art." Then-Father John Buscemi was hired to design the promotional art for this theme. Buscemi was a nationally recognized liturgical art designer and consultant. For the convention he created a large serigraph of trumpeting angels, with a logo in the corner: NPM.

Buscemi's design for this logo has served as the brand logo for the association since 1979 (see page two).

One year later, NPM was ready to reach out with regional programs and conventions. The names of the first seven instructors in the NPM Ministry Formation Program were announced by staff member Peter Stapleton in February, and in March the staff opened a new Washington office at 225 Sheridan Street, NW. One month later, the first of twelve scheduled regional conventions began (one of the twelve was canceled). Set in the twelve regions of the United States established by the National Conference of Catholic Bishops (later, the United States Conference of Catholic Bishops/USCCB), these conventions were scheduled to begin in Easter Week – a holdover from the fact that NCMEA scheduled its annual convention at this time of year – though the schedule extended into the summer.

These early conventions promoted the foundation of diocesan chapters of the association. The first of these took shape that summer in Orlando, Florida. To aid the expanding membership and as a base for outreach to the western states, NPM opened an office in Portland, Oregon, staffed by Nancy Chvatal (later, Nancy Bannister) and Karen Heinsch.

In these gatherings, pastoral musicians learned about new repertoire for the revised vernacular rites, of course, but they also learned about their own role in a ministry of service. Above all, they learned the joy of hearing a whole assembly united in song, and they embraced their primary instrument: the singing congregation. This led the association to adopt a vocational understanding of music leadership in church and a central guiding principle in worship to lead its work: to love the sound of the singing assembly above all other sounds.

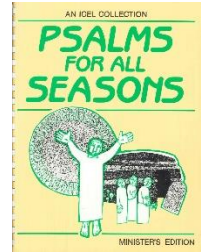
In November 1980, the Bishops' Committee on the Liturgy (later the Committee on Divine Worship) acknowledged the growing significance of music's role in worship when it issued a "Letter to Composers of Liturgical Music," encouraging composers to craft music that would assist the active participation of the whole assembly while respecting the integrity of the approved liturgical texts. The letter also invited them to compose hymns to meet the demands of reformed rites.

As the contributions made by the art of music to worship became increasingly clear and important, people began to explore both the contributions to be made by other arts as well as their limits within the structure of the rites. This is why the 1981 NPM National Convention focused on the theme "Claim Your Art." An exhibit of craft arts and a festival of the various pastoral arts helped to put the art of pastoral music in a wider context.

Later that summer, the first signs of a development that would affect and, indeed, devastate the arts communities around the world appeared. On June 5, the Centers for Disease Control and Prevention published an initial report on a medical condition that would soon be known as Acquired Immune Deficiency Syndrome (AIDS).

Accepted

As NPM grew, its influence began to be felt in various parts of the Church's life. In 1982, for example, the International Commission on English in the Liturgy (ICEL) began a project that continues to stymie liturgists and translators: developing an English-language liturgical psalter. Several official translations of the Book of Psalms had been accepted for use in the liturgy, but none of those was designed specifically for use as proclaimed or especially *sung* texts. As the project developed, NPM became involved in publishing samples of musical settings of some of these texts as examples of what a liturgical psalter might sound like.



On May 1 of that year, *Music in Catholic Worship: The NPM Commentary* was the first of the association's publications to use a new indicia (publishing name): NPM Publications. During this same time, NPM members became involved in providing musical leadership for a new effort to promote and develop the Rite of Christian Initiation of Adults that was organized by a "group of practitioners and scholars" working together as the North American Forum on the Catechuminate.

In 1982, as the number of people participating in NPM conventions grew, the association switched all of its biannual regional conventions to the summer, after the end of the school year but before the beginning of the next academic year in the fall. The biannual national convention was still held during Easter Week, though this event was soon switched to summer as well.

Another event in which NPM members played a significant part was the Milwaukee Symposium for Church Composers. The first meeting of this group began on July 6, 1982. Suggested by Sister Theophane Hytrek, OSF, and hosted by Archbishop Rembert Weakland, OSB, the symposium would meet each year for ten years and issue a report at the end of its meetings – a report that was eventually published in *Pastoral Music*.

In September of that same year, the Canadian Catholic Episcopal Commission for Liturgy endorsed the notion that NPM might start chapters of the association in Canada. One month later, the U.S. Bishops' Committee on the Liturgy published *Liturgical Music Today*, a companion text to *Music in Catholic Worship* – the first official document in which the phrase "pastoral musician."

In December, a National Catholic Youth Chorus from the United States, chosen with the help of an NPM Advisory Board, gave a special performance at the Basilica of Our Lady of Guadalupe in Mexico City to help celebrate the 450th anniversary of the appearance of the Virgin and the dedication of the original chapel.

3. The Biggest Umbrella

1983-1987: Growth

By the mid-1980s, NPM had become the largest association in the United States dedicated to music in worship and liturgical renewal. Toward the end of the decade, it was reaching its largest membership, its biggest staff, and the widest offering of topics and events at its conventions.

An example of the width of topics and events offered at conventions is the 1983 National Convention in St. Louis, Missouri – the last national convention to be held during Easter Week – a scheduling holdover, as has been mentioned, from the practice of the National Catholic Music Educators Association. The schedule included a two-day Institute in Black Music, Culture, and History for African American Catholic communities, a special program on Canadian Culture and Music, events for liturgical dancers, and the “Symphony of Two Worlds” with the music of Swiss composer Rev. Pierre Kaelin and narration by librettist Dom Helder Camara, then archbishop of Recife, Brazil. During this same gathering, liturgical dancers formed the International Liturgical Dance Association, a group that held their gatherings during NPM conventions.

During this same busy year, NPM added a new indicia for publications. The Pastoral Press published the first of what would be eighty titles that explored various topics in theology, history, and liturgical practice.

On July 11, the first “NPM School of Cantoring” took place at Huntington Seminary in Rockville Center, New York. James Hansen was the faculty coordinator for this and many other NPM programs for cantors in the coming years. In fact, three other cantor schools under his guidance took place that year: in Burlington, Vermont; Fort Worth, Texas; and Notre Dame, Indiana.



In August, NPM announced the opening of a regional office for the Southern United States, located in Fort Worth and staffed by Arlene Anderson, who had served as coordinator of the 1982 Regional Convention in Fort Worth.

1984 saw several events in the field of music publishing that involved NPM members. For example, prominent NPM members were involved in a new edition of World Library Publications’ *Peoples Mass Book* and in compiling the third edition of *Worship*, to be published by GIA Publications. On April 19, pastoral musicians learned that the U.S. District Court for the Northern District of Illinois found the Archdiocese of Chicago guilty of copyright infringement in a case first brought against the Archdiocese by F.E.L. Publications in 1976. Damages of more than three million dollars were awarded to F.E.L.

This was a busy year as well for NPM members and staff. The association held six regional conventions and nine cantor schools. Members of the association also began

to consider how to provide music for celebrations using the *Book of Divine Worship*, approved by the National Conference of Catholic Bishops for use in parishes formed by members of the Anglican/Episcopal Church who had been received into the Roman Catholic Church, as well as choosing music for communities that had been given permission to use the 1962 *Missale Romanum* for worship.

Membership in NPM and subscribers to *Pastoral Music* topped 8,000 in 1985 and continued to climb. For the first time, NPM was able to offer scholarships for education in pastoral music. This year, using money collected at the 1984 Regional Conventions, the association offered \$2,700 to be distributed in three \$900 scholarships.

On November 21, 1984, Pope John Paul II dedicated a new headquarters building for the Pontifical Institute of Sacred Music, observing a point that had long been a key aspect of NPM's focus: "The liturgy, experienced with the complete participation of the whole person, must . . . be the primary preoccupation during the training of all those who desire to become church musicians."

The 1985 National Convention in Cincinnati, Ohio, drew a strong representation from Europe. Musical events were presented by members of London's St. Thomas More Group, Colchester's Tony Barr, and France's Lucien Deiss. A noontime Taizé Prayer was led by Brother Robert of Taizé, France. The convention also featured "Tongues of Fire," the world première of a new composition by Dave Brubeck. During the convention, full-time pastoral musicians met to form the Director of Music Ministries Division (DMMD). Sister Jane Marie Perrot, DC, on the founding NPM staff, was awarded a life membership in the association. And this convention celebrated Mass using a musical setting that had been introduced at the 1984 Regional Convention in Houston: Marty Haugen's *Mass of Creation*.



The fact that 1986 marked the return of Halley's Comet probably had nothing to do with the fact that this year also marked the tenth anniversary of NPM's founding. (The comet is expected to return in 2061.) The association's first winter colloquium, under the sponsorship and primarily for the membership of the DMMD, took place in Washington, DC, in March. Seminar leaders for "Window on Christology" were Rev. John Gallen, SJ, and Dr. Fred Moleck. In this year, NPM continued to expand its outreach to better represent the cultural groups that worship within the Church at large, including the Vietnamese worshiping community, during its regional convention in New Orleans. The first Canadian NPM Chapter was organized in St. Catharine's, Ontario, and on July 7, under the direction of Oliver Douberly, the first NPM Choir Director Institute began in Portland, Oregon. At that time, Oliver was the director of music at the Cathedral of Our Lady in Oklahoma City.

For several years NPM promoted the scholarly education of pastoral musicians by including a list of education programs regularly in *Pastoral Music*. By March 1987, those offerings had expanded to the point that NPM published its *Church Music Education Directory* as a separate booklet sent to all members.

The summer of that year saw several expansions of NPM's service and influence. The National Convention opened on June 22 in Minneapolis-St. Paul, Minnesota. During that gathering, NPM's support by the music ministry was celebrated and made evident in the first "Industry Exposition Day," with skill sessions and showcases provided by publishers, instrument makers, travel agencies, and other businesses. The Director of Music Ministries Division – intended for professional, full-time pastoral musicians in leadership positions – became a separate division within the association, and an early form of the DMMD Institute – a program designed for these members – was offered.

That same summer saw the first NPM School for Guitarists (later, the Guitar and Ensemble Institute) and the first NPM Children's Convention, taking place at Marywood College in Scranton, Pennsylvania as a demonstration of the association's "new commitment to work for the musical formation of children." That commitment was confirmed the following year, when NPM affiliated with MENC: The Music Educators National Conference.

Two events that strongly and negatively affected NPM members that fall were the spread of the AIDS epidemic and the collapse of the U.S. stock market on October 19. A demonstration of the first event was the display of all 1,920 panels of the full AIDS Memorial Quilt on the Mall in Washington, DC. One year later, that annual display had expanded to 8,288 panels, and by 2000 there were more nearly 43,000 panels representing more than 83,000 names – about twenty per cent of all U.S. AIDS-related deaths. The stock market collapse affected the budgets of dioceses and parishes, reducing salaries for pastoral musicians, especially for full-time musicians.

1988-1994: Formation of Pastoral Musicians

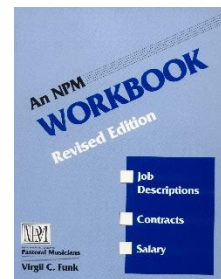
By 1988, NPM had established the set of structures that would meet its purpose: publications for musicians and clergy at various levels of skill and education; annual gatherings of the membership for continued education in music, liturgy, and related skills; multi-day special "schools" and "institutes" focused on specialized skills or interests; and the beginnings of an online presence for the association. These next few years saw the application of these elements to existing and new ways of "fostering the art of musical liturgy."

A sign that the phrase and reality "pastoral musician" was being widely acknowledged was the enthusiastic response in the fall of 1988 to Father Virgil Funk's proposal that the time around the Memorial of St. Cecilia on November 22 be "Pastoral Musicians' Week." Many parishes, dioceses, and institutions celebrated at least a "Pastoral Musicians' Day" with special concerts, prayers, and the re-dedication to service of local musicians. Another acknowledgement of the growing acceptance of the role of pastoral musicians was the increasing membership in NPM: By 1989, that number had reached more than 9,000 members.

Remembering. By 1991, NPM had fifteen years of memory and fifteen years of friendship and collaboration among its members. The members had been sharing each other's successes and pains. On the first day of the National Convention in Pittsburgh, there was a special anointing of the sick "with special concern for those (especially musicians and liturgical ministers) sick and dying of AIDS, AIDS-related complex, and other HIV-caused diseases." The association also inaugurated a "Book of Remembrance" for deceased members, their family members, and friends.

Serving Professionals. As the place of music in worship became more firmly fixed, parishes were hiring full-time professional pastoral musicians or "directors of music ministries." NPM had already established the DMMD for such members, and it modified its services to respond more fully to their needs. In November 1988, the first issue of *Praxis* appeared, a special newsletter addressing the needs of DMMD members. In the following years, NPM also offered summer and winter institutes, some for "graduates" of programs, like a master class for those who had completed the Choir Director Institute, or new programs addressed primarily to trained musicians, such as the School for Organists. Expanding its focus on music educators, the association established a special Interest Section for Seminary Music Educators.

In 1988, Father Funk authored *An NPM Workbook: Job Description, Contracts, Salary* (published by The Pastoral Press) to provide a guide for those seeking professional positions as pastoral musicians and for those seeking to hire such professionals, especially in church institutions. His book drew on work that had been done by the American Guild of Organists as well as on surveys of salaries and job descriptions among professional organizations in which members of DMMD had participated. The key points in the book were also presented in seminars on "Managing Pastoral Music" that began in 1987.



By 1992, the DMMD was shaping attitudes toward the importance of live voices in worship, with a statement "On the Use of Pre-Recorded Music in the Liturgy," which became a model for similar statements by other organizations, and a resolution "On Just Compensation," which called on the NCCB Committee on the Liturgy to "join us in seeking ways of implementing the Church's social teachings as they relate to the just compensation of pastoral musicians."

Serving Part-Time and Volunteer Members. The annual convention(s) continued to be the most popular aspect of the NPM program for professionals as well as for all the members. Each year, participants who came to a convention for the first time reported their enthusiastic response to the educational, formational, and musical offerings of the program as well as their surprise at the spiritual aspect of the gathering, often describing the week as a retreat. NPM's first national convention on the West Coast took place during these years, in Long Beach, California, in June 1989.

Local Chapters were also a popular and growing part of the association's life. Chapters generally were associated with the local diocese and offered programs using local talent as well as imported presenters and musicians that made such resources available to more people. They also encouraged part-time and volunteer members to develop their skills and their pastoral sense, and they engaged musicians with priests, deacons, and the local diocesan staff. By June 1990, there were sixty-five active NPM Chapters in the United States and Canada.

The association's regional conventions brought skilled presenters, composers, and celebratory events close to communities that would not normally have access to such talent and such opportunities to come together. Other accessible NPM offerings, usually made available to musicians at all skill levels, included the schools and institutes. In the summer of 1991, in addition to the National Convention in Pittsburgh, Pennsylvania, NPM offered ten other programs: four Schools for Cantors and Lectors, two Organ Institutes, a Gregorian Chant School, and a Guitar School. The sites for these events ranged from New Jersey to California and from Wisconsin to Louisiana. In addition, there were several winter institutes. In 1992, those included an Institute on Liturgical Law and a Composition School.

While it is clear that the foundational "voice" of sung worship is that of the whole assembly, especially in dialogue with the priest-celebrant, major supportive voices include those of the choir and the cantor. Special encouragement for those supportive voices appeared in 1991; a quarterly newsletter called *Choral Voice*, compiled and edited by Nancy Chvatal. It was replaced in 1999 by *The Liturgical Singer*.

Serving Clergy. From the beginning, NPM had promoted a "regular" two-part membership that would involve both the pastor and the parish musician in a joint effort to promote liturgical renewal especially through sung worship. Each would receive the association's publications; each would be offered a discount to participate in the annual conventions. This practice put into effect the observation from the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*: "Pastors of souls must therefore realize that, when the liturgy is celebrated, something more is required than the mere observation of the laws governing valid and licit celebration; it is their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects" (11).

Special programs for clergy at the conventions highlighted both their central contributions to liturgical life and to the rest of the Church's existence as well as their own special needs when it comes to ritual: chanting the prayers, preaching, and leading the worshipping assembly, among others. Support for the clergy was becoming increasingly important as the number of priests was suffering a sharp decline. In October 1989, an invitational symposium for diocesan personnel directors and other leaders, sponsored by the Institute for Pastoral Life and the Raskob Foundation, held in Kansas City, Missouri, focused on the topic "Alternative Forms of Parish Leadership for Priest-Short Areas." And two years later, on July 9, 1991, the National Conference of

Catholic Bishops authorized publication of *Gathered in Steadfast Faith*, a statement by the NCCB Committee on the Liturgy on Sunday worship in the absence of a priest. It called the situation “a serious problem facing the Church,” but it evoked the baptismal ecclesiology of the Second Vatican Council by saying that it “is also a cause for reflection upon the mystery of the Church and the role of all the baptized in its mission.”

March 1992 saw the launch of *Clergy Update*, a newsletter for the clergy members of the association. Each issue usually contained an article about a topic of clergy interest or concern as well as news items about liturgical topics.

Serving Music Educators. NPM was founded with the assistance of the National Catholic Music Educators Association and with a promise that it would focus attention on the needs of music educators in Catholic settings. The



association fulfilled this promise in several ways, including conventions with a special focus on music education for children and, in 1991, a School for Liturgy with Children. In May 1992, the first issue of the magazine *Catholic Music Educator* was sent to potential members of a new Music Educators Division of NPM (NPM MusEd), which was formally established that July. In an experiment, membership in this division was available not only to NPM members but also to members of the Music Educators National Conference. After a change in title to the Division for Music Education, the magazine was replaced in 1998 by a newsletter retaining the same title and a special web page for music educators at the growing NPM website. Despite dedicated commitment by the Division’s Board of Directors, the numbers never grew large enough to sustain a group at division level, though a Section for Music Educators did continue as a part of the association.

Nosotros/Nosotras También. In the same year (1992) that NPM held its first (and, so far, only) convention outside the United States – on Paradise Island in The Bahamas – it held its first convention directed primarily to pastoral musicians working in Hispanic/Latino/Latina/Latinx communities. “Cantando la fe del pueblo/We Are a Global People” took place in July in Albuquerque, New Mexico. It was an occasion to make available many of the lessons that NPM had learned working with English-speaking pastoral musicians serving in English-speaking parishes and institutions and also to learn from pastoral musicians in Spanish-speaking/cultural communities the unique needs and benefits of those communities.

What We All Learned. Each of the various groups engaged in the work of the association had its own special focus, of course, yet certain lessons from the shared work emerged in these years. These principles guided NPM’s direction toward the future.

The first is that musical liturgy is normative, that is, that the Roman (Latin) Rite is intended to be sung. It has had and continues to have a musical quality that calls for singing. It has been said that the Church was born singing (or, at least, cantillating, since congregational hymnody did not develop for quite a while). While we do not know much about how the early Church worshiped, it is clear that once Christian assemblies were able to worship publicly, simple music was an essential aspect of the liturgy, soon to be enriched by more complicated solo and choral singing and, eventually, instruments.

The primary singer of the liturgy is the gathered assembly; the role of ministers to the assembly's worship is to engage dialogically with the rest of the assembly in order to bring all into communion in Christ.

Musical worship is its own art form, requiring not only performance skills by the musical leadership but also an understanding of the liturgy itself, the way it unfolds, and the sort of music it calls for.

Music is a language that needs to be taught along with other aspects of the work of ritual, such as the dialogic nature of worship, the relationship of ordained and appointed ministers to the rest of the assembly, the metaphorical language of word and action in ritual, the relation of sacrament to the rest of life, and so on.

Finally, music in worship has a "ministerial function," so whether it "adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites," (SC, 112), it never overwhelms or replaces the texts and actions of the ritual but serves and supports the liturgy in its central intent and structure.

1995-2001: The End of the Beginning

The 1995 National Convention in Cincinnati, Ohio, was described in the February-March issue of *Pastoral Music* that year (19:3) as the largest in NPM's history. More than 4,500 participants took part, with more than 170 workshops in breakout sessions, 200 showcases, musical and choral performances, and plenum presentations, and sung worship every day. Events ran from Sunday through Friday, July 23-28. The gathering was rich with performances because "pastoral music is something to be *done*, and witnessing (or, even better, taking part in) liturgical music being done is one of the best ways to learn how to improve your own skills. Performances give us new ideas to learn from too." It opened with a Choir Festival that drew more than 400 participants from twelve choirs, which was followed later in the week by a Children's Choir Festival that drew together members of children's choir festivals from other states as well as children from Cincinnati Catholic schools. The offerings at the convention were more diverse than those offered earlier, with special programs for clergy and – in acknowledgement of the worsening clergy shortage – parish administrators who were not priests. In addition to the multiple programs for pastoral musicians, there were workshops for music educators, music therapists, liturgical dancers, dramatists, musicians interested in technology, and people focused on art and environment.

That year also saw the largest offering of schools and institutes up to that point: sixteen programs between January and August. There were programs for ensembles, cantors, organists, choir directors, composers, pianists, and guitarists; a Gregorian Chant School; and three schools focused on liturgy. Each of these educational programs was also designed to be spiritually formational. They brought together the culture's educational model of schools and institutes with the Church's "wisdom model" of formation, nurtured especially in convents and monasteries, through a spiritual retreat.

NPM had grown in bits and pieces as it developed and embraced the various ministries and needs of pastoral musicians. In 1995 that diverse growth was organized with the approval at the convention of a constitution for the National Association of Pastoral Musicians. This document listed the objectives of the association, requirements for membership, and its organizational structure. It also provided for future development through the addition of bylaws and amendments. The two structures it put into place were a Board of Directors – whose members elect the NPM president – and the NPM Council – whose members represent various groups within the association and elect the NPM Board. Father Funk said that these new structures would establish NPM as a "place where we all share in a deliberate way the responsibility for the future of our association and, therefore, for the future of music in a significant number of Catholic churches throughout the United States and in other nations as well" (PM 20:1, 2).

In many ways, in fact, this year was a high point in the liturgical renewal and a focus on the place of music in worship. In addition to the many programs that NPM offered, The Pastoral Press announced the publication of new significant and practical resources in print and video form. (In March of that year, The Pastoral Press was sold and therefore no longer served as the "publications division of the National Association of Pastoral Musicians" (NPM retained NPM Publications as its printing arm). There was a special summer program for young pastoral musicians (Music Ministry Alive!) with a staff that included several NPM members and leaders. There were outstanding worship resources available from publishers like GIA, World Library Publications (J. S. Paluch Company), OCP Publications, The Liturgical Press, and others.

By 1996, NPM was dealing with problems, such as the growing clergy shortage, that had both direct and indirect impacts on the life and ministry of pastoral musicians and, therefore, on the association. The increasing challenge in many nations was the need to provide for some form of public worship on the Lord's Day when priests were not available. In the February-March 1996 issue of *Pastoral Music* (20:3), reviewing the options and suggestions presented in the 1994 ritual book *Sunday Celebrations in the Absence of a Priest* (itself the outcome of a process that began in 1985), the association and that issue's writers proposed a celebration of the Liturgy of the Hours without communion instead of the more frequently celebrated Liturgy of the Word with a Communion service. Articles in the issue noted the additional burden that either choice might place on pastoral musicians and lay leaders in parishes. While NPM's job service "Hotline" was full of ads for full-time pastoral musicians, it also included, from time to

time, ads for priests to serve in specialized ministries, such as campus ministry, that had formerly been handled routinely by diocesan or religious order priests.

In 1996, the twentieth anniversary of the association's founding, membership had grown from 1,700 members near the beginning of NPM's history to nearly 9,000 members that year. NPM Chapters existed in about 75 of what were then 180 dioceses in the United States, plus Chapters in Canada, The Bahamas, and Europe. The regional and national conventions to that point had served about 90,000 participants. At the urging of its Section for Youth, NPM had become a collaborating member of the National Federation for Catholic Youth Ministry (NFCYM). The October-November issue of *Pastoral Music* looked back at what was learned and accomplished in those first two decades. Father Funk explained that he began using the word "pastoral" as a way to insert church musicians into the pastoral direction that the Second Vatican Council had given to the Church, that is, engagement with the current world and the developments in biblical studies, theology, and liturgical studies that were hallmarks of the twentieth century. But, Father Funk noted, "through use the term has taken on a much richer and deeper meaning" than he originally envisioned. It had come to signify "the ministerial aspects of music, the concrete work of the musician and music as ministerial, as service to others" (PM 21:1, 17).

Reflecting on that development, NPM members at the four regional conventions reviewed a mission statement for the association that would serve as a guide for future action as well as a standard for the work of the NPM Council and Board of Directors. It read: "The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshipping communities in the United States of America" (see PM 21:1, 45) It would be formally approved at the Members' Meeting during the 1997 National Convention in Indianapolis.

Associated with that mission statement were five challenges that the Board of Directors identified at the same time:

We are challenged to keep on singing a new Church, to stay committed to the ongoing renewal of the Church. As an association, our challenge is to continue to teach the power of music in faith, to name and begin to heal divisions which too often are symbolized through musical styles. The center, of course, must always remain the message of Jesus who is the Christ.

We are challenged to maintain and develop competency in our ministry. For full-time musicians, competency should expand to professionalism. For volunteer or part-time musicians, competency should include working at building knowledge and values but, most importantly, working to develop the skills to celebrate a musical liturgy in the parish or worshipping community.

We are challenged to ongoing formation. As an association, as a circle of friends, and as members in the discipleship of Jesus, we need to assist each other in the work of formation.

We are challenged to be an association. We associate with one another because we need each other. *Koinonia* is the bond of our Christian life. We associate to find ways of sharing our experiences of worship, to tell our stories of success and failure, to contribute to the growth of pastoral music.

We are challenged in our diversity to celebrate the unity we have through music. Music holds a mysterious power to unite and to divide communities. The work of inculturating our liturgy challenges us to find ways to celebrate the transcultural vision of the Church as a world community.

A measure of the broad reach of NPM's work of forming pastoral musicians may be found in the various offerings not only at the annual conventions but also at the extended and in-depth separate programs offered each year. In 1997, for example, this association once branded as "that guitar group" by some conservative groups offered special programs for choir directors, directors of children's choirs, handbell choirs, organists, and cantors and lectors, as well as a Gregorian chant school, a pastoral liturgy institute, and, yes, a school for guitarists and ensembles. Each of these, as many participants noted, occurred in the context of prayer, calling participants to a deeper commitment to the spiritual life as well as to their own ministry. And in that same year, NPM's Standing Committee for Organists worked with the American Guild of Organists to offer a version of the AGO's service playing certificate appropriate to members of both organizations and oriented especially to organists ministering in Catholic parishes.

At the end of that year, after a lot of preparation, NPM made the leap to electronic media, announcing the creation of the website www.npm.org. That first attempt made resources available not only to NPM members but to other interested searchers. While some parts of the site were limited to NPM members only, others – including sample articles from *Pastoral Music*, announcements about liturgy and music, and a developing planning guide for music for Sunday and festival Mass – were available to anyone who could access the site.

There was a feeling in 1998 that things had reached a point of rest, a time to take a breather and review where we were. Father Funk wrote: "Nearly everyone accepts that the liturgical changes that have taken place in our times are now bearing fruit. We have planted the renewal, watered it, and watched it grow. The first fruits are ready for harvest." Despite that sense of completion, he wrote, some people "are questioning the nature of this fruit that we are harvesting. If one reads many Catholic newspapers, it seems clear that the voices of concern about the nature of the harvest are growing" (PM 22:5, 2). He therefore invited NPM members to deepen their understanding and

appreciation of what the renewal was all about by “continuing the long, steady effort to enrich our effort,” especially by participating in the association’s efforts at education and formation because “they will make you think about what you do, and they will help you to do it better.” And at the 1998 regional conventions, participants were invited to work at establishing “standards in repertoire” – “quality pieces (that is, music with great texts and substantial melodies), acknowledged as meritorious through use or with a potential for merit, and totally appropriate for liturgical use (liturgical function)” (PM 22:5, 7).

An additional step to unify the work done in another area was taken in 1999. From the early development of NPM diocesan chapters, it became clear that these local groups needed support from the NPM National Office. Dr. Richard Gibala, who had helped to found the Chapter in Pittsburgh, Pennsylvania, had moved to the Washington, DC, area when he was appointed to serve as the director of music ministries at the Cathedral of St. Thomas More in the Diocese of Arlington, Virginia. Beginning in 1986, Dr. Gibala was able to work part-time in the National Office as coordinator for the chapters. In 1999, with the successful development of Chapters in about seventy dioceses and archdioceses, NPM expanded its support by establishing a Council of Chapters to assist in recruiting, developing, and encouraging chapter formation. To provide continuity, Dr. Gibala served as the Council’s first chair.



In an article reprinted in the December-January 1999 issue of *Pastoral Music*, Pope John Paul II pointed toward the next step in moving beyond disputes about what the liturgical renewal of the twentieth century had accomplished: a deepening and more authentic understanding of what “full, conscious, and active participation” by the whole assembly means. In addressing the bishops of the Pacific Northwest United States, he said:

The sharing of all the baptized in the one priesthood of Jesus Christ is the key to understanding the Council’s call for “full, conscious, and active participation” in the liturgy. . . . Full participation certainly means that every member of the community has a part to play in the liturgy But full participation does not mean that everyone does everything, for this would lead to a clericalizing of the laity and a laicizing of the priesthood; and this was not what the Council had in mind. . . .

Active participation certainly means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness, and listening: indeed, it demands it. . . . In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. . . .

Conscious participation calls for the entire community to be properly instructed in the mysteries of the liturgy, lest the experience of worship degenerate into a form of ritualism. . . . Yet the Roman Rite is again distinctive in the balance it strikes between a spareness and a richness of emotion: it feeds the heart and the mind, the body and the soul (PM 23:2, 18-19).

Even though this time had seemed to be a time to pause and take stock, Pope John Paul II encouraged further development, more work. Father Funk confirmed the need to move forward, once we had taken a breath, by confirming that “the ‘liturgical movement’ goes on. No matter how many years we have been studying, researching, experimenting, theologizing, and attempting to live out the intentions of the Second Vatican Council, we are nowhere near completion of the task of discovering the full extent of those rich resources that we call our liturgical life. . . . The liturgical renewal is far from over” (PM 23:3, 2).

As a logical result of all the work that NPM put into the formation of pastoral musicians, and after its initial collaboration with the AGO to certify organists, the association’s members voted at the 1999 National Convention to approve a process of certification for several specialties and at several levels. The purpose was to provide “a standard measure within all aspects of pastoral music; educating its members” In a way, this put a seal on Father Funk’s foundational work, especially as described in two points from his original proposal to organize a national association of pastoral musicians: “to provide a forum for advocating musical excellence in liturgical celebrations” and “to assist diocesan and parish level efforts in improving the quality of and interest in parish music.”

The transition to the next phase of NPM’s development began on April 1, 2000, with the inauguration of a national search for the second president/CEO of the National Association of Pastoral Musicians. Father Funk laid out the plan in an open letter to the NPM membership (PM 24:4, 4):

The future of the National Association of Pastoral Musicians is in the most capable hands that could be imagined: your hands. For twenty-five years, I have had the privilege of walking with you in the formation of our Association and of the services we offer to one another in the name of our Association. It has been one of the greatest privileges of my life. My gratitude to you, and to all who support our work, is deep.

It is time, however, for new leadership to take the reins and to embrace the vision we all hold. I will resign my position as president of NPM as of August 31, 2001. Our Board of Directors has formed a search committee for a new president, and the challenge of writing a job description has begun. A new face and a new spirit for NPM is beginning to form. I promise my life-long support to our new leader and to you for as long as there is something for me to contribute.

I encourage each of you to step forward to help our Association in whatever way you can I applaud you for all you have done in the past that has made our Association what it is today.

In that same issue of *Pastoral Music*, the Board of Directors offered this description of the task and role of the NPM president and chief executive officer (PM 24:4, 5):

The President and CEO is responsible for implementing the goals and vision of the Association, serving as a public promoter and spokesperson, advancing and fostering the growth of the Association, and maintaining a relationship with the constituted bodies of the Association's membership as well as with relevant bodies in the structure of the Catholic Church. The President and CEO manages the budget and financial development of NPM and provides support and counsel to the NPM Board and the NPM Council. The President and CEO is responsible for the administration of the national staff and, through staff, is responsible for membership services, conventions, educational programs, and relationships with the music industry.

. . . Candidates must be Roman Catholic, either lay or clergy, able to live and to own the mission of NPM. Successful candidates will be credible to the existing membership because they share its vision, inclusiveness, and chemistry, and because they are coalition builders aware and appreciative of the broad spectrum of musician abilities in the Catholic Church.

In the April-May 2001 issue of *Pastoral Music*, the NPM Board of Directors announced the result of their nationwide search for a successor to Father Funk. The search had led to a review of nine serious candidates, reduced eventually to three finalists. Their choice – Dr. J. Michael McMahon – was logical.

Dr. McMahon had long been an active member of NPM's leadership, beginning with his participation in establishing NPM chapters in Wilmington, Delaware, and Arlington, Virginia; offering presentations and clinics at NPM conventions; and serving two terms as president of the reconstituted Board of Directors (1995-1999) and as founding president of the board of the Director of Music Ministries Division. Mike held master's degrees from the University of Notre Dame and the Washington Theological Union and a doctor of ministry degree from The Catholic University of America. Through his work as an adjunct professor at Georgetown University and the Washington Theological Union and through presentations at events sponsored by the North American Forum on the Catechumenate and in other venues, he was also well



known to many other people associated with the liturgical life of the Church in the United States.

At the time of his selection, Dr. McMahon was serving as the director of music and liturgy at St. Mark Parish in Vienna, Virginia, and as the music editor for *Celebration: An Ecumenical Resource*. He began working with Father Funk in the NPM National Office on June 1, 2001, taking over as the new president and CEO on July 6. At that point, Father Funk became McMahon's advisor until his own retirement on September 1.

In his first editorial as the new president in the August issue of *Pastoral Music*, McMahon outlined challenges that the association should accept for the future. He listed these:

- Liturgical and musical formation of musicians, clergy, and assemblies;
- New models of convening;
- Educational opportunities for rural and inner city musicians;
- A stronger sense of inclusion;
- New and more vibrant Chapters;
- Certification of pastoral musicians;
- Intercultural concerns;
- Evaluation of music for the liturgy;
- Scholarship opportunities for NPM schools (PM 25:6, 2).

As he made his farewell as NPM's founding president and CEO during his homily at the closing Mass of the 2001 National Convention in August 2001, Father Funk offered a final challenge – a challenge of faith and transformation:

NPM, there is more to do than we have already done. We gather at this table to renew our covenant and begin the task anew, to "live as children of the light. Produce justice and truth. Sing praise to the Lord with all your hearts. Defer to one another out of reverence for Christ" (see Eph 5:8-21). We are transformed in the breaking of the bread. Who are we? Who are you? We are the ones whose hearts are opened in the breaking of the bread (PM 26:1, 50).

This challenge was visionary – not surprising from someone who had been hailed, in the 2001 Jubilate Deo Award, as "Keeper of the Vision." Commenting on this honor in a private message to Gordon Truitt, Father Funk noted that the various topics covered in *Pastoral Music*, along with the themes of the conventions, expressed and shaped that vision that he had in founding the association. Gradually, he said, "as individuals experienced this vision, NPM shifted from an organization to a 'movement' with a mission."

And, in the October-November issue of *Pastoral Music*, Dr. McMahon echoed this spiritual context that underlies the whole work of worship and pastoral music:

At . . . our twenty-fifth anniversary convention, we proclaimed that “musical liturgy transforms.” Pastoral musicians have experienced this truth in many ways. We have witnessed the transformation of individuals, families, parishes, and communities in liturgical celebrations where voices are joined in sacramental rituals. We believe passionately that the world itself is to be transformed by that Spirit who comes to draw all people together in one great song of praise. In word and gesture, song and symbol, the power of God is unleashed among us “for the life of the world” (PM 26:1, 2).

4. Growing toward Professionalization

Building on the Foundation

Shortly after Dr. McMahon began his presidency, the United States and the world were shaken by the events of September 11, 2001. Members in the Washington, DC, area prepared and led funerals for those who died at the Pentagon; members in and near New York City did the same for weeks and even months, as bodies were taken from the wreckage and first responders died from their injuries and from the poisons they inhaled in trying to save others as the twin buildings of the World Trade Center fell. And members near Shanksville, Pennsylvania, and across the nation tried to prepare worship for shocked and mourning parishioners in cities, communities, and rural areas. “Over these past weeks,” McMahon wrote, “musicians have been faced with the difficult task of finding the words and tunes that enable worshipers to give voice to their prayer. We struggle with some of the same feelings that the psalmist felt when, in the midst of the unspeakable violence of exile, she asked: ‘How could we sing the LORD’s song in a foreign land?’” He continued: “Music has arguably been the most powerful means of expression for dealing with this time of tragedy, both inside and outside the churches” (PM 26:2, 2). He concluded:



In response to the brutality and horror of September 11, 2001, we have witnessed the strength of the human spirit through innumerable acts of compassion. Songs of hope have accompanied the many acts of valor and love. Just as the shared experience of grief and shock has brought us closer together, so may our songs continue to heal our spirits and strengthen our resolve to work for peace and justice in the world.

At this time, the national staff was at its largest size: It included eighteen members – thirteen of them full-time at the National Office in Washington, DC, and two in the NPM Western Office in Portland, Oregon. The other five worked part-time at the National Office.

Several of those staff members worked to support NPM’s educational program. In 2002, for example, in addition to four regional conventions, the association offered eighteen schools and institutes that took place between the end of May and the end of August. Five of those pointed toward one of the continuing strengths of NPM’s educational efforts: providing formation and training for cantors, that particular music

ministry that took off after the Second Vatican Council and became, in many ways, the foundational ministry for the revival of sung worship in those early years.

The staff, often urged by association members, had become aware of the “greying” of NPM and the need to reach out to rising leadership among younger Catholics. So engagement with young pastoral musicians became a key point in the 2002 regional conventions. At that time, according to figures from the U.S. Census, one-third of the U.S. population was younger than twenty-five, though among the “greying” and shrinking Catholic population, only about fifteen percent were below twenty-five. How should the older leadership among pastoral musicians reach out to the smaller, younger cohort of Catholic musicians to share what they had learned? And how could younger musicians learn to trust what the older leadership had to offer, especially at a time when Catholics in general were growing more conservative? There were also special programs for music educators at each of the conventions, acknowledging that these teachers prepare the next generation of leaders for sung worship and strong singers within worshipping assemblies.

Despite this concern over its aging membership, with more than 9,200 active members in 2002, NPM was by far the largest association serving those interested in and leading worship in the Catholic Church in the United States, annually gathering the largest group of people interested in promoting sound liturgy as the summit and fount of Church life. Its major groups of members were cantors, choir directors, and those responsible for music ministries (music directors). Through its cultural and language-centered sections, the association was growing in service to the multicultural Church in the United States.

Curiously, at the very time that NPM reached this high point with a focus on the future, the association hit a major budget problem. As Mike McMahon explained, the 2001 National Convention left NPM with a budget deficit of \$335,000. Because costs continued to rise, the association could no longer depend on its usual sources of membership dues and program revenues. Consequently, he established a President’s Development Council with Father Ron Brassard, of the Diocese of Providence, Rhode Island, as its first chairperson. Members of this Council would explore a variety of approaches to funding the work of NPM, such as grants and gifts from foundations and other donors to help develop new programs. McMahon also announced the creation of an NPM Annual Fund to provide a firm foundation for the work.



Riptide: Sex Abuse Crisis

Even as NPM continued to move forward in 2002, the Church—as well as the association—was about to be overwhelmed by the clergy sexual abuse crisis. Hints of the coming crisis began appearing in the 1980s and 1990s, and Barbara Blaine started SNAP (the Survivors Network of those Abused by Priests) in Chicago in 1988. The first

widespread investigation into Catholic clerical sex abuse as a pattern occurred in the late 1990s in Ireland. It revealed what appeared to be a widespread culture of sexual, emotional, and physical abuse at state-funded, Catholic-run orphanages and educational institutions as well as an equally widespread cover-up by clergy and local law enforcement.

The crisis hit the United States when Catholics learned that systemic child sex abuse by priests had taken place in the Archdiocese of Boston. In January 2002, the *Boston Globe* published the results of investigative reporting about child sex abuse in the Boston area at the hands of clergy, which had been covered up by the Church's hierarchy over several decades. Journalists at the paper ultimately identified more than seventy Boston priests, out of 1,678 priests in the Boston Archdiocese at the time, who had sexually abused children.

After the *Globe's* reporting, victims of sex abuse began to come forward across the United States, and some of them were core NPM members. Catholic priests and bishops throughout the country attempted to grapple with the problem as it became increasingly apparent Boston was just one slice of a national crisis. Later in 2002, the U.S. Conference of Catholic Bishops, meeting in Dallas, Texas, established the *Charter for the Protection of Children and Young People* (the "Dallas Charter") of procedures to deal with accused child sex abusers in the clergy, including a "zero tolerance" policy for accused abusers. Most importantly, the Dallas Charter mandated that all allegations of child sex abuse by clergy be turned over to law enforcement. Every single diocese in the United States, with one exception, expressed compliance with the charter and submitted annual audits to the USCCB. After approval of the charter, abuse allegations among priests declined.

Two years after the Dallas Charter was enacted, the USCCB commissioned a report from the John Jay College of Criminal Justice in New York that dug into the extent of abuse over the previous five decades. The report concluded that between 1950 and 2002, 10,667 people across the country accused 4,392 priests of child molestation. This represented about 4.3 percent of active American Catholic clergy during that time.

The crisis affected NPM not only because some of the victims were members but also because some clergy members – even some in leadership positions in the association or prominent in liturgical renewal – were charged. Suspicion caused by the crisis affected such aspects of members' ministries as how children's choirs were rehearsed. NPM leadership examined its own standards for protecting young participants at conventions and institutes.

Membership in NPM was also affected by the legal and monetary settlements with victims that were agreed to by dioceses, institutions, and individual churches. Membership was often paid by parishes and dioceses as a benefit of employment, especially for full-time pastoral musicians. But throughout the 2000s, various dioceses and archdioceses continued to settle privately with victims, and money for other parts of the budget dried up. By 2018, the Catholic Church paid more than three billion dollars to victims across the United States, and nineteen dioceses and religious orders

had filed for bankruptcy. This steady drain on resources led to cutbacks in benefits offered by parishes and dioceses, and it also led to reductions in full-time employment for musicians as institutions cut budgets and salaries.

The reports of sexual abuse also seem to have led to a more rapid decline in Catholic identity. A 2016 study by the Public Religion Research Institute concluded that, while thirty-one percent of Americans reported being raised Catholic, only twenty percent described themselves as practicing. At the time, this was the largest drop-off for any single religious identity (see <https://www.prrri.org/research/prri-rns-poll-nones-atheist-leaving-religion/>). This factor also led to reductions in institutional budgets and the ability of parishes to provide salaries and benefits for pastoral musicians.

Focus on Formation

With the summer events that NPM offered in 2002, the administration committed the association to a deeper and wider focus on formation. At the 2002 Regional Convention in Anaheim, California, for example, the multicultural and multiethnic nature of the Catholic Church in the United States was reflected in the convention offerings. Nearly sixty Hispanic musicians and musicians serving Hispanic-American parishes participated in a special Hispanic Ministry Day. At the same time, twenty-five representatives of Asian and Pacific Rim communities in the United States met. A listening session hosted by Rev. Ricky Manalo, CSP, and Brother Rufino Zaragoza, OFM, brought together leaders from the Chinese, Filipino, Cambodian, Vietnamese, and Tongan communities to reflect on issues related to music, liturgy, and inculturation.

Across the country, more than one thousand people participated in NPM's summer institutes and other educational programs. With the publication of the English translation of the revised *Roman Missal* in 2001, NPM became one of the major national associations offering an introduction to and guidance on the implementation of this revised text through several one-day seminars. Other summer programs included two-, three-, and five-day institutes. Among them were Cantor Express sessions in various places; a Pastoral Liturgy Express School in Albuquerque, New Mexico; a School for Guitarists; a Choir Director Institute; a Pastoral Liturgy Institute; a School for Children's Choir Directors; a School for Organists-Choir Directors; and a School for Handbell Choir Directors.

The summer also saw a major realignment in the NPM education staff. After twelve years as NPM's convention coordinator, Lisa Tarker left the staff to take a position as executive director of the Federation of Diocesan Liturgical Commissions. Jim Alphen, who had served for three years as the Schools coordinator, became the executive director of the National Organization for the Continuing Education of the Roman Catholic Clergy. Father Paul Colloton, OP, continued to serve as the director of continuing education, while coordination of conventions



and other educational offerings were to be combined in a single program coordinator for education. Peter Maher was soon hired to fill this post.

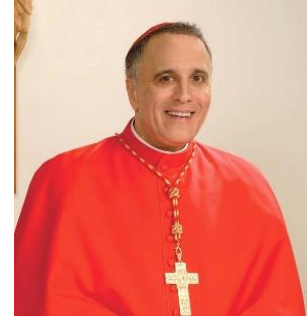
As more people gained access to the internet, the National Office continued to develop resources to add to its website. One major addition to the site was a planning guide for Sundays and major feasts. Each listing offered brief summaries of the readings for the day, settings of the responsorial psalm, and hymn suggestions from major hymnals. Also available for Sundays and feasts was a project developed by the Director of Music Ministries Division: The "Choral Anthem Project" listed appropriate choral compositions from various publishers and, each year, updated the list to include new publications and to remove those that had gone out of print.

Formation of pastoral musicians also drove a renewed focus on young pastoral musicians, the development of a youth membership in the association, a discount for youth participation in the national convention, and a strong focus on programming for young musicians at the 2003 National Convention as well as special programming for adults who mentor youth or lead youth ensembles. The association also offered a new summer School for Music with Children, which had been promoted by the ten-year-old NPM Division for Music Education (a change in title from Music *Educators* that took place at the 2003 National Convention). In response to the Division's recognition that its members had come to include not only music teachers in schools but also music ministers who wanted to build their own skills and gather practical resources for working with children (and teens) in church choirs and instrumental ensembles, the summer school had a double focus with overlapping sessions: for those who taught music in schools and for those who worked with children's choirs for liturgy. Dr. McMahan explained this renewed emphasis on youth this way: "Young people are not merely the future of the church; they are an integral part of the church today. Their presence and their gifts enrich the fabric of our communities. . . . [P]lease do what you can in your own community to welcome youth and to invite them to add their voices and talents to the church's great chorus of praise and prayer" (PM 27:3, 2).

A greater focus on formation and the renewed challenge of serving younger pastoral musicians led the association to examine questions about its outreach. To what extent, for instance, could the association serve and learn from musicians in the churches beyond the Roman (Latin) Church that are affiliated with the Roman See (usually referred to as the Eastern Catholic Churches)? And to what extent could our largely Anglo and white association learn from and minister with the various ethnic and culturally diverse Catholic communities in the United States? To explore these questions, NPM added two ad-hoc standing committees to the NPM Council: a Standing Committee for Eastern Church Musicians and a Standing Committee for Asian and Pacific Rim Musicians. These were in addition to existing committees for pastoral musicians and other leaders in Hispanic and African American communities.

Episcopal Moderator. In 2003, NPM began a long and fruitful association with then-Bishop Daniel N. DiNardo as its first episcopal moderator. The role of this moderator is

to serve the association on behalf of the Catholic bishops of the United States and to serve as an advocate to the bishops for the members and goals of the association. In accepting this invitation, Bishop DiNardo expressed his hope that “as a bishop of a small diocese and a shepherd very much committed to sung liturgy of quality and grace,” he could be of assistance in working “with those who are practicing pastoral musicians, to listen to their hopes and concerns.”



Bishop DiNardo had been ordained to the presbyterate for the Diocese of Pittsburgh in 1977, after studies at The Catholic University of America and the Gregorian University in Rome, with subsequent studies in patristics at the Patristic Institute Augustinianum in Rome. As a priest, he served in several roles in Pittsburgh as well as six years as a staff member of the Congregation of Bishops in Rome. In October 1997, he was ordained a bishop and served first as coadjutor and then as ordinary for the Diocese of Sioux City, Iowa. Bishop DiNardo continued to serve as NPM’s episcopal moderator after being named coadjutor bishop, then coadjutor archbishop, and finally (in 2006) archbishop of the Archdiocese of Galveston-Houston, Texas. After his appointment to the College of Cardinals (2007) and his election as president of the U.S. Conference of Catholic Bishops (2016), he gave up his service as NPM’s episcopal moderator.

Seeking Stability

During 2002, the NPM Council and the Board of Directors spent a lot of time developing a three-year plan that would provide clarity and stability for the association. The major task identified for NPM was, as noted above, formation of its members and also, through them especially, of the Catholic Church in the United States in understanding liturgy and its key place in Christian life and sung worship as a key component of vital and living liturgy.

To accomplish that goal, the association needed to increase its membership and find economic stability. In the June-July 2003 issue of *Pastoral Music*, Dr. McMahon announced that NPM was on its way to overcoming a long-standing fiscal instability with the hope that, by the end of that year, the association would have a surplus for the first time in four years. And the annual report, published in that same issue, showed that membership had grown to well over 9,000 members. NPM continued its attempts to find ways to service the Hispanic/Latinx community in the United States with its first bilingual summer institutes (for cantors and guitarists) and looked for additional ways to help form young pastoral musicians.

As a way to provide a goal for its formation programs, an incentive for participants to develop their own skills and understanding, and a set of stabilizing targets for NPM’s programs, the association started offering opportunities for certification based on a standardized scope and sequence of steps. In 1998 and 1999, the

association had already established its own basic certification for organists and, working with the American Guild of Organists, a service-playing certificate and a version of the AGO Colleague Certificate specifically for musicians serving Catholic parishes and institutions. In a way, developing such certification for organists was easier than for other specializations, since the AGO had already developed such a program. It was harder to develop ways of certifying pastoral musicians for whom there was no existing program. Still, NPM was able to borrow from existing certification programs for catechists to develop a first version of its Certification for the Director of Music Ministries (CDMM), first offered in 2003. A similar measure of accomplishment was soon offered to cantors. In 2004, the NPM Section for Cantors and the NPM Certification Committee approved a process for basic cantor certification. Intended as the first step in a larger process, basic cantor certification offered cantors at all levels of development an opportunity to hone their skills or affirm existing ones. Later, the association was also able to offer a basic certification for pianists. And in 2005, the United States Conference of Catholic Bishops' Commission of Certification granted initial approval of the standards and procedures developed for CDMM as part of a Church-wide process for the certification of lay ecclesial ministries.

The increasing number of young pastoral musicians participating in NPM programs, within a Church being rocked by the clergy sex abuse crisis, led the association to seek a way to provide a stable and protective environment for any young people associated with NPM. For the 2004 regional conventions, therefore, NPM issued a code of conduct for participants younger than eighteen – a code to be signed by those young participants and by their parents or guardians. A similar code was issued for chaperones and parents acting as chaperones.



As a sign that liturgical practice in the United States was reaching a certain stability, NPM published a survey of its members in the February-March 2005 issue of *Pastoral Music* that identified fifty-five items of liturgical music that every English-speaking Latin (Roman) Church Catholic in the USA should know. NPM members identified Mass settings, ritual texts, and liturgical songs for various rites, seasons, and feasts. The items named were stylistically diverse, including chant settings of Latin and English texts, traditional hymns, and contemporary folk-style songs. A similar effort at identifying repertoire, published by Dr. Richard Gibala and Sr. Sheila Browne, RSM, in the Winter 2004 issue of *Church* magazine, found a remarkable stability in the musical items that ought to be part of the repertoire of English-speaking Roman Catholic liturgical assemblies in the United States.

With a measure of stability in worship practice and musical repertoire, Dr. McMahon pointed to the continuing need to deepen the *meaning* of the experience of communal worship. As he pointed out in the December-January 2006 issue of *Pastoral Music* (PM 30:2, 2):

Since Vatican II, liturgical leaders have devoted considerable effort to promoting the active participation of the assembly, but it is worth noting that the Council also called for *full* participation of the assembly – mind, body, and spirit. Have we served our communities well, especially our young people, if we have not helped them to participate in liturgies that touch their hearts and draw them into full participation?

. . . While Catholic leaders have rightly been concerned to implement the Church’s liturgical norms, have we devoted an equal share of attention and effort to celebrating the rites with joy and wonder, drawing participants into an experience of God’s saving presence and action?

. . . Pastoral musicians, clergy, and other leaders of prayer are called to foster the active participation of the assembly . . . in a corporate act of worship. That active engagement in the liturgy should open participants to God’s transforming power and reshape their lives in the image of Christ.

The task of the association, then, as outlined in a new four-year strategic plan by the Board of Directors in 2005, was “building bridges.” This plan involved promoting unity, dialogue, and collaboration within the association; offering greater opportunities to young people; improving the competence of music ministers and providing programs to shape that competence; and broadening awareness of NPM and its mission, so that NPM members might be of greater aid to the Church and its worship. This ministerial commitment was enriched in November 2005 by the adoption by the United States Conference of Catholic Bishops of a statement on lay ecclesial ministry: *Co-Workers in the Vineyard of the Lord*.

Pausing to Remember Nancy

Nancy Joyce Bannister served as director of the NPM Western Office in Portland, Oregon, and as NPM’s chief liaison with the music industry for twenty-six years (1980-2006). Most members of the association, however, knew her as the enthusiastic heart of exhibit halls at NPM conventions. She was attentive to every person who approached her and always responded generously and cheerfully. Nancy’s presence in those convention halls was enriched by her ability to bring to that work her life as sister, believer, pastoral musician, wife, mother, and loving companion.

Born in Gadsden, Alabama, in 1942, Nancy was raised by her musical family in the Baptist tradition. She began her journey to the Catholic tradition as a teenager. When she was nineteen, Nancy gave a Bible to her sister, Cora Jean, with this inscription: “Loving hands must handle this book. Loving eyes must read it. And loving hearts must understand what it has to say. Love is



the most important force known to humans and the one force that contains all others and can be neither created nor destroyed.”

In the 1970s, Nancy, her husband, and their children moved to Portland, Oregon. There she ministered musically in several Catholic parishes and served as the first woman to serve as chair of the Music Commission for the Archdiocese of Portland. She also became involved with the fledgling National Association of Pastoral Musicians.

Nancy joined the NPM National Staff in 1980 and immediately became an active presence in the association’s programs. In her first year on the staff, she presented a workshop on children’s choirs at the Regional Convention in Olympia, Washington, and a workshop at the NPM Summer Institute in Los Angeles. She set to work as advertising director and head of the NPM Western Office and wrote an article for *Pastoral Music*.

Particularly because of her work with the music industry, Nancy became an invaluable part of the staff team that met with local planning committees to develop the programs for national and regional conventions. She worked with publishers to provide library resources for summer workshops and institutes, and her longtime work with children’s choirs made her the natural choice to help plan NPM Children’s Choir Festivals that began in 1993.

In the summer of 2006, Nancy was diagnosed with cancer. Complications following surgery in September led to a steep decline. Nancy died on October 5, 2006, surrounded by family, friends, and Father Virgil Funk, as her community sang the Easter *Alleluia*. Her church community in Portland gathered on October 14-15 to celebrate her funeral. One of the longest-serving members of the NPM National Staff, Nancy Bannister was probably one of the best-known and most-loved people on that staff, a joyful and ministerial presence of NPM.

Shared Interest in Professionalization

NPM was not the only church musicians’ association recognizing and encouraging the need for professional preparation for music ministry. The encouragement of such professionalism by the USCCB statement *Co-Workers in the Vineyard of the Lord* led other groups to promote such a goal. For example, the twenty-fourth gathering of the Conference of Roman Catholic Cathedral Musicians in Milwaukee in 2007 worked to develop this statement on the formation of liturgical musicians, which they directed to the USCCB Secretariat for the Liturgy:

The formation of professional liturgical musicians is of major importance to the life of the Church. The Conference of Roman Catholic Cathedral Musicians (CRCCM) strongly urges the United States Conference of Catholic Bishops through its Bishops’ Committee on the Liturgy to consider this issue thoughtfully in any future documents regarding liturgical music. CRCCM supports current efforts to set professional standards for Catholic liturgical musicians. These will

help raise the standard of professional lay ecclesial leadership in the church among those charged with directing our Catholic musical and liturgical life. . . .

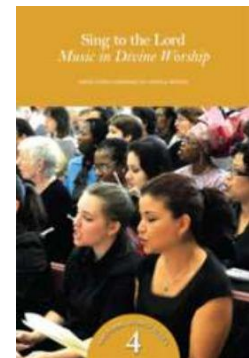
Those called to the vocation of liturgical music director must first acquire foundational musical skills. CRCCM strongly urges the further development of undergraduate and graduate academic degree programs that teach the specific skills required, including the study of organ, vocal training, and conducting. Collegiate study culminating in academic degrees provides evidence that an individual has acquired these necessary foundational skills. Formal musical study should be coupled with liturgical formation and practical experience. So formed, the individual will be well prepared to enter the profession upon completion of study.

The National Association of Pastoral Musicians (NPM) offers certification programs for organists and directors of music ministry. The American Guild of Organists (AGO) offers an extensive certification program for both organists and choir directors. Some levels of certification are dual awards from the AGO and NPM. The certification process can be a useful way to acquire or improve necessary skills.

CRCCM supports the efforts being made in developing standards for liturgical musicians by the United States Conference of Catholic Bishops. The National Certification Standards for Lay Ecclesial Ministry, published jointly by the National Association for Lay Ministry, the National Conference of Catechetical Leadership, the National Federation of Youth Ministry, and the National Association of Pastoral Musicians, includes standards for “Directors of Music Ministry.”

The well-trained liturgical musician will have many years of musical training, typically extending from childhood to four or more years of college and postgraduate study. In addition years are spent in specialized formation in liturgy received through formal education, workshops, seminars or study. Those individuals who meet the qualifications described above should be compensated justly.

On November 14, 2007, the Latin (Roman) Church bishops of the United States Conference of Catholic Bishops confirmed not only this movement toward professionalization but also many of the other developments in pastoral music ministry in the years since the Second Vatican Council. During their annual fall general assembly, the bishops approved a new document on liturgical music – *Sing to the Lord: Music in Divine Worship* – which revised and replaced the two earlier statements on music by the U.S. bishops: *Music in Catholic Worship* (1972, revised 1983) and *Liturgical Music Today* (1982). *Sing to the Lord* retained and refined some of the more important elements of the original documents, including the “threefold judgment” (liturgical, musical, and pastoral



appropriateness) but with important differences. The new document viewed them as inseparable, requiring a single evaluation. This new text, developed after extensive consultation with musicians, composers, and others involved in liturgy and music, offered a clearer articulation of a theology of liturgical celebration than was to be found in the earlier documents, presenting music as a gift of God that discloses God's presence and provides a language for humans to respond in praise and prayer. It incorporated the concept of "progressive solemnity" to outline the process not only of choosing what to sing from among the various parts of the Mass that may be sung but also how to highlight Sundays and solemnities by the effective use of musical resources. The text also explored music in the celebration of the other sacraments and rituals, the role of the composer, instrumentation, language and cultural issues, technology, copyrights, and participation aids. One item noted particularly by members of the association was the inclusion in this official document of phrases like "pastoral musician" and "director of music ministries" – language about the music ministry that had been proposed and developed by NPM.

2008: Confirmation and Recession

The liturgies celebrated by Pope Benedict XVI during his visit to the United States in April 2008 confirmed many aspects of the way pastoral music had developed in the United States to that point. Masses at which the Holy Father presided in Washington, DC, and New York were planned and led by musicians who were active NPM members and reflected the principles recently confirmed by the Latin Church bishops of the United States. Msgr. Guido Marini, the papal master of ceremonies, noted before the visit that "there will be Gregorian chant, polyphony, and some hymns that are more popular in the American repertoire. I really like this variety of styles that has been prepared for the celebrations." Indeed, the choice of repertoire for the various liturgies reflected a community that was both Catholic (large c) and catholic (small c). Music was planned for all the liturgies with obvious attention to the active participation of the faithful. Ten days after his return to the Vatican, the Holy Father told a crowd of 20,000 gathered in St. Peter's Square that during the visit "I was able to experience the fact that the faith is alive, that Christ is there today among the people, that he shows them the way and helps them to build the present as well as the future."



Later that year, however, the Church and the wider world were shaken by what some commentators called "The Great Recession." The economic downturn had begun in the United States with the collapse of the housing market in 2007, which exposed other risky loans and over-inflated asset prices. With loan losses mounting and the fall of the investment bank Lehman Brothers on September 15, 2008, a major panic broke out on the inter-bank loan market, resulting in many large and well-established investment and commercial banks in the United States and Europe suffering huge

losses and even facing bankruptcy. Many of the institutions, described as “too big for the government to let fail,” received massive public financial assistance bailouts.

The global recession that followed, with its impact on slumping international trade and rising unemployment, affected the budgets of dioceses, parishes, and individual pastoral musicians. It also deepened the divide between the wealthy and the rest of the nation. In fact, between 2005 and 2012, income inequality in the United States expanded in more than two-thirds of metropolitan areas, and, despite individual stimulus checks sent to boost personal income, median household wealth fell thirty-five percent.

Michael McMahon explained the impact of the recession on NPM:

Many (if not most) not-for-profit organizations have seen a significant reduction in their financial resources during these difficult economic times. NPM has not been immune to the economic forces affecting so many people and organizations.

The Board is aware that many of our members are experiencing difficulties. A number of musicians have written to us about losing their jobs, having their positions cut back, or experiencing budget reductions in their parishes. When we pray together at our staff meetings, we remember these members and their communities in our prayer.

After two successive years of deficit budgets, the NPM Board of Directors decided that decisive action was needed to reduce our expenses and, if possible, to generate some additional revenue. Board members were faced with some very difficult choices. In approaching their decisions, however, the Board affirmed that the mission of the association and service to its members must be the top priority. The association will continue to sponsor events and publications that foster the art of musical liturgy and that provide musicians, clergy, and other leaders with the resources they need.

Some of the cuts that the Board has approved will be painful, especially for the NPM staff. Several staff positions have been eliminated, and the remaining staff will see their salaries frozen for a second successive year and a reduction in their benefits. I can honestly say that these men and women are devoted to the association and its mission, and they have signaled their willingness to ride out this economic situation and to do their very best to serve you (PM 34:2, 2).

The economic recession exacerbated existing declines in the Catholic Church in the United States. Some of these were listed by Sister Mary M. Bendyna, RSM, at the 2008 Regional Convention in Cleveland, Ohio. The executive director and senior research associate for the Center for Applied Research in the Apostolate (CARA) noted:

The signs of decline and diminishment in our Church in recent years are many:

- the decline in the number of priests and religious;
- the clustering, merging, and closing of parishes;
- the closing of Catholic schools and other Catholic institutions;
- bankruptcy in some dioceses and downsizing of offices and staffs in many others;
- struggling Catholic organizations at the local, regional, and national levels;
- and even the downsizing of the United States Conference of Catholic Bishops.

We have also witnessed a gradual decline in certain beliefs and practices among Catholics, including a decline in the percentage of people who go to Mass regularly and a decline in participation in most of the sacraments.

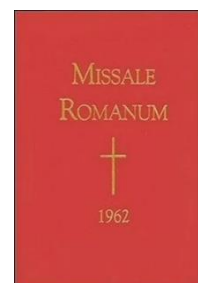
We also experience divisions within our Church that sometimes seem even greater than our differences with those outside the Church. And we continue to experience the fallout from the sexual abuse scandal (PM 33:1, 43-44).

And she had this to say about pastoral music ministers in the United States in 2008:

Compared to other types of lay ecclesial ministers, music ministers are the most evenly divided between males and females: Fifty-two percent are men and forty-eight percent are women. On average, music ministers are younger than any group of lay ministers except youth ministers. They are very well educated, with half having at least a master's degree. Six in ten (fifty-eight percent) have a ministry-related degree (that is, a degree that is considered music ministry related). However, they are the least likely of the various types of ministers that DeLambo [in *Lay Parish Ministers* (New York: National Pastoral Life Center, 2005)] studied to have gone through a ministry formation program. This may come as a surprise to you, but, on average, music ministers are the highest paid (\$42,778). They are the least likely to have a job description or to have performance appraisals (PM 33:1, 49).

The Roman Rites

By 2008, the process of leading sung worship in the Catholic tradition and training ministers for that task had become somewhat complicated by the expansion of various “uses” of the Roman Rite. Under Pope Benedict XVI, in addition to what came to be referred to as the “ordinary form” of the rite, wide permission was granted in 2007 to use the “extraordinary form” of the rite, that is, the Order of Mass in Latin found in the *Missale Romanum* published in 1962 by authority of Pope John



XXIII. Further, in 2009, Pope Benedict published the apostolic constitution *Anglicanorum coetibus*, which provided personal ordinariates (akin to dioceses) for Anglicans entering into full communion with the Catholic Church. That document included this liturgical proviso:

Without excluding liturgical celebrations according to the Roman Rite, the Ordinariate has the faculty to celebrate the Holy Eucharist and the other Sacraments, the Liturgy of the Hours and other liturgical celebrations according to the liturgical books proper to the Anglican tradition, which have been approved by the Holy See, so as to maintain the liturgical, spiritual and pastoral traditions of the Anglican Communion within the Catholic Church, as a precious gift nourishing the faith of the members of the Ordinariate and as a treasure to be shared.

This third official form of the Roman Rite included texts and musical traditions that differed from the other two and made new demands on pastoral musicians who served communities using this form.

Embracing the Future

The various cross-currents in the first decade of the twenty-first century both challenged and emboldened NPM in its continuing work of formation and support for pastoral musicians and their ministry of leading sung worship. One tool that the association was ready to embrace more completely was communication via electronic media. As McMahon explained early in 2010:

When the National Association of Pastoral Musicians was founded in 1976, communication with members took place almost exclusively through the mail. All members received twelve publications each year – six issues of the journal *Pastoral Music* and six issues of the members' newsletter *Pastoral Music Notebook*. Today, however, because of revolutionary changes in communications – and especially the internet – we have found new and more immediate ways of keeping in touch. Now our members receive news and resources by e-mail and through our website on a regular basis, including the weekly reflections in *Sunday Word for Pastoral Musicians*.

We have gradually been moving away from printed and mailed information toward more frequent use of electronic media. Beginning this year we are making a more deliberate move that reflects the existing communications landscape. *Pastoral Music* magazine will remain our flagship publication and the official journal of NPM. It will now appear five times each year with issues in January, March, May, September, and November. We will also continue to print four issues each year of the very popular newsletter *The Liturgical Singer*, which

is intended not only for directors but also for distribution to cantors, psalmists, and choir members. We are moving all of our other periodical publications to an electronic format. . . . We will also be starting a Pastoral Music blog that will allow the voice of NPM to be heard by members and non-members as well (PM 34:2, 2).

Soon NPM added webinars on various subjects to its online offerings, and it made available recordings of music for the forthcoming English language edition of the revised *Roman Missal*. The “Hotline” service, listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale, moved from print publications to the NPM website. The NPM Facebook page was introduced as a source for discussions, information, and photos of association gatherings as well as images, stories, and videos of the 2010 Annual Convention, summer institutes, and other events. The association used the invigorated web presence as well as its publications and the 2011 Annual Convention to help people prepare for and implement the revised English-language translation of the *Roman Missal*.

One of the benefits of moving convention registrations online was that it provided a picture of the people who attended the 2011 Annual Convention in Louisville, Kentucky – itself a glimpse into the association’s full membership. One-third of those attending were parish directors of music ministries (or an equivalent title and role). Cantors and choir directors accounted for ten percent each, and about seven percent were choir members. Six percent were organists, and just over four percent were pastors. More than forty-six percent of participants had been NPM members for ten years or more. Twenty-two percent were members for one to five years, and about fourteen percent at Louisville were new members. Nearly forty percent of those attending the 2011 Convention were full-time, salaried pastoral musicians, liturgists, or clergy. Nearly fifty-three percent of the participants were equally divided between part-time, salaried ministers and volunteers. More than half of those at the Louisville Convention served suburban parishes; twenty-six percent served urban parishes; and fifteen percent ministered to rural communities. People with middle or upper-middle class incomes comprised nearly eighty percent of the parishes served by convention participants (such parishes were the ones that could afford a full-time or part-time staff person for liturgy and music). Most of the parishes represented by participants were composed primarily of non-Hispanic white parishioners (seventy-seven percent), but those parishes also ministered to significant numbers of other racial or ethnic cultural groups, especially to Hispanic or Latino/Latina populations (nearly thirty-four percent), Asian communities (fifteen percent), Black or African American communities (thirteen percent), and Pacific Islanders (eight percent). Better than one-third of the participants (thirty-six percent) came every year to an NPM convention; for another nineteen percent, this was their first such event.

In the summer of 2012, the forty-member NPM Council gathered for a two-day meeting to consider the future of the association and to set “strategic goals” for the next

three years. These goals, similar to those set in earlier years, were intended to focus efforts in areas that are most important for carrying NPM's mission into the future. After two days together, the Council suggested concrete goals for the Board of Directors to consider. Based on the work and advice of the NPM Council, the Board adopted the following four strategic goals for NPM to pursue between 2012 and the end of 2015:

- Evaluate existing educational programs and provide new educational opportunities for NPM's membership that includes a mentoring program.
- Strengthen and expand the network of NPM members, including a three percent increase in overall membership.
- Actively engage underserved populations (e.g., ethnic and cultural communities, youth, rural parishes, etc.) through increased personal interaction and commitment of resources.
- Strengthen NPM's financial stability and establish reserves that enable NPM to carry out its mission into the future.

These goals were based on values that guided NPM from the beginning, such as:

- belief in the mission to foster the art of musical liturgy;
- desire to welcome as many colleagues in ministry as possible to join in promoting that mission;
- openness to hearing voices of music ministers and pastoral leaders in underserved communities;
- commitment to competent service of God's people;
- and a sense of responsibility to support one another in developing gifts for music ministry and pastoral leadership.

An increasing emphasis in these years was put on the message that the mission of NPM belonged not just to the Board, Council, and staff but also to all of its members and to everyone who shared the commitment to serving God's people at prayer.

Whereas in the past the national staff had been large enough to carry out most of the organizational and planning tasks that the association needed, declining budgets and other factors had led to repeated reductions in staff size and a consequent broadening of responsibility for the work of the association. To that end, the Board of Directors established new groups to help implement various aspects of NPM's three-year strategic plan. The first three of these groups were the Education Task Group, chaired by Mr. Charles Gardner, to conduct a comprehensive study of NPM programs and make recommendations for changes and new initiatives; the Mentoring Task Group, chaired by Ms. Maria Lena Gokelman, to develop one or more models to foster growth in pastoral music ministry



through mentoring relationships; and the Membership Task Group, chaired by Ms. Anne Ketzer, to develop a comprehensive approach to promoting the value of membership in NPM and expanding the number of members. Similar groups were established over the next few months to focus on inclusion/diversity and fundraising.

After the 2013 Annual Convention in Washington, DC, however, the association went through a sudden and dramatic change. After twelve years of leadership as NPM's second president, Dr. J. Michael McMahon left his position at NPM, eventually to become the Executive Director of the Hymn Society, a position he still holds today. He wrote: "These years have been an amazing and grace-filled time for me. Thank you for the opportunity to work with hundreds of talented, committed, and generous people to advance the mission of NPM – fostering the art of musical liturgy I'm likewise grateful for the hundreds of leaders and the committed staff members who carry forward the vision and support our members in their ministry." And within the strategic plan that he helped to develop, Dr. McMahon highlighted the need to work on inclusion of diversity, noting:

NPM is not alone in facing the challenge of inclusion. The Church itself is struggling to embrace and include people of various ages, languages, races, cultures, and ways of life. As Pope Francis is showing us, the Gospel does not merely call us to invite others to come in; it requires us to go out to them in a spirit of dialogue, acceptance, and non-judgment.

The Eucharistic table at which we sing our praise and thanks to God is a foretaste, a rehearsal, a sacramental enactment of the Supper of the Lamb, that eternal feast where every distinction and barrier is destroyed, where "all are welcome." In our ministry and in our life as an Association, we have the opportunity to promote musical liturgy that is truly transformative, that bears fruit in justice. I look forward to continuing the journey with you on this road to the reign of God. Thank you for your commitment and support (PM 37:5, 2).

The NPM Board of Directors, echoing that call for inclusion, responded to Dr. McMahon's departure. Led by Dr. Jennifer Pascual, the Board wrote:

One of the defining characteristics of our Association has been the genuine open invitation to all those committed to bringing about the transformation of the Church through the liturgy. From our first convention in Scranton, our gatherings have been marked by a diversity that is unique in Church associations. . . .

The normal barriers of race, age, gender, and even sexual orientation gave way to a tolerance and an openness that was remarkable and is still a model of the way the Church and the world can live as one.

We hold that model of inclusion as something to celebrate. We know that the Church and this Association are always in need of reforming and self-

examination. We must always strive to be attentive to the prodding of the Holy Spirit as the Church and this Association continues to grow and evolve (PM 37:5, 5).

The Board appointed Dr. Gordon E. Truitt, longtime senior editor for NPM publications, to serve as interim director of the association while they began the search for a new president. With the Board's approval, the role of interim director was soon split between Dr. Truitt and Mr. Peter Maher, who continued to serve as NPM's Director of Convention Operations.

5. Interims

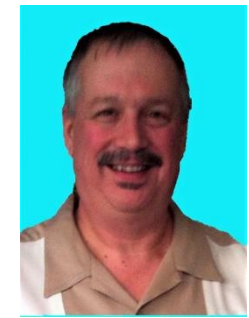
Two Heads Were Better

Truitt and Maher were able to bring complementary skills to the task of leading the association while the Board searched for a new president.

Gordon Truitt held a doctorate in sacred theology from the pontifical theological faculty at The Catholic University of America. He worked at liturgical and pastoral renewal at the parish, archdiocesan, and national levels. He came to NPM after service as the Board Chair for the Federation of Diocesan Liturgical Commissions and a staff member and assistant editor at The Liturgical Conference. In his twenty-five years on the NPM staff, by that point, he had worked to make NPM's publications a balance of scholarship and practice, a valued resource that offered a solid foundation as well as practical application of principles.



Peter Maher earned a bachelor's degree from The Catholic University of America in 1978, though he had actually begun his ministry as a pastoral musician in 1969, when Sister Maureen, knowing that he played guitar, asked him to help form a "folk group" for his parish in Northern Virginia. Peter brought to his work at NPM experience as an executive chef, owner-operator of a highly successful computer operations company, and a practical skill at getting things done.



They inherited an association with a shrinking but dedicated membership that considered NPM an important resource for ministry. For the first time in years, membership dropped below 7,000 in 2012. Many of the members had to continue their membership in the association using their own funds, after shrinking parish, diocesan, or institutional budgets no longer offered support for association memberships. Many members faced the fact that institutional support was no longer there in many ways: budget, available parish openings for full-time ministers, a growing conservative move in the Church that challenged some of the existing approach to sung participation in worship, and cultural challenges to Catholic teaching and practice.

One new resource that the interims had to work with was a National Committee for Chapters, co-chaired by Dr. Robert Wolf and Ms. Jackie Schnittgrund, that met for the first time during the 2014 Annual Convention. The formation of this committee gave more prominence to the work of local chapters and more support for this key aspect of the association's life. Further support was provided by the placement in the National Office of a full-time volunteer liaison: Margie Kilty.

The search for a new president took longer than the Board had hoped. The first search, during the second half of 2013, was unsuccessful. All applicants were pre-

screened and interviewed by a search committee appointed by the Board. From all applicants, four prospective candidates were forwarded by the search committee to the Board for consideration. Of those four candidates, two were entered by the Board into final consideration and then interviewed by the Board in person. After the interviews, none was felt to be the right fit for the NPM position, though each candidate brought a sincere and personal dedication to the mission and success of NPM and various skills and levels of experience. The 2013 Board then decided to wait for the seating of the 2014 Board before the search would be resumed. After its winter meeting, the 2014 Board entered into preliminary discussions with additional candidates. If these proved unsuccessful, the Board planned to re-institute the search committee with a revised description of the position, which considered potential alternative models of doing NPM business including an option for a part-time presence in the NPM National Office for the candidate who presented with extraordinary leadership and management skills and experience, and who met the other requirements for the position.

President Part-Time

The possibility that a president might serve with a part-time presence in the National Office finally led to a successful conclusion: Dr. Truitt knew that Rev. Msgr. Richard Hilgartner, a priest of the Archdiocese of Baltimore, was finishing his term as executive director of the USCCB Secretariat of Divine Worship. He made a phone call to Monsignor Hilgartner and proposed that he consider applying for the NPM position. After discussion with Archbishop Lori of Baltimore, he did. The Board of Directors interviewed him and offered him the position. Richard Hilgartner was ordained to the presbyterate in 1995. After service in two parishes in the Archdiocese of Baltimore, he began studies at the Pontificio Ateneo Sant' Anselmo, earning a licentiate in sacramental theology. In 2005, he returned to Maryland to serve as chaplain, director of campus ministry, and adjunct faculty member at Mount St. Mary's University in Emmitsburg. Two years later, he was named an associate director of the USCCB Secretariat of Divine Worship, becoming executive director of the Secretariat in 2011. He was named a Chaplain of His Holiness with the title "Monsignor" in 2012.



In 2014, Monsignor Hilgartner was just finishing up his term at the Secretariat for Divine Worship and was in the process of being reassigned to parish ministry in Baltimore. After he accepted the position at NPM, he was presented to the participants at the 2014 Annual Convention in St. Louis. He introduced himself this way:

You know a lot about me from my service these past seven years to the Bishops' Committee on Divine Worship as associate director and then executive director of the Secretariat of Divine Worship. I shall not soon forget the date

November 27, 2011, the date of the implementation of the *Roman Missal, Third Edition*. That date is perhaps not as significant as others we might recall with, dare I say, reverence, such as December 4, 1963, the promulgation of *Sacrosanctum Concilium*, the Constitution on the Sacred Liturgy, just over fifty years ago. But we can celebrate what we, as the liturgical apostolate of the Church in the United States, accomplished in 2011. We had the whole Church – and even the secular press, for better or worse – talking about, studying, and teaching what we know to be the “source and summit” of the Christian life, the Liturgy! We saw in the implementation of the Missal how seriously people take their participation in the Liturgy, and we should always take that lesson to heart.

What you might not know about me is my own love of music, especially the music of the Church. I was raised and formed in a parish in Baltimore (fittingly under the title of St. Pius X) that, as I recall from my earliest memories, valued music as a means not only of fostering active liturgical participation but also of inspiring and giving vocal expression to faith and prayer. My first liturgical memories are of actively participating in the music of the early “folk” era, and I was growing up and being formed as our repertoire matured. Now I am humbled to stand as a colleague among many of the composers whose music inspired me and among the pastoral musicians who formed me as a musician. As a trained choral singer, I have a great love of the classic repertoire of sacred music and have been lucky enough to sing many of my favorites with a world-class orchestra in Baltimore (I still sing occasionally with them, especially *Messiah* every December).

I recall in a particular way the words I heard from our founding president, Father Virgil Funk, at one of the first NPM conventions I attended back in the early 1990s: that pastoral musicians love the sound of the voice of the assembly raised in song in praise of God above all other sounds (or words to that effect), and that has remained in my heart throughout my ministry. (Virgil told me in a recent conversation that this sentiment originated as a quote from Bernard Huijbers.) As a priest, a liturgist, and a musician, that “sound” has been a treasure to me, as it is a great treasure for the Church, and I look forward to continuing to encourage and support it.

It is my hope that not only will the Association continue to be a valuable source of encouragement, enrichment, fellowship, and witness for us who are within it, as we strive to serve the Church and its worship as music makers, liturgists, catechists, and clergy, but that the Association will also be the organization that supports the music of the Church in the United States, advocating for best practices across the broad spectrum of experiences of worship. This means, I think, that we must be open to a variety of cultures, musical forms, and all legitimate liturgical expressions! We must do what we can to grow our membership and to strengthen the foundation of our organization so that we will be poised to serve effectively for years to come.

Jesus' Parable of the Sower . . . presents an image of God who acts with almost irresponsible generosity, scattering seed without counting costs, without holding anything back. That image ought to encourage and challenge us as ministers to act with the same generous spirit and to give ourselves completely to the Lord, to the Church, and to one another in love without counting the cost, with seemingly reckless abandon to God's will. As I begin my service to you and this apostolate, I pledge, to the best of my ability, to give myself to NPM in just that way (PM 38:5, 2).

Just after the convention, with a new (part-time) president in place, other major changes took place in the National Staff in response to the continuing reduction in membership. The Education Department lost its two staff members: Peter Maher became the Chief Operations Officer for NPM, and Father Paul Colloton, OSFS, left the staff to return to pastoral ministry with the Oblates of St. Francis de Sales (Salesians). Paul had served as NPM's Director of Continuing Education for more than thirteen years. During that time, he belonged to two different communities of religious men. From 1984, Paul had been a member of the Order of Preachers (Dominicans), serving communities in Colorado and Michigan until he began to work with NPM. After a three-year discernment process, Paul transferred to the Oblates of St. Francis de Sales (Salesians) in the Wilmington-Philadelphia Province, and he professed vows as an Oblate in 2012. Overall, the National Staff was reduced to a part-time president, four full-time salaried members, two part-time salaried members, and one part-time volunteer.

In these years, the Association's membership continued a decline that echoed the situation of many other voluntary organizations. It seemed as if "associating" and attending national conventions, particularly for many church-related organizations, was on hiatus for various reasons, including access to many resources on the internet that were not formerly available. The good news in this decline was the commitment of many members to remain in the association, even when they had to pay for their own memberships instead of receiving those memberships as a benefit from the parishes or institutions where they worked. In addition, the ad hoc NPM Membership Task Force was at work to develop and promote ways to encourage membership. Despite the decline in numbers, NPM in 2015 could still describe itself as "the largest professional organization of Catholic liturgical musicians in the U.S., . . . poised to serve worshiping communities with a wide range of musical forms in a culturally diverse environment" (PM 39:2, 2).

Making the resources of the association more available to its members continued through electronic means in these years. For instance, in preparation for the 2015 Annual Convention, NPM provided access to an electronic (PDF) version of the convention program book and an online app (at first, just for iOS products like the iPhone or iPad) that accessed various resources associated with the convention. (This resource was expanded to Android products in future years.)

It soon became clear that the association needed full-time leadership. In November 2016, Monsignor Hilgartner announced his intention to resign as part-time president. Working with him, the Board of Directors once again began the search for a full-time president, with the expectation that this person would begin to serve the association early in 2017. The Board also began some restructuring, among other things creating the position of Director of Ecclesial Identity and Mission, which would be an appointed seat on the Board of Directors. Once a new president was named, Msgr. Hilgartner would serve as the first person to hold this new position, and he would hold it until the end of 2020. Additional changes to the bylaws would be proposed to the NPM Council for approval.

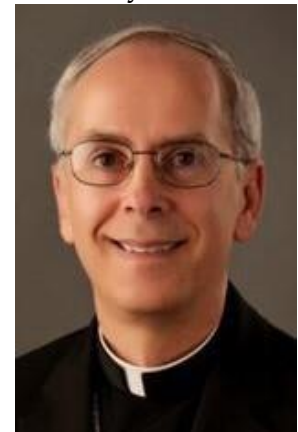
6. NPM 2.0

Beginning a New Era

The association's "interim" period came to an end with the announcement by the Board, in December 2016, that Stephen Petrunak would serve as the fourth NPM President/CEO. For five months, as he completed his term as director of pastoral music ministries at St. Blase Catholic Church in Sterling Heights, Michigan, Steve worked with Msgr. Hilgartner to learn the job and ensure a smooth transition. When he became president on May 1, Steve brought to the job not only his experience as a director of music but also as a published composer and recording artist of sacred music. He came to the work as a dedicated and longtime member of NPM who had served as a convention coordinator, presenter, performer, writer, event director, Council member, and Board member. He was the co-chair of NPM's National Committee for Finance and Development and was responsible for writing and beginning to enact an aggressive development plan. In addition, before he became a full-time pastoral musician, Mr. Petrunak had been a successful businessman who rose from an entry-level position to executive management in a manufacturing service center in the steel industry.



At the same time that Steve took over as president, NPM received a new Episcopal Moderator. Cardinal Daniel DiNardo, the first to hold this position, had accepted the invitation in 2003, when he was bishop of Sioux City, Iowa. This initial assignment was only intended to last two years, but Cardinal DiNardo continued to assist the association during his move to Texas as a coadjutor-bishop and eventually as the Cardinal Archbishop of the Archdiocese of Galveston-Houston. Once he had hosted the 2016 NPM Convention in Houston and had been elected as president of the US Conference of Catholic Bishops, Cardinal DiNardo ended his work for the association.



Assuming the role of Episcopal Moderator in 2017, Bishop Mark Joseph Seitz brought with him both pastoral and academic experience. Mark Seitz was ordained to the presbyterate in 1980. While serving as parochial vicar from 1980 to 1985, he also earned master's degrees in theology and liturgical studies and took additional summer courses at the University of Notre Dame and Duquesne University. From 1985 to 1994, Father Seitz taught liturgy and sacramental theology at the University of Dallas while serving (until 1993) as associate spiritual director, director of liturgy, and vice-rector at Holy Trinity Seminary. He went back to parish work in 1993, serving as pastor for several parishes in the Dallas Diocese. In 2010, he was ordained to the episcopate and

appointed an auxiliary bishop of Dallas. In 2013, Pope Francis named him bishop of El Paso, Texas. In his statement when he accepted appointment as an auxiliary bishop, Bishop Seitz said: “I have learned through the years that following Christ is an adventure filled with totally unexpected dips and turns. When you give your life to his service, you better learn to enjoy the ride” (PM 41:4, 5).

In late 2017, after more than twenty-nine years of full-time service to NPM, Dr. Gordon Truitt took a step toward retirement by going to half-time employment as senior editor for the association’s publications. In this position, he maintained his role as the editor of *Pastoral Music*, while other editors took on responsibility for NPM’s additional publications.

Dr. Truitt’s semi-retirement also heralded a major shift away from publications on paper to resources available online through the revised NPM website. During the Members’ Meeting at the Annual Convention in Cincinnati (July 12, 2017), Steve Petrunak introduced the new website. In addition to a cleaner, colorful, interactive design, the new website included a restricted section: an exclusive members-only access to high-quality digital content. The new resources included NPM’s podcast “Ministry Monday” as well as video workshops and seminars like the “Digital Conservatory” and “NPM Academy.” The familiar and very popular NPM Planning Calendar became a very valuable and exclusive benefit to members of the association.

Data from the 2017 Annual Convention, confirming observations from conventions over the previous decade, indicated that these annual gatherings served primarily people in leadership positions, who have worked in pastoral music ministry long enough to be hired for professional positions in larger parishes. Nearly half of the attendees (44.81%) identified themselves as parish director of music or of liturgy and music. Two-thirds of the attendees (67.21%) were salaried, either full-time (43.18%) or part-time (24.03%). More than half (52.14%) had been NPM members more than ten years, and more than half of that number had been members for more than twenty years. Nearly 60% (59.14) were part of an NPM Chapter and could name the Chapter. More than 14% didn’t know whether they were members of a Chapter. More than half of the attendees (55.95%) ministered in a suburban parish. Others served urban (22.34%), rural (15.66%), or other communities, such as college or university campuses or religious order communities. More than three-quarters (77.46%) served parishes with middle (46.35%) or upper middle (31.11%) income levels. More than three-quarters (78.08%) were in non-Hispanic white communities (PM 42:1, 7-8).

Once again, as in previous years, NPM leaders concluded that if the association were to reach younger, part-time, or volunteer pastoral musicians and musicians serving ethnic communities other than typical suburban parishes, they had to find ways of meeting and supporting these people other than through the annual convention and *Pastoral Music*. Some of the offerings on the revised NPM website sought to address these needs.

To reach young musicians, NPM imitated the successful approach of other groups and organizations at the time, like Franciscan University in Steubenville, Ohio; St. John's School of Theology and Seminary in Collegeville, Minnesota; and Music Ministry Alive!. The association created a stand-alone program specifically for them named *One Call/Una Vocación*. Its goal was to engage, empower, and support young pastoral musicians by offering an annual summer institute with two parts: a youth track to equip young people with music and leadership skills, knowledge of the liturgy, powerful experiences of prayer, and a shared sense of community; and an advocate track to equip adults in ministry to be effective supporters, mentors, and advocates for young people in their parishes, schools, and communities. The co-directors for this program were Jessica Garceau, Matt Reichert, and Zach Stachowski. "How Can I Keep from Singing?", One Call's summer program for 2018, was scheduled for June 26–July 1 at St. John's University in Collegeville, Minnesota.



One way of reaching out to volunteer musicians was the addition in 2018 of a "Choir Member" category as an add-on to any parish (group) membership of four or more members. This new membership category allowed members of choirs (or ensembles, cantors, or other music ministers) to have access to the members-only resources found on the NPM website. This inexpensive membership category did not include some of the benefits of full membership (like a subscription to *Pastoral Music* magazine), but it did enable volunteer members of music ministries to use NPM resources for their own musical education and preparation.

The Sound of Change

In October 2018, during the Forty-Ninth Annual Meeting of Diocesan Liturgical Commissions in Atlanta, Georgia, NPM was honored with the Frederick R. McManus Award. In a way, this award served as a cap to the first phase of NPM's life. "This is one of the greatest acknowledgements of the importance of our work at NPM," said President Steve Petrunak. "It also affirms our current efforts to extend our reach to underserved ethnicities and geographies. We want to become truly a 'national' presence to pastoral musicians." NPM Founder and President Emeritus Rev. Virgil Funk was on hand to accept the award along with his fourth successor as president/CEO. Some two dozen other NPM members witnessed the prestigious honor. The McManus Award, read aloud by Fr. Funk, recognizes NPM's "outstanding contributions to ministerial formation and fostering the art of musical liturgy."

Beginning in the fall of 2018, significant changes began to affect life in the National Association of Pastoral Musicians. While changes in the National Staff in the past were essentially the coming and going of particular individuals or the expansion or contraction of staff size, the change of staff in 2018 indicated the dawning of a new approach to the association's direction. Dr. Gordon Truitt, the longstanding *Pastoral*

Music editor, retired and was replaced by accomplished writer and editor Kathy Felong, who held a master's degree in theology from Notre Dame. Other changes in the association's structure were detailed in the September 2018 issue of *Pastoral Music*:

Our recent member survey revealed that only forty percent of NPM members are employed full-time – and churches in some parts of the country are rapidly closing or merging in the face of economic hardship and a shortage of clergy. Within our own ranks, we are facing the implications of such strains among our members, when church closings or mergers put them out of work or offer them only part-time employment. In addition, according to the member survey, three out of four NPM members are over fifty years old. Finally, while the cultural landscape of our society and the Church in the United States has become increasingly more diverse, our NPM membership has remained substantially (ninety percent) homogenous, with most members claiming descent from non-Hispanic European backgrounds.

As we develop new and more effective ways of supporting our members – and growing to meet the needs of the Church – we are being challenged to find more resourceful and modern ways of operating than we have used in the past. To that end, we have determined, with the support of the NPM Board of Directors, that the current National Office organizational structure is no longer adequate to meet our needs. A restructure of the staff and operations is underway in Silver Spring, Maryland, as we seek to find better ways to serve our mission and our members and to do so in an economically viable way.

This new unfolding organizational structure will position NPM to serve its members and mission more intensely as we all move into an exciting and challenging future. Because these changes necessitate changes in staff, Steve Petrunak shared these reflections with members in an email message in August: “As a musician shaped by NPM, I am truly grateful for all the past employees who have dedicated their life's work to NPM. The Association has existed for more than four decades because of their passion for and belief in NPM's mission. I want especially to acknowledge and thank Peter Maher and Paul Lagoy as they leave NPM, for their long and dedicated service to our Association and its members. We wish them God's greatest blessings in future endeavors.”

As part of the restructuring . . . , Berta Sabrio, a longtime member of NPM and church ministry professional, joined the NPM National Office staff. A native of St. Louis, Missouri, Berta was a graduate of Loyola University in New Orleans, Louisiana. She had been an NPM member for thirty-five years and a past director of the Baltimore Chapter and a member of the Cantor Steering Committee. Effective September 1, 2018, the National Office full-time staff included: Steve Petrunak, President and CEO; Berta Sabrio, Vice President of Programming and Planning; Kathleen Haley, Director of Membership Services;

and Jill Nennmann, DSM, Director of Publications and Development (PM 42:5, 11-12).

Digital enhancements in NPM's online services in 2018 included the weekly podcast *Ministry Monday*, directed by Matt Reichert; an email host service ("Constant Contact"); new website content led by Zack Stachowski; social media developments spearheaded by Amanda Bruce; and new online registration renewal options for individuals and groups. Still, the recent survey of NPM members indicated that reading the magazine was a major interest of eighty-five percent of the members (PM 43:1, 43), so the magazine's editors and advisers worked hard to maintain the quality of this published resource.

Announcing 2.0

At the NPM Raleigh Convention in 2019, the NPM Board of Directors, represented by Board Chair Jeremy Helmes, introduced a new vision for the association called "NPM 2.0." This vision, which had been in the making for more than two years, identified five important areas of NPM that required significant change. The vision was shaped especially in the year before the Convention by meetings of two task forces composed of twenty NPM leaders from various parts of the association. Together, they sought to address areas of need and opportunity that would move NPM into the future. The work of the task forces centered on governance and operations.



In Raleigh, members of the task forces shared the five areas targeted to bring NPM's new vision into focus: chapters, programming, communications, governance, and membership (see PM 43:5, 48-52). Then for each area, the task forces developed a desired state and specific proposals to drive toward it. The intent was to start a conversation among the members that would clarify, refine, and even correct the direction that the association should take.

Chapters. NPM was envisioned in Raleigh as a national network of local chapters, through which pastoral musicians participate in the work of NPM, networking with peers in neighboring parishes, animating music ministry in their local dioceses, supporting colleagues in their area, as well as through national gatherings and by reading national publications. Chapters would also collaborate within their region and embody NPM in the larger geographical area. Because chapters are the heart of NPM, chapter directors share directly in the governance of the national organization through representation on the NPM Council. Being a member locally and being a member nationally are inseparable.

Programming. NPM has been and will be providing skills and formation training, online and in-person. NPM was pictured as offering events and programs (in-

person and online) for pastoral musicians at various levels of skill and formation. By building stronger relationships with diocesan leaders and fully engaging local chapters, NPM would offer needed programming to serve its mission effectively.

Communications. Connecting with the Church and each other, NPM visions itself and its members communicating through multiple media (including a website, social media, email, podcasts, scholarly journal, other print publications, etc.), sharing its mission and opportunities to participate. Through an integrated and coordinated communication strategy, NPM would keep members informed and engaged.

Governance. Catholic, non-profit, diverse, and led by its members, NPM intends to be an independent non-profit organization, led and governed by its members, connected to the United States Conference of Catholic Bishops. A board of directors oversees and governs the organization through policies. An advisory council, representative of membership, elects the board and advises the board on governance of the organization. Committees of members address various areas of organizational life (e.g. communications, finance & development, etc.).

Membership. NPM plans to continue preparing effective musical and liturgical leaders, so that members of NPM provide leadership in music ministry throughout the Catholic Church in the United States. NPM prepares pastoral musicians for leadership in ministry through its programming and publications.

From Vision to Action

In the November 2019 issue of *Pastoral Music*, President Steve Petrunak explained how NPM 2.0 was transitioning from “vision” to “action.” As members of the association shared insights and ideas surrounding the re-imagining of NPM, the Board of Directors took several definitive steps toward restructuring NPM. He wrote:

First – and perhaps most important to the NPM 2.0 process – is the adoption of a “global ends” policy that clearly describes and reaffirms why NPM exists [and serves as a foundation for] how it paves the way for building an effective NPM policy structure.

The Board has also taken a significant step in enlisting the services of Dr. Bob McCarty, past Board chair and executive director of the National Federation of Catholic Youth Ministry He has deep experience in research and trends in church life via his work with St. Mary’s Press on the declining presence of young people in the Church.

For the next two years, Dr. McCarty will help lead NPM through the different stages of NPM 2.0. We are truly blessed to have him on board contributing to this critical work. . . .

So just what are the next steps regarding NPM 2.0? The Board, with the NPM Council, has identified the phases as follows:

- Phase I: Assessment – includes data collection from the membership and the broader field of pastoral music ministry to ascertain the current state of NPM and its mission
- Phase II: Design – includes structural revisions, program development, procedural revisions, and communications and marketing initiatives
- Phase III: Implementation – includes rolling out the approved initiatives and revisions from the Design stage
- Phase IV: Evaluation – includes establishing metrics and procedures for evaluation to determine what success looks like and what revision and reinforcement will be necessary.

All four phases of the NPM 2.0 project plan are scheduled to be completed by the New Orleans Convention in July 2021. The Assessment Phase of the Plan is already underway.

This new season into which NPM has entered is exciting but also a bit daunting. In a troubled time for our Church, NPM faces a double challenge and opportunity. We are striving to support and grow the ranks of our own Association certainly, but we must do that within the context of a Church struggling to re-establish trust and identity among the faithful (PM 44:1, 7).

In that same issue, Meg Matuska, a member of the NPM Board of Directors, explained what Petrunak meant by a “global ends” policy and its importance. It is intended, she explained, to provide an answer to the question addressed to NPM: “Why do we do what we do?” This was the first question that the Board of Directors had to grapple with in laying the foundation for NPM 2.0. She explained that the Board was seeking “policy governance” as a guide for the association. She wrote:

This type of governance guides appropriate relationships between an organization’s board and its chief executive. It provides a system for defining goals and giving direction to the CEO and staff. Policies are divided into categories like “Governance Process,” “Executive Limitations,” and “Board/Management Delegation” – but perhaps the most important, and the hardest to write, are what are known as “Ends” policies.

An “Ends Policy” articulates what an organization is about. The reason why it exists. The difference it intends to make in the world. It doesn’t say how it will happen (means), but only what the desired result is (ends).

. . . . After heavy deliberation, in consultation with the NPM Council and NPM members at the 2019 Raleigh convention, the Board has agreed on this Global Ends Policy: “The Catholic Church in the United States sings the praise of God through divinely inspired musical worship.”

In the broadest possible sense, this is what we believe is the goal of the National Association of Pastoral Musicians. It is aspirational and, certainly, the

work will never be done. This global statement serves as the top tier of policy in the “Ends” category. From here, lower-level policies will be crafted that further unpack and define what we mean in the global statement. Those statements will answer questions like: Who is the Catholic Church in the United States? Why is singing fundamental to who we are? What do we mean by “divinely inspired”?

It is important to remember that this is not a mission statement, or a vision statement, or a motto, or a slogan for a coffee mug. An Ends Policy is mainly an internal document that gives the board, CEO, interest section leaders, chapter directors, and other member-leaders a focused goal to work towards. It helps us to see beyond our present situation, to what we hope will someday be a reality in every Catholic parish and institution in the country. It helps us stop and really think about why we do what we do (PM 44:1, 50).

The “Assessment Phase” of the 2.0 process was centered on a survey of members and non-members that began late in 2019. It was important to the Board of Directors that the survey be as widely distributed as possible, so the questionnaire was distributed not only through NPM venues but also with the help of the Federation of Diocesan Liturgical Commissions, GIA Publications, OCP, World Library Publications, and WorshipNOW. The results gave the Board its most complete picture at this point of the world of pastoral music in the United States.

While more than 2,800 responses were received from English-speaking and Spanish-speaking musicians, a critical evaluation of the responses reduced the number used in the survey to just over 2,500. Given that there were 17,007 parish communities in the United States at the time (according to the Center for Applied Research in the Apostolate at Georgetown University), the number of responses were sufficient for “statistically significant” results. Some of the more important responses were:

- 61% of the respondents reported they were from stand-alone parishes with their own pastor;
- 29% of respondents have a parish with a Catholic school;
- Just over half (53%) are from parishes with 1,000 members or less;
- 28% of respondents celebrate Masses in Spanish;
- Nine out of ten reported having an adult choir;
- Nearly half have children’s choirs, 25% have an ensemble or choir in a language other than English, and 25% have a youth/teen choir;
- 44% of respondents have a full-time paid music director, while one in four have multiple unpaid volunteer music leaders;
- Nearly 15% of pastors have a direct hand in what music is chosen for liturgy;
- 35% of respondents have a leader with an advanced degree in music, and 14% have a leader with an advanced degree in liturgy;

- While 27% of respondents declare they receive no training, 63% say that the music director offers onsite training;
- Just over half of respondents (51%) are NPM members;
- Nearly 40% of respondents attend conferences or national programs;
- More than 45% of respondents are not locally networked;
- Nearly 40% of respondents identify liturgical music publishers as a primary source of professional information;
- Liturgical planning, recruitment, and developing assembly singing are the respondent's highest ranked needs (see PM 44:3, 10).

Fortunately, in light of what was to come, NPM focused strongly in 2019 on developing digital learning opportunities. Members were becoming increasingly familiar with the NPM website and other online services, and the National Staff continued behind-the-scenes development of computer systems and platforms. Participation in the association's podcasts was high, more than 120 presentations were made available on the website, and the NPM Planning Calendar, one of the oldest parts of NPM's website, now updated and with access limited only to NPM members, was accessed more than eight million times. In partnership with Liturgy Training Publications (LTP), NPM offered a series of online and in-person training courses: *The Essentials of Catholic Liturgy*. Offered in three tracks, each course provided instruction and formation in the fundamentals of Catholic liturgy and the essential liturgical documents.

The Assessment Phase of NPM 2.0 and the subsequent steps, guided by a Core Team and Implementation Teams and aided by an organizational design consultant, hired to animate and coach NPM leadership through this strategic initiative, led to specific actions by the Board in preparation for the Design Phase of the process. The focus for redesign centered on three areas: structure and governance, membership, and programming and communications.

The Board reported that NPM would need an organizational structure to support a twenty-first century membership association and governance that would be both responsible and representative. Of course, NPM would continue to be non-profit, diverse, Catholic, and led by members, but its existing structure, governing documents, and modes of leadership had to be reconsidered.

Since NPM is a membership organization, whatever structures developed had to continue high levels of service to and engagement among the membership. NPM's national network of local chapters united in mission had to receive better attention: ways for existing chapters to continue in health and for new chapters to be planted, until every single Catholic diocese in the United States would have an NPM chapter for its music ministry leaders.

It is clear that the most significant benefit members derive from NPM nationally is exceptional programs and communications media. Programming – conventions, institutes, online offerings, podcasts, the annual Colloquium, and more – is offered to

pastoral musicians at various levels of skill, but the leadership has to continue building on the great strides made in communications over the previous few years. Using various media – print, digital, social – leaders had to expand how they keep members informed and engaged in NPM’s mission and program opportunities. As a focus for sustaining the mission of “fostering the art of musical liturgy,” the Board of Directors had articulated this goal: “The Catholic Church in the United States sings the praise of God through divinely inspired musical worship.” In other words, NPM’s goal is to see every parish in the United States singing the praise of God through musical liturgy every Sunday, led by well-formed music ministers. Bringing that to fruition was what NPM 2.0 was all about.

Meanwhile, even as the association moved forward, there were some changes in editing the traditional print resources of the Association. Kathy Felong, who had served as editor of *Pastoral Music* for eighteen months, left that job and was replaced by Dr. Jennifer Kerr Budziak, who stepped in as interim editor while a search was undertaken for a permanent editor. This meant that Dr. Budziak stepped in just before everything came to a screeching halt.

COVID: Sudden Stop

On March 11, 2020, COVID-19 was declared a global pandemic. Two days later, President Donald Trump declared a national health emergency. On March 15, states began to shut down school systems and restaurants as a way to prevent spread of the coronavirus. By March 19, California declared a state shutdown and issued a state stay-at-home order, followed through the rest of March and April by similar orders in other states. Hospitals were quickly overwhelmed and began to use a triage process to treat patients. Toward the end of the month, Americans were required to observe a social distance of six feet. And at the beginning of April, people were required to wear masks in gatherings outside the home.

Just before Holy Week in 2020, many churches canceled public services, and those that could turned to online media to broadcast the most important services of the liturgical year – often without music. As the year wore on, more and more churches turned to broadcast media as a way to provide access to worship, and music was provided by a minimal number of musicians, often an instrumentalist and a cantor. It was not long before salaried pastoral musicians were being furloughed or fired by their parishes.

In addition to sharing the usual problems that NPM members were facing, the association had to decide what to do about the planned annual convention and the rapid decline in income as pastoral musicians lost their jobs or had to redo their family budgets in response to the pandemic.

The National Office had just moved to smaller office space in the same building as a way of reducing budget expenses, though the pandemic kept staff members from

actually using the space. Quickly, working at a distance, mostly in their own homes, the NPM National Staff announced that the annual convention scheduled for Louisville would be “virtual.” No trip to Louisville, no live audiences for any convention event, no opportunities to interact with other pastoral musicians, no visits to local attractions like bourbon distilleries or theme parks. Fortunately, the Galt House, which was to be the convention hotel, negotiated a transfer of contract due to the state of emergency in Jefferson County and the state of Kentucky.

One of the complaints that the National Staff received each year after the convention was the plaintive cry that there were too many options, that participants could not attend all of the events that they wanted to go to. So, for the first time, in a virtual convention, participants could “attend” everything offered at the convention. In addition, they could register for a longer time to explore all the convention content at their leisure. Participants could also register as a group (up to ten people) so that they could (COVID limitations permitting) watch and participate together. Consequently, many participants could take part in up to 1,700 hours of convention material provided online. Staff and other helpers made the virtual convention a success, with just a few glitches in bringing the events online, and members responded to the situation with strong support for the “unconventional convention.”

NPM also responded to the limitations required by the pandemic to enrich its online offerings, from the “Monday Ministry” podcasts (100 of them by mid-2020), to thirty-minute Wednesday “Lunchtime Concerts,” to brief reflections for “Thursday Thoughts at 3.” The year’s annual members’ meeting (required by the NPM Constitution) took place virtually on two days in 2020.

At this same time, One Call’s initiatives continued independently from NPM. The founders of this program created a nonprofit to support and continue One Call into the future.

Another change that 2020 brought was the resignation of the last (so far) president and CEO of the association. That fall, Steve Petrunak announced he was leaving that role. He explained his decision in the November issue of *Pastoral Music*:

At the time when I accepted the position as NPM President, I believed the commitment would lead me into my retirement years – but God had other plans. For nearly four years, in an effort to revitalize and re-energize our association, I passionately waded through initiatives and challenges; some outcomes were successful, and some were less than we had desired. The work of this association was ever-consuming, the demands ever-pressing – yet the gains and the work were worth the commitment.

Then 2020 arrived, with the myriad challenges facing pastoral musicians, our association, and our world. I felt something begin to shift inside, and I became more aware of the sacrifices I’ve made through this time of leadership. As each awareness grew, I realized my journey was changing, and it began including some unexpected turns. In a few months’ time, it became clear – I was

being called in a direction that would take me away from being President of NPM.

Following Steve's resignation, Dr. Bob McCarty, who had been working with the association in updating its processes and moving it toward "2.0," took over as Interim Executive Director of NPM and publisher of *Pastoral Music*. Bob worked as a consultant to the NPM Board for the 2.0 process for a year; in September he began working part-time with Steve Petrunak to ensure a smooth transition as the Board began the search for a permanent executive director. This new title, replacing the former title of president and chief executive officer, indicated part of the new direction the association was taking, as the Board assumed a stronger role in guiding NPM, and the staff's role became more supportive than directive.



At that same time, Membership Director Kathleen Haley retired from her twenty years of service to the association. Her indefatigable presence at conventions guided and inspired volunteers and members, and in her hard work and fierce friendship she took care of all those who called themselves "members" of NPM, even when they weren't aware of it. Her departure, taking with her an easy familiarity with the complex membership structure of NPM, both enabled and all but demanded the implementation of a simpler and clearer structure for various membership levels.



Hello, 2.0

The resignation of Steve Petrunak opened a smooth path to implement some of the structural elements of NPM 2.0. In November 2020, the Board announced those key structural changes.

The first, of course, was the change from president to executive director as the person to head the National Staff. The Board of Directors remained unchanged in structure, though its responsibility for the association's direction was enhanced. That is, as described in the listing of NPM's leadership, "The Board of Directors *governs* the association on behalf of its members" (emphasis added).

From its beginning, the association had worked closely with the United States Conference of Catholic Bishops. Now the association shifted its national structure to conform to the fourteen regions into which the bishops had divided the nation. The NPM Chapter structure was preserved, but now chapters and members within each region would collaborate and communicate in serving members and achieving NPM's

mission. A representative from each of the regions would be elected to the NPM Council.

The Council would continue as the elected and appointed representatives of members who would advise on policy to be set by the NPM Board and also elect the Board. The Board would appoint member-leaders for eight forums as Council members who would focus on specific aspects of the association's work.

One of the biggest changes to NPM was the complete overhaul of the membership levels, which would clarify the existing structure that had built up in bits and pieces (and frequent confusion) across the association's first forty-four years. Within the new structure, members would have a clearly defined list of benefits, designed so that there would be an appropriate and meaningful membership level for anyone involved in pastoral music.

There would be three tiers of membership. "Basic Membership" was designed for clergy, cantors, choir members, and ensemble musicians as an affordable membership level that would provide educational and networking opportunities at both the national and local level for all those who take part in liturgical song and pastoral ministry. Membership at this level would offer access to many digital and social media opportunities, the digital bi-monthly *Notebook* newsletter, certificate programs and program scholarships, and more. "Standard Membership" would include all the access of a basic membership plus print and digital access to *Pastoral Music* magazine, the popular NPM Planning Calendar, digital content, discounted access to NPM conventions and programming, and more. This level, it was hoped, would prove of great value for any organists, pianists, instrumentalists, and choir directors who wished to take advantage of the incredible knowledge of renowned print contributors and program presenters while learning more from other pastoral musicians at both the national and local level. "Premium Membership," at the top tier, was created specifically with the needs of the parish music director in mind. This level, above and beyond the benefits of Standard membership, would include invitations to the annual Colloquium, Music Ministry Institute, and annual retreat. Programming at the Premium level would provide opportunity for academic and spiritual growth as well as opportunities to network with other directors and discuss topics specific to a member's area of need. Additional discounts to all NPM programming would prove to be a money-saving bonus.

At the beginning of 2021, Interim Executive Director Bob McCarty summed up the changes this way:

The shifts in NPM organizational culture are significant: We are moving from a multi-tiered membership structure to a more simplified three-tiered structure and strengthening member representation on the National Council with elected representatives from the fourteen USCCB episcopal regions. Our organizational and ministerial services are being structured into eight Forums, whose membership is determined by members' gifts, competencies, and interests,

whose chairs will represent them on the Council. With a larger board and smaller, more focused, national staff, a shift to an executive director model of organization, and a commitment to supporting the development of new NPM chapters, we will expand the range of member voices in the governance and vision of the organization from the grassroots level on up. Underlying all these shifts is our commitment as an organization to reflect the cultural and ethnic diversity of our Church in every level of structure and leadership and in our programs and services (PM 45:1, 7).

2.0 in Action

The appointment of Jennifer Kluge as the new executive director in January 2021 put NPM 2.0 into practice. Jennifer brought more than twenty years of management experience in higher education and nonprofits to this new position, having served most recently as the chief of staff in the Office of the Dean of Research at Georgetown University in Washington, DC, where she managed the administrative functions of the office; worked with the dean to develop strategies for increasing investigator resources at Georgetown University Medical Center (GUMC); and coordinated communications, development activities, strategic planning, and relationships with internal and external constituents. Her background included a Bachelor of Arts in International Affairs from the George Washington University in Washington DC, a Master of Science degree in Management from Emmanuel College in Boston, Massachusetts, and she was completing her thesis for a doctorate in Liberal Studies at Georgetown. Her dissertation was to focus on the impact of the restored Order of Initiation.



The association moved slowly back from the pandemic-imposed exile of 2020 to a cautious offering of programs with personal presence in 2021. These included the Winter Colloquium, the premiere Skill Builders Institute (July 7-9) in Reno, Nevada, and the 2021 Annual Convention (July 27-30) in New Orleans, Louisiana.

The Winter Colloquium in 2021 reflected the continuing caution following 2020: It was a virtual program with no in-person component. Unlike earlier colloquia, which took place over the course of an extended weekend (Sunday evening to noon on Tuesday), this winter colloquium was offered across the course of three months (January-March) in conjunction with track three of *The Essentials of Catholic Liturgy* which had been a partnership between NPM and Liturgy Training Publications (LTP) since 2017.

The new Skill Builders Institute offered a program that drew on years of NPM summer schools and institutes. This three-day, regionally based program focused heavily on skill development across a number of different musical, liturgical and

ministerial disciplines including cantors, choir directors and choir members, ensemble leaders and their members, and instrumental accompanists. The core of the program was basic liturgy training for all, and despite the continuing pandemic, the program was planned to be in-person with before and after virtual components.

In 2020, the convention had been entirely virtual, as COVID shut down all gatherings larger than a few people. As things opened back up slowly, the 2021 convention was offered as a hybrid event, offering both virtual and onsite options.

Knowing how important its online services had been to its members, NPM cleaned up, revised, and enriched the NPM website. The home page now had just two main sections: "Latest News" and "Events." "Latest News" provided access to important topics for NPM members, ranging from "Ministry Monday," connections to an important "Lunchtime Concert," or details and recordings from the 2021 National Convention. "Events" shared some of the biggest events NPM provided on a weekly basis, such as upcoming workshops, registration deadlines, and the like. A Google Calendar listed all the NPM events. A new "Formation" section housed the details for all NPM formation opportunities: certificate programs, NPM publications, upcoming programs and events, and the well-used "Chants of the Roman Missal" resource. Access to some of the sections on the website were limited to NPM members, while some were available to the wider public.

Many of these developments were valuable as NPM worked to rebuild membership. In 2020, for the first time in decades, membership fell below 4,000. It had been slowly declining for about twelve years, but the pandemic added to other factors as membership fell by more than 700 members in one year.

Ethics and Other Concerns

On January 30, 2021, the Board of Directors approved a new statement on ethics to be observed by all NPM members. Board members, forum chairs, regional council representatives, and all contracted speakers were required to sign this policy. The policy was made available on the NPM website and was to be published annually in *Pastoral Music* for the general membership. Reports of violations would be made to the Board of Directors, which reserved the right to take appropriate action, including but not limited to the cancellation of membership and speaker contracts.

Based on the experience of the Church, especially because of the clergy abuse crisis, and other factors, including some of the association's own history and the needs and responsibilities of pastoral musicians, this Code of Ethics included the following points:

- Respect the dignity of every human person, regardless of race, national origin, age, religious affiliation, gender identity, marital status, sexual orientation, socio-economic or educational background, disability, or medical condition.

- Maintain appropriate relationships with fellow members, supervisors, colleagues, volunteers, and parishioners of all ages, avoiding any sort of abusive behavior.
- Follow all appropriate and pertinent USCCB and diocesan policies, as well as legal statutes, regarding the reporting of abuse and protection of victims.
- Acknowledge and respect the diversity of the Church and aim to share with, collaborate with, and serve persons of all cultural backgrounds.
- Work toward a more just world for every person, especially those who are marginalized in any way.
- Collaborate with clergy, staff, and volunteers, addressing differences of opinion through appropriate channels.
- Commit to ongoing, lifelong education in the development of musical, liturgical, and pastoral skills.
- Respect intellectual property rights by being aware of and complying with copyright law and attendant procedures regarding reproduction and performing rights.
- Be responsible stewards of the association resources with which they have been entrusted.
- Respect the employment rights of others, including incumbent musicians, and be aware of and comply with all laws and procedures pertaining to immigration and work permits.
- Refrain from harming the reputations of colleagues and maintain professionalism in their use of social media.
- Observe both the spirit and the letter of this Code of Ethical Behavior in their dealings with NPM, with individual members, with the musicians under their supervision, with colleagues, employing institutions, and the communities they serve.

Many issues emerged among the Chapters during the first great phase of the COVID pandemic. Parishes had to work out how to provide opportunities for worship in a “closed” world. At first, no live music was permitted during worship, though some places used recorded music as a way to preserve the role (or at least the sound) of music as a key part of Catholic liturgy. Once live music was permitted a limited role, pastoral musicians had to figure out how to provide that music with, in many cases, one instrumentalist and one cantor praying musically in a way that matched the broadcast possibilities of their parish or institution.

Some parishes were able to sustain their directors of music ministries and other pastoral musicians, often using government-provided pandemic support. Others found themselves unable to do that, and musicians found themselves working at a reduced salary or even being let go by their parish or institution. Even those who had another income, e.g., as music teachers in schools or independently, found themselves in trouble because of pandemic closures and limitations.

One of the positive things that happened during these years was often summed up as “connection.” Chapters reported again and again that, even though the pandemic severely limited personal meetings and events, thanks to the internet and services like Zoom, they were able to sustain connection among members and even reach out to NPM members in other Chapters. They were able to participate in some of the broadcast events offered in other parts of the nation, to share experiences across diocesan boundaries, and to build up information and resources for the time when churches opened again, and worship took place with full congregations and full music resources.

Even at the national level, “connection” was felt as richer because of the electronic resources available through the internet for offering programming, meetings, and other services. The success of the “unconventional convention” in 2020 led to making the possibility of virtual participation a regular part of future conventions.

7. Tomorrow

At the NPM Members' Meeting on September 20, 2021, Board President Jeremy Helmes announced that, from the Board's perspective, "2.0" was over. NPM was just NPM as it moved forward in its mission. Somewhat earlier, in the September 2021 issue of *Pastoral Music* (45:4, 50), NPM Board Member Andrea Ramos summed up where the association stood after two years of intense revisioning:

Through NPM's visioning process, our association had to ask itself many hard questions: "Are we truly fulfilling our mission?" "Can we really call ourselves a 'national' association?" The result was the establishment of a new vision, a path towards change and renewal. NPM has accomplished many things over the years, yet we recognize that there are many areas that need substantial improvement. . . .

Are we there yet? Not at all, but I know we can get there. If COVID-19 has taught us a lesson, it is that we can't continue doing things in the same manner we always have. Here we are, re-emerging from a global pandemic, with doubts and fears but, most of all, with hope. Hope that we can be better and do better. We, as NPM, are ready to fully embrace this opportunity for change and renewal and be an association for all members of the Body of Christ.

