

PASTORAL MUSIC

WHAT A DIFFERENCE A YEAR MAKES

How the reshaping of the liturgical
calendar formed the faithful

PLUS: DAN SCHUTTE AND THE LEGACY
OF THE SAINT LOUIS JESUITS





Simplify ministry scheduling.
Strengthen ministry.

“MSP has been a tremendous help with coordinating all of our liturgical ministers at Mass! The communication tools are wonderful too!”

DEACON DAVID SCHRECKENBERGER
PRINCE OF PEACE CATHOLIC CHURCH
FLOWERY BRANCH, GA

MinistrySchedulerPro.com

powered by  Rotunda
SOFTWARE



We look forward to having
you join us on one of our upcoming
Familiarization Tours!

PARTICIPATE AT THE 44TH INTERNATIONAL CONGRESS OF PUERI CANTORES!



Contact us for information on upcoming special events and our 2019/2020 Familiarization Tours.

Complimentary Land Packages For Qualifying Music Directors!

POLAND Preview Tour
November 6 - 11, 2019



ITALY Preview Tour
Dec. 27, 2019 - Jan. 3, 2020



HOLY LAND Preview Tour
February 15 - 24, 2020



IRELAND Preview Tour
March 12 - 18, 2020



800-225-7662 x11 • E-mail peter@petersway.com • www.petersway.com



12 A YEAR’S WORTH
Monsignor Joseph DeGrocco unpacks the *Universal Norms on the Liturgical Year and Roman Calendar*.

17 VOICES
Those honored by NPM in 2019 share their graced response to being recognized by their peers.

20 THE INTERVIEW
Composer Dan Schutte talks about making music in a time of change—and ever since—as well as the final reunion of The Saint Louis Jesuits. Plus: A view from the concert choir.

27 A HAPPY ANNIVERSARY FOR FDLC
The Federation of Diocesan Liturgical Commissions marks 50 years of collaboration in how we worship as Catholics across the United States.

30 BEST PRACTICE
Chris Ferraro shines a light on planning for the Presentation of our Lord, which falls on a Sunday in 2020. Get ready.

34 VATICAN II AS A SOURCE OF HEALING
From his plenum address at the 2019 Raleigh Convention, John Flaherty offers lessons from living the liturgy as the source and summit of our faith.

ALSO:

| | |
|----------------------------|----|
| From the President | 7 |
| Association News..... | 9 |
| Music Reviews | 40 |
| Chapter Happenings | 44 |
| The Musician’s Spirit..... | 47 |
| NPM 2.0 | 50 |

On the cover: *The Year of Grace liturgical calendar from Liturgy Training Publication shows the seasons in their characteristic colors. Artist Andrew Lyons has coupled this with themes from Christ’s interaction with the Apostles. For product information go to ltp.org. Used with permission.*

IN THIS ISSUE

Marking precious time

More than any other season, this is the time of year that feels essentially countercultural to be Catholic. In most stores, Christmas has already been in full swing for weeks and my December calendar is punctuated by holiday events—a friend’s daughter dancing in “The Nutcracker,” date night with my husband to see Mannheim Steamroller’s Christmas show, and a visit to the mall for my grandson’s photo with Santa.

And—guilty pleasure alert—my daughter and I have been succumbing to the Hallmark Channel’s “Countdown to Christmas” movies since before Charlie Brown and the Great Pumpkin even appeared.

In our faith tradition, we live by a different cycle, one present to the moment—and through all time. We move concertedly through the joyful anticipation of the One born to save us, and we sing of Christmas beginning on Christmas. When others are packing up their trees—or dragging them to the curb—we are just arriving with the ancient astrologers to the Promise in the crèche.

History making

In this issue of *Pastoral Music*, we celebrate the liturgical year—and the Vatican II document and context that have shaped our worship for a half century now. We also focus on a few other history-making events. It was 50 years ago that the U.S. Bishops established the Federation of Diocesan Liturgical Commissions (FDLC). Its purpose was to create collaboration around the formation that would be required to bring to fruition the revised liturgical texts that emerged from the Second Vatican Council. Members of the FDLC gathered in Chicago last month to remember and recognize the ongoing impact of that work.

We also hear in this issue from one of our time’s prolific composers, Dan Schutte. In our in-depth interview, Dan shares a perspective honed over



decades of creating some of the most popular songs used in liturgy. He also reflects on the final reunion concert of The Saint Louis Jesuits in late September.

For many pastoral musicians who journeyed to the Powell Auditorium in St. Louis, the event was profound. “The blessed thing,” said Dan, “is that for a generation or two or three the music we wrote helped people experience the presence of God.”

My parents helped transform my childhood parish in Buffalo, New York, in those difficult and heady years after Vatican II. They formed a pastoral council—and a folk group. And they introduced a new kind of music to go along with a changing church. That accessible, inviting music—and the rhythm of celebrating week after week and year after year—shaped me, and others, like water smoothing a river stone.

A blessed thing, indeed.



Kathy
Kathy Felong
Editor
kfelong@npm.org



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

LEADERSHIP

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

NPM BOARD OF DIRECTORS

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

NPM COUNCIL

At-Large Representatives

| | |
|--------------------|--------|
| Anna Betancourt | 1/2022 |
| Chris de Silva | 1/2020 |
| ValLimar Jansen | 1/2020 |
| Jessica Koch | 1/2020 |
| W. Clifford Petty | 1/2022 |
| Andrea Ramos | 1/2022 |
| Dr. John Romeri | 1/2020 |
| Christopher Wilcox | 1/2022 |

National Committees

| | |
|---|--------|
| Dr. Kathleen DeJardin, Certification | 2/2020 |
| Preston Dibble, Publications | 1/2020 |
| Jennifer Odegard, Music Industry | 1/2022 |
| Robert McCaffery-Lent & Mary Beaudoin, Chapters | 1/2022 |
| Stephen Schad, Finance & Development | 1/2022 |
| Karen Kane, Education | 1/2022 |

Interest Sections

| | |
|---|--------|
| Lena Gokelman, Hispanic Musicians | 1/2022 |
| Fr. Glenn LeCompte, Clergy | 1/2022 |
| Amanda Bruce, Technology | 2/2022 |
| Kristin Dabaghian, Organists | 1/2020 |
| Lowell A. Davis, Chant | 2/2020 |
| Nicholas Dragone, Pianists | 2/2020 |
| Christopher Ferraro, Pastoral Liturgy | 1/2020 |
| Matthew Judy, Ensemble Musicians | 2/2020 |
| Tom Kendzia, Composers | 2/2020 |
| Valerie Lee-Jeter, African American Musicians | 2/2020 |
| Maria Nieva, Asian Pacific Musicians | 2/2020 |

| | |
|---|--------|
| Sr. Barbara O'Neill, IHM, Musicians Serving Religious Communities | 1/2020 |
| Dr. Rick Gibala, Diocesan Directors of Music | 1/2020 |
| Maggie Howard, Music Education | 1/2022 |
| Roy Spicer, Choir Directors | 1/2022 |
| Tammy Schnittgrund, Cantors | 1/2020 |
| Angela Stramaglia, Campus Ministers | 2/2020 |
| Dr. Jeannie Downey-Vanover, Youth | 1/2020 |

Ex-Officio Representatives

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

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

NPM NATIONAL OFFICE

962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461

Phone: 240.247.3000 | FAX: 240.247.3001
Email: NPMsing@npm.org | Web site: npm.org

Staff

| |
|--|
| Steve Petrunak, President |
| 240.247.3005 stevep@npm.org |
| Berta Sabrio, Vice President of Programming and Planning |
| 240.247.3006 berta@npm.org |

Rev. Virgil Funk, President Emeritus

Kathleen Haley, Director of Membership Services
240.247.3002 | haley@npm.org

Deirdre Whitty & Anthony Worch, Finances
240.705.7662

Kathy Felong, Pastoral Music Editor
kfelong@npm.org

Amanda Plazek Bruce, Interactive Media Director
amanda@npm.org

Adjunct Staff

| |
|---|
| Matt Reichert, Contributing Editor |
| Zack Stachowski, Digital Content Editor |
| Tanya Spishak, Website Manager |
| Dr. Jennifer Kerr Budziak, The Liturgical Singer Editor |



Ebbing daylight, falling temperatures and the transition from autumn to winter remind us there is a season for darkness and slumber for life on earth. At NPM, we have definitely entered a new season.

The NPM 2.0 initiative, revealed at the Raleigh Convention this past summer, is transitioning from “vision” to “action.” As members of our association have continued sharing their insights and ideas surrounding the re-imagining of NPM, the Board of Directors has recently taken several definitive steps.

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. In this issue of *Pastoral Music*, Board member Meg Matuska (page 50) explores 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 (see page 10). 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.

The project plan

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—including 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—including structural revisions, program development, procedural revisions, and communications and marketing initiatives
- **Phase III:** Implementation—including rolling out the approved initiatives and revisions from the Design stage
- **Phase IV:** Evaluation—including 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.

While the earth may be telling us that it’s the time for more darkness, there’s a spark that’s been ignited at NPM. May God bless this light so that it will burn strong and illuminate the way for NPM and reach to the music ministries in all parishes across the United States.

Steve Petrunak
NPM President, stevep@npm.org

AS YOUR PARISH EVOLVES, WE'RE PREPARED TO EVOLVE WITH IT.



FOR NEARLY 100 YEARS, OCP HAS HELPED PARISHES JUST LIKE YOURS ENGAGE AND UNITE THEIR COMMUNITY THROUGH THE PUBLICATION OF OUR ANNUAL MISSALS. EACH ONE UNIQUE. EACH ONE DESIGNED TO SERVE YOUR ASSEMBLY ACCORDING TO ITS NEEDS.

Learn more at ocp.org/missal-partner-pm



ASSOCIATION NEWS



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

Get ready for summer 2020 on the waterfront

Registration for NPM's 2020 national convention will open in early January. The 2020 convention is set for July 7-10 in Louisville, Kentucky, at the legendary—and newly renovated—Galt

House Hotel, situated on the banks of the Ohio River.

Louisville is also home to horse racing's famed Churchill Downs, the Louisville Slugger Museum & Factory and the Muhammad Ali Center. And it's a recognized destination city for foodies—and libation lovers. The Urban Bourbon Experience is a city-wide trail of award-winning micro-distilleries, exhibits and craft cocktail experiences.

Beyond the city's sights, there's a convention, of course. The 2020 theme, "Called from Living Waters," will focus our attention on our baptismal call. Plenum presenters include: Fr. Paul Turner, Mary Birmingham, Fr. Joseph Brown and Michael Ruzicki. Each will focus on an element of our baptism and our common call to priesthood. The lineup will also feature a full day of preconvention events including:

- Handbell Festival
- Chant Institute with the Benedictines of St. Meinrad Archabbey
- A one-day One Call Institute for youth
- Multicultural and technology intensives
- Women's Retreat

Look for full details online at npm.org in early 2020 and in the January issue of *Pastoral Music*.

New voices among NPM national staff

Changes in NPM staffing have created new and/or broader opportunities for two experienced pastoral musicians:



Dr. Jennifer Kerr Budziak has taken on the role of editor of *The Liturgical Singer*. Jen is a highly regarded choral director and NPM clinician. A published composer and arranger, she holds a doctorate in choral conducting from Northwestern University, and a master's degrees in both choral conducting and theology. She currently serves as editor for music formation resources with GIA Publications. She is an assistant conductor for the Chicago Symphony Chorus, and is on the choral faculty of Loyola University, Chicago.

Jen will take over for **Mary Lynn Pleczkowski**, who shaped *The Liturgical Singer* for the past 16 years. Mary Lynn will continue to serve as a member of the cantor steering committee and as an NPM cantor trainer. God bless you, Faithful Servant!



Amanda Plazek Bruce, familiar to many as one of the hosts of NPM's convention livestream webcasts, has accepted a broader role supporting the Association as Interactive Media Director. She

will continue to manage NPM's social media presence, while expanding her role to additional marketing support. Amanda grew up in NPM, under the wing of her music director (and mother) Cynthia Plazek.

A graduate of Duquesne University's Sacred Music program, Amanda also holds a master's degree in Music History/Literature from Youngstown State University. She serves as Director of Music for the South Side/Mount Washington Parish Grouping in downtown Pittsburgh (Prince of Peace & St. Mary of the Mount parishes).

Amanda is also the new host of NPM's *Ministry Monday* podcast (ministrymonday.org), assuming the role from founding host **Matt Reichert**. Matt is in a new role with GIA Publications as director of outreach and engagement. Best of luck, Matt!



Bob McCarty joins NPM 2.0 revisioning effort

Highly regarded author, ministry educator and administrator Dr. Robert J. McCarty has signed on to consult on NPM’s strategic revitalization effort, NPM 2.0.

A veteran of youth ministry, McCarty previously served as executive director of the National Federation for Catholic Youth Ministry (NFCYM), and has served as consultant to Catholic Bishops Conferences in the United States, Australia, New Zealand, South Korea, and the United Kingdom. He holds an undergraduate degree in sociology and theology, as well as a master’s in religious education from LaSalle University. His doctorate in ministry is from the Graduate Theological Foundation.

A Maryland resident, McCarty is a frequent presenter, prolific author and is adjunct faculty at the Catholic University of America and the

University of Dallas. He continues to serve as project coordinator for the Saint Mary’s Press research, *Going, Going, Gone: The Dynamics of Disaffiliation in Young Catholics*—a topic he addressed at NPM’s Baltimore convention. He is also a founding faculty member of NPM’s Emerging Leader Institute.

Dr. McCarty will assist the board, staff, and membership of NPM in developing, implementing, and evaluating the plan for NPM 2.0. For more information on NPM 2.0, visit npm.org.

Let *Liturgical Singer* be your dedicated assistant in forming cantors, choir

It can be difficult corralling your cantors for development time beyond rehearsals. NPM can help. Give your cantors, choir members and psalmists training and formation support with a subscription to *The Liturgical Singer*.

Published four times a year, the eight–page publication from NPM is a credible resource for singers who want to better understand the liturgy and their role in it, while also building vocal skills and technique.

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



NOVEMBER 2019 VOLUME 44:1
Pastoral Music (ISSN 0363–6569) is published five times per year in January, April, June/July, September, and November by the National Association of Pastoral Musicians (NPM), 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910–4461. Editorial, Executive, and Advertising Offices: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910–4461. Phone: (240) 247–3000; toll-free (855) 207–0293. FAX: (240) 247–3001. Email: npmsing@npm.org
Publisher: Steve Petrunak
Editor: Kathleen Felong
Contributing Editors: Matt Reichert; Meg Matuska (music reviews); Bob McCaffrey–Lent (Chapter News)
Graphic Designer: Isaac Smith
Printing: Mercury (Rockville, Maryland)

Copyright © 2019 by the National Association of Pastoral Musicians. Periodicals postage paid at Silver Spring, Maryland, and additional mailing offices. Send address change to: Pastoral Music, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910–4461. Email: npmsing@npm.org

Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685) Pastoral Music is a magazine published five times annually, in January, April, June/July, September, and November, at an annual subscription price of \$75. Pastoral Music offices are located at 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910–4461. Pastoral Music is a membership magazine of the National Association of Pastoral Musicians (NPM); Stephen Petrunak, publisher; Kathleen Felong, editor. There are no known bondholders, mortgages, or other security holders. The purpose, function, and nonprofit status of this organization have not changed during the preceding 12 months. The average number of copies per issue over the last 12-month period, 5,171; total paid distribution for the last 12 months, average, 4,713, September 2019 issue, 4,534; average free or nominal rate distribution for past 12 months, 64, September issue, 64; total distribution past 12 months, average, 4,777, September issue, 4,598; Percent paid circulation, average 98.6%; September issue, 98.6%. The issue date for this circulation information is September 2019.

The Essentials of Catholic Liturgy

A Foundational Course for Pastoral, Liturgical, and Music Ministers



Developed in Partnership



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

Winter Schedule

Track Two: Sacramental Rites and Other Parish Liturgies

Six 90-minute online sessions
Mondays from 8:00pm–9:30pm ET
February 3, 2020–March 9, 2020
Cost: \$150 per participant
Registration Deadline: January 27, 2020

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

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

Virtual classes include online access to downloads, videos, and a class forum.



Coming this summer! Track Three: Liturgy, Life, and Discipleship

Track Three emphasizes the celebration of the Eucharist as the source and summit of Christian life. The topics in this track are particularly appropriate for those with a solid understanding of the liturgy.

In-Person presentation to be offered at NPM Annual Convention in July 2020.

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



WHAT A DIFFERENCE A YEAR MAKES

For 50 years, the liturgical year and Roman calendar that emerged from Vatican II have shaped the rhythm of Catholic life

By: Msgr. Joseph DeGrocco

This year marks the 50th anniversary of a document that impacts Roman Catholics—and how we pray—week in and week out, day by day. While formed and informed by the seminal documents of the Second Vatican Council, the *Universal Norms on the Liturgical Year and the General Roman Calendar* helped turn transformational concepts into action. The document detailed the cycle of liturgical celebration that would bring Catholics together for the last half a century.

The Universal Norms on the Liturgical Year and the General Roman Calendar was issued by the Sacred Congregation of Rites and promulgated by Pope Paul VI on February 14, 1969. It's almost impossible to explore the richness and depth of that document without revisiting many of the themes that guided the liturgical reforms of the Second Vatican Council in general. For pastoral musicians, these themes are integral to understanding the place and purpose of music ministry within virtually any faith community.

One of the basic assumptions and expectations for all those who answer the call to liturgical ministry is developing a familiarity with the themes, and bringing them to life. That demands we know and commit to the vision of liturgical reform called for by *Sacrosanctum Concilium* (SC), the *Constitution on the Sacred Liturgy*, and subsequent texts.

A starting place

First and foremost to keep in mind is the basic premise and underlying goal that was the foundation of the entire liturgical reform of Vatican II—the full, conscious and active participation of the faithful in the liturgical action. Everything that today's liturgical planners prepare, and everything about the way that liturgical ministers carry out their ministries today, must have that as the ultimate aim. Fostering the full, conscious and active participation of the faithful allows every celebration of liturgy to become truly an action of Christ and the entire liturgical assembly, with each member participating according to his or her role.

“The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as ‘a chosen race, a royal priesthood, a holy nation, God’s own people’ (1 Pt 2:9; see 2:4–5) is their right and duty by reason of their baptism.

In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit and therefore pastors must zealously strive in all their pastoral work to achieve such participation. . . .”¹

In short, the Council reset the understanding of the liturgical action. It moved from being seen as a unified action done by the priest alone, to the ancient understanding of liturgy as a diversified action done by the entire liturgical assembly. It is one of the major shifts in liturgical theology brought about by the liturgical reforms. As the *Constitution on the Sacred Liturgy* goes on to exhort:

“The Church, therefore, earnestly desires that Christ’s faithful, when present at this mystery of faith, should not be there as strangers or silent spectators; on the contrary, through a good understanding of the rites and prayers they should take part in the sacred service conscious of what they are doing, with devotion and full involvement...offering the immaculate Victim, not only through the hands of the priest, but also with him, they should learn to offer themselves as well. . . .”²

With this in mind, it could rightly be said that more than anything else, achieving the goal of the full, conscious and active participation that was the vision of the Council must remain as the primary driving force in the minds and ministries of those who work and minister in the liturgical apostolate today.

Strong currents

How, then, do the *Universal Norms* reflect, enact and promote the spirit of Vatican II? Chief among those currents that flow through both the *Universal Norms* and the *Constitution on the Sacred Liturgy* is placement of the Paschal Mystery at the center of the liturgical year. The *Constitution on the Sacred Liturgy* states,

“The liturgical year is to be so revised that the traditional customs and usages of the sacred seasons are preserved or restored to suit the conditions of modern times; their specific character is to be retained, so that they

duly nourish the devotion of the faithful who celebrate the mysteries of Christian redemption and above all the Paschal Mystery.”³

Thus, the entire reason for the liturgical calendar is to highlight the one event of the Paschal Mystery, the saving event of Christ’s death and resurrection. While it took place once in history, the reality, power and salvific effect is made real and present and effective to us each time liturgy is celebrated.

Liturgy as a ‘now event’

Immediately in its first article, the *Universal Norms* notes how the saving work of Christ is celebrated “on prescribed days in the course of the year with sacred remembrance.”⁴ Christ’s Paschal Mystery is the theological center of each and every liturgy. Musicians must keep this theological reality in mind when preparing liturgies. Celebration of liturgy must not become historicization, *i.e.*, simply recalling or celebrating something that occurred in the past.

As noted liturgical theologian, the late Robert Taft, SJ, points out:

“That present encounter is the point of it all. In memorial we do not take a mythic trip into the past, nor do we drag the past into the present by repeating the primordial event in mythic drama. . . . So in memorializing the past we do not return to it nor recreate it in the present... [T]he ritual memorial is the present efficacious sign of the same eternal reality. The ritual moment, then, is a synthesis of past, present, and future, as is always true in ‘God’s time.’”⁵

For all who prepare and all who celebrate liturgy, it’s a critical reminder—and an essential concept. We must keep in mind the present reality of our lives in Christ now, and how liturgical celebration is always a “now event” of encountering Christ.

The importance of Sunday

The saving work of Christ experienced now, while actualized in all liturgy, is experienced in a privileged and primary way at the Sunday Eucharist. Referencing SC, the *Universal Norms* explains that,

“On the first day of each week, which is known as the Day of the Lord or the Lord’s Day, the Church, by an apostolic tradition that draws its origin from the very day of the Resurrection of Christ, celebrates the Paschal Mystery. Hence, Sunday must be considered the primordial feast day.”⁶

The emphasis on Sunday is clear. It is not only a day to fulfill a moral obligation to attend Mass, but a day that gives us our very identity as Christians. The vision of Sunday as a day for the gathering of the people of Christ to celebrate the sacred mysteries was certainly something that was highlighted as part of the liturgical reforms of the Second Vatican Council.

Every celebration of the Eucharist, but especially the Sunday gathering, is a manifestation of the identity—the “real nature”—of the Church as the community expresses its unity in Christ, and as that unity is strengthened and nourished. Beyond that, SC suggests, the Sunday gathering in and of itself becomes a sign of Christ to others. “For the liturgy, ‘making the work of our redemption a present actuality,’ 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.”⁷

Consequently, the *Universal Norms* reiterates the prominence of Sundays:

“Because of its special importance, the celebration of Sunday gives way only to Solemnities and Feasts of the Lord, indeed, the Sundays of Advent, Lent, and Easter have precedence over all Feasts of the Lord and over all Solemnities. In fact, Solemnities occurring on these Sundays are transferred to the following Monday unless they occur on Palm Sunday or on Sunday of the Lord’s Resurrection.”⁸

This places a tremendous responsibility on those responsible for preparing and ministering at parish liturgy. Continued implementation of the liturgical vision of Vatican II means that those charged with leading the liturgical life of parishes must be attentive to the way their parish celebrates the Sunday Eucharist. Do all Sunday Masses, even early morning ones, have music? Is there a noticeable difference in

the way Sunday Eucharist is celebrated compared to weekday Eucharist? Is the Sunday Eucharist really the center of the parish’s life in every aspect?

Balancing seasons and saints

Another important current which the *Universal Norms* highlights is the temporal cycle of the year. The temporal cycle deals with time and seasons, and grows out of the Church’s living in time. There is a second cycle that also marks the year and influences our liturgical life. The sanctoral cycle addresses the Church’s desire to remember particular members through Masses offered on the day of their death, *i.e.*, the cycle of celebrating saints’ days.

A major element of the liturgical reforms of the Council dealt with restoring the proper relationship of these two cycles. In short, the problem had arisen over the course of many years that the sanctoral cycle had come to overpower the temporal cycle. The reforms of the Council sought to unclutter things.

It aimed to restore the primacy of the temporal cycle over the sanctoral cycle:

“The minds of the faithful must be directed primarily toward those feasts of the Lord on which the mysteries of salvation are celebrated in the course of the year. Therefore, the Proper of Seasons shall be given the precedence due to it over the feasts of the saints, in order that the entire cycle of the mysteries of salvation may be celebrated in the measure due to them.”⁹

The *Universal Norms* states it clearly in article 50a:

“The Proper of Time, that is, the cycle of Times, Solemnities, and Feasts by which the mystery of redemption is unfolded and honored during the liturgical year, must always be kept intact and enjoy its rightful preeminence over particular celebrations.”¹⁰

This focus impacts all aspects of liturgical celebration, and, most certainly, music. Those who prepare liturgies must be sure that they are giving due attention to the various liturgical seasons, and the uniqueness and spirit, or “flavor,” of each one, and thus avoiding undue attention to particular days of

devotion when the calendar does not give those days prominence. Liturgical norms always take precedence over private devotion and personal preference.

Making the connection

There is an ebb and a flow to the rhythm of the temporal cycle, and the Church wants us to be in touch with that. There must be a connection between the external and the internal in our experience of worship. What worshipers experience at liturgy should assist them in living a “liturgical calendar spirituality.”

Liturgical celebration has both a “vertical” dimension and a “horizontal” dimension. The “vertical” dimension points to the transcendent and the other-worldly, while the “horizontal” points to the elements of liturgy that are incarnational. The members of the body of Christ who celebrate the sacred mysteries exist in time and in space, so the created realities of what we see and hear should trigger for us a connection with the rhythm of the different moods throughout the liturgical year. From the standpoint of music, Advent should sound different than Christmas Time, Lent from Easter Time, Ordinary Time from any other season, and so on.

That rhythm and variety are achieved in music not only through specific choices of hymns and other musical pieces, but also through variations in ritual elements. Switching to a chanted Entrance Antiphon during Advent and/or Lent, for example, instead of a full hymn; singing the Penitential Act for certain seasons (Lent, as a way of highlighting a penitential season?); or, perhaps not using any music at all (silence at the Presentation of the Gifts during Lent?); these are all different possibilities that music preparers can use to highlight the ebb and flow and unique rhythm of the liturgical year.

Ultimately, our goal as liturgists and liturgical ministers should be to help people make the connection between liturgy and life. The differences in mood and celebration they experience at the communal celebration of liturgy should

carry over into and influence their private and individual prayer. The *Universal Norms* provide an ongoing structure and rhythm that supports that essential connection between what happens within liturgy and what it leads us to.

If these connections are made, then we will be achieving the ultimate goal envisioned by the liturgical reformers more than five decades past.

“Recalling thus the mysteries of redemption, the Church opens to the faithful the riches of the Lord’s powers and merits, so that these are in some way made present in every age in order that the faithful may lay hold on them and be filled with saving grace.”¹¹

¹ *Sacrosanctum Concilium*, Art. 14, in *The Liturgy Documents: Essential Documents for Parish Worship*, Volume One: Fifth Edition. Chicago: Liturgy Training Publications, 2012, pp. 11–12.

² *SC*, Art. 48, Op. cit., p. 18.

³ *SC*, Art. 107, Op. cit., p. 29.

⁴ *SC*, Op. cit., p. 209.

⁵ *Beyond East and West: Problems in Liturgical Understanding*. Second revised and enlarged edition. Rome: Pontifical Oriental Institute, 2001, pp. 16–17.

⁶ Art. 4, in *The Liturgy Documents: Essential Documents for Parish Worship*, Volume One: Fifth Edition. Chicago: Liturgy Training Publications, 2012, p. 209.

⁷ *Sacrosanctum Concilium*, Art. 2, Op. cit., p. 7. Cf. also art. 41–42, p. 17.

⁸ *SC*, Art. 5, Op. Cit., p. 210.

⁹ *SC*, Art. 108, Op. cit., p. 29.

¹⁰ *SC*, Op. cit., pp. 215–216.

¹¹ *SC*, Art. 102, Op. cit., p. 28.



Monsignor Joseph DeGrocco is pastor of Our Lady of Perpetual Help Catholic Church in Lindenhurst, New York. He is the author of numerous books and articles on pastoral liturgy and liturgical theology.



©2019 Libby Vasey

Bex Gaunt and Gary Daigle in a concert honoring the 2019 Pastoral Musician of the Year

Each year, NPM recognizes members who contribute in resounding ways to the work of the Association, and the presence of music ministry in the life of the Church.

Here are the voices of those so honored in 2019 at the Raleigh Convention.

2019 PASTORAL MUSICIAN OF THE YEAR

Gary Daigle
Chicago, Illinois

My heart is so full! I look at this gathering and see friends and colleagues and fellow pastoral ministers with whom I’ve shared this love in music making.

I want to thank, my Mom and Dad, Rita and Arthur, for passing down this faith. I want to thank my brothers for their musical influences—the real important ones like Dylan and Springsteen. My children, Erin, Paige and Grant, who grew up with a Dad who worked on holidays. My wife, Maria, for your love and support and all that you’ve done for me in these last four years.

I want to thank GIA for the support in letting me work so much with all the artists and the projects that they’ve been doing. To the communities that I’ve served who’ve been so supportive. It’s these communities where the music makes a difference and finds its voice. It’d just be notes on a page, but when it finds life in a community, that’s where it has its root.

I give my gratitude to the composers and artists that have invited me to be a part of documenting their creativity. For me it has been more than just a recording process. It’s been a ministry—a gift that has truly shaped my life.

Mike Balhoff inspired me so many years ago to use my musicianship to serve the church. He truly sponsored me into a life-changing relationship with him, Darryl Ducote, Buddy Ceasar and Gary Ault—the Dameans. It was my relationship with them that brought me into this gathering at the 1981 NPM conference, “Claim Your Art.”

This was the place where I heard the voice—the voice of what a community sounds like—and the feeling of playing underneath it. I’ve kept that sound in my head and kept it in my memory. Every time that I’m involved in doing prayer, I’ve listened for that voice.



Sr. Judith Kubicki leads members in song during her Raleigh plenum

©2019 Libby Vasey

JUBILATE DEO

(for significant contribution to the liturgical life of the Church)

Judith Marie Kubicki, CSSF
New York, New York

I am deeply honored and full of gratitude. This honor belongs not only to me, but to my family, my Community, the Church Musicians Guild of Buffalo, NPM, and Fordham University. All of these have nurtured my vocation as a musician and a theologian at the service of the Church’s liturgy.

I grew up in a home where there was always music playing—on the piano, radio, record player and later the CD player. All types of music: classical, semi-classical, Broadway shows, Polish music, country, rock-n-roll, religious, and folk songs. It was all celebrated and enjoyed.

When I joined my Felician Franciscan Community, I was taken up into a whirlwind of singing, both in and out of the chapel. We seemed to have singing rehearsal for something almost

every day when I first entered. And early on I started organ lessons and enrolled in our college program in piano and music theory.

As president of the Church Musicians Guild of Buffalo, I initiated negotiations to become a local chapter of NPM, an organization the Guild preceded by 30 years. Thus began my collaboration and friendship with NPM Founder Fr. Virgil Funk. NPM has always been an important part of my ministerial life. It inspired me to practice, practice, practice.

Eventually I was hired as the director of music at Christ the King Seminary in East Aurora, New York. The joy of working there was a perfect combination of teaching in the classroom and pastoral practice in daily liturgies. I was thrilled with the opportunity to teach seminarians who would one day lead singing assemblies. When I moved to the theology department of Fordham, my focus turned to the theology of hymn singing.

I have been supported, encouraged and challenged all along the way by wonderful people and outstanding organizations.

Everything has been grace.

DIRECTOR OF MUSIC
MINISTRIES DIVISION
MEMBER OF THE YEAR



Michelle Ogren
Grand Rapids, Michigan

As a pastoral musician for over 40 years, receiving the DMMD honor was a wonderful gift: an affirmation and humbling. My thanks to the DMMD Board.

No one knows what you do like someone who does what you do! All of us know the incredible gift our vocation is and we all share in the challenges as well. The collegiality we enjoy as members of NPM is important for support and of course, good times!

DMMD and NPM have been crucial to my ministry. NPM has nurtured and honed my skills and DMMD has allowed me to go deeper to explore ideas and content that stretch my spiritual and musical muscles.

CHAPTER DIRECTOR
OF THE YEAR



Andrea Ramos
Austin, Texas

This award is an encouragement to go the extra mile and continue serving pastoral musicians in the

Diocese of Austin. I don’t see the award as a reward or point of culmination of my work, but rather a source of inspiration to continue finding ways to support our church and walk side by side with colleagues who share the same passion and desire to grow as liturgical musicians.

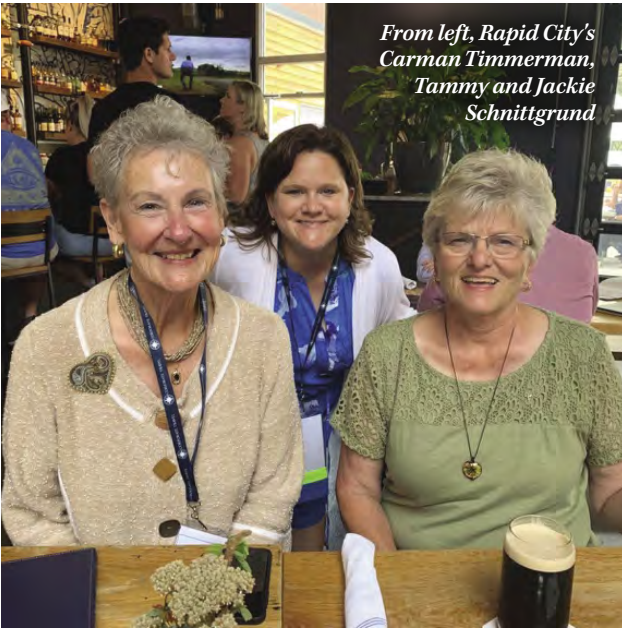
The road is not always easy. Things are not always perfect. Sometimes we think we are not doing enough, that we could do more, or maybe that someone else could do a better job than us. God has wonderful ways to show us the path to follow or confirm that we are where we need to be. This award to me was a sign and reaffirmation that my local chapter is where I need to be, and that this is the work God is calling me to do at this moment in my life.

It is also a reflection of the strides our chapter has made over the past year and a half, and a recognition of the work done by fellow officers, as I would not be able to do the work I do without the outstanding team who walks by my side and shares my same goals and vision.

My ministry and NPM go hand in hand. I wear both hats, one as the associate director for music at the Worship Office for the Diocese of Austin, and the other one as the NPM Austin Chapter Director. Because of these combined roles, I am

constantly exploring ways through which NPM can support the work of our local Diocese.

One of the greatest things NPM has are chapters. These are the places where one can make a large impact as it offers the opportunity to build community among local pastoral musicians. The job of a parish music minister, especially music directors, can be lonely at times and even misunderstood. Offering music ministers a place to gather, learn, exchange expertise and experiences, and connect with each other, is invaluable.



From left, Rapid City’s Carman Timmerman, Tammy and Jackie Schnittgrund

CHAPTER OF THE YEAR
RAPID CITY, SOUTH DAKOTA

Carman Timmerman
& Bonnie Josten, co-directors

The Rapid City Chapter is in the smallest diocese in the contiguous United States. Most parish ministers are unpaid, without a budget, and with a limited number of musicians. This award is recognition that no matter how small the chapter, no matter the size or resources or challenges encountered in the past or present, your chapter can effectively serve the Catholic Church by fostering the art of musical liturgy.

HERE I AM, LORD

Dan Schutte reflects on a lifelong commitment to helping people experience the presence of God through music

By: NPM Staff

Dan Schutte is one of the most enduring and popular liturgical composers of our time. From his start in the 1970s with a group of fellow seminarian composers, The Saint Louis Jesuits, through more than a dozen solo collections, he has remained a steady and appealing contributor to musical liturgy in the United States.

Many of his songs have become contemporary classics: “Here I Am, Lord,” “City of God,” “Sing a New Song,” “You Are Near.” And his 2011 *Mass of Christ the Savior* (and its bilingual/Spanish version *Misa Cristo Salvado*, released with Jaime Cortez) is a staple in parishes across the country. Last year, he celebrated 50 years of composing music for prayer with the release of his collection *Love and Grace*.

Dan holds master’s degrees in theology and liturgy from the Graduate Theological Union in Berkeley, California, and has served as liturgist and music director in various pastoral and academic settings. That experience, his deep knowledge of Sacred Scripture, and a strong sense of Ignatian spirituality form the basis of the frequent events he leads throughout the country.

In late September, Dan and his fellow Saint Louis Jesuits came together for a final reunion concert in the city where they began composing songs that would shape a Church in the midst of dramatic change.

This is the interview . . .

Pastoral Music: What was the highlight of the “Coming Home” concert for you personally?

Dan Schutte: This final concert was, to be quite honest, simply overwhelming. No matter that I tried to stay present to each moment, it was like trying to drink a milkshake in one gulp. Receiving the love and gratitude of so many, some of whom I’ve not seen in over 40 years, touched my heart profoundly.

In the days prior to the concert, I found myself praying that God would be there to help us. We’re not youngsters anymore and there are many challenges to singing and playing well. But as I prayed I could almost hear God laughing. “Danny Boy, you still don’t get it, do you? I’ve been here with you five from the very start. Do you not think I’ll be with you for

this moment too?” It will take me many days to let the grace of the weekend in St. Louis come home to my heart. My heart is so full of gratitude.

PM: How would you describe the legacy of the contemporary Catholic music you’ve been a part of?

Dan: The legacy of the St. Louis Jesuit music lives in the hearts of the people of God. Who knows if it will still be sung a hundred years from now, or even 20 years from now. But that’s not really the important thing. The blessed thing is that for a generation or two or three the music we wrote helped people experience the presence of God.

Even if in the big scheme of things our music for one brief moment in time brought people closer to God, that’s a legacy I’m very proud to claim. And the pride I feel doesn’t come from a place of arrogance, as if somehow we Saint Louis Jesuits deserve this or made it happen. It’s a pride of gratitude for the good God chose to do through our music.

PM: When did you know you were called to music ministry?

Dan: There was truly never one moment, one flash point, when I sensed that God was calling me to serve the Church as a musician. For me, it was a long series of baby steps. And along that path I was not aware of exactly where God was leading. I think for most of us, the destination is never clear till we can look back over a period of time and finally say, “Ah! So that’s where God has been taking me!”

My first memory of being excited about liturgical music was being taught Gregorian chant in 5th grade and so enjoying singing with my class for our school Masses. When I was in high school, one day for Mass a young Jesuit scholastic brought out a guitar and led us in Joseph Gelineau’s Psalm 23. “My shepherd is the Lord. Nothing indeed shall I want.” It took me by surprise and captured my imagination.

PM: What are the essential elements that lead to great collaborations?

Dan: I’m not sure if what I’m going to say is true of all “great collaborations,” but I know it’s been true



The Saint Louis Jesuits, from left, Tim Manion, Dan Schutte, Bob Dufford, Roc O'Connor, and John Foley. Photo by Donald-David Fehrenbach

for the five St. Louis Jesuits. Surely one of the greatest gifts of our companionship has been our willingness to be honest with each other. And secondly, I'd say it's the willingness to humbly listen to and receive reactions to our music that we may not want to hear.

My music is without a doubt better because of the collaboration of my four companions. There were moments when it was painful, when I felt like their comments were so off the wall that my first instinct was to dig in my heels and resist. But after I calmed down, I would in the end have to agree they were right. And I would go back to the drawing board. And because of that, the music was better and more powerful.

PM: How has the role of pastoral musician changed over the course of your involvement?

Dan: Today there's a very different understanding of liturgy than when I began writing music. Maybe

the best way to articulate this is to reference the *General Instruction of the Roman Missal* that was our guide back in the 1970s and '80s. We took to heart the instruction that every liturgy should "take into account the nature and circumstances of each assembly." It is, therefore, "very important to select and arrange the forms and elements proposed by the Church, which, taking into account individual and local circumstances, will best foster active and full participation and promote the spiritual welfare of the faithful."

To many today, that almost sounds very close to heresy. The new *General Instruction* makes it very clear that the rites and prayers are to be followed meticulously, that no change is to be introduced no matter what the good reason might be. And so the primary task of the pastoral musician is to learn the rites and follow them to the letter. The new English translation of the Mass

"Today there's a very different understanding of liturgy than when I began writing music."

is a good example where primacy is placed on adherence to following the text word for word.

How different that is from the days when my comrades and I created what came to be called the "Saint Louis Jesuits Mass." We weren't required to follow the official texts word for word. The primary goal was to create music that lifted people's minds and hearts in praise. It wasn't that we ignored the official texts but we could arrange those words and enhance them in ways that engaged people. Think of the *Great Amen* from the Jesuit Mass, "Amen, alleluia, forever and ever, forever, alleluia, forever and ever, Amen!" Today we labor under a kind of legalism that stifles rather than engages the prayer of the people.

PM: As a composer, what have been your key musical influences?

Dan: So I really do love almost every style of music. Many years ago I lived and worked for three years on the Oglala Sioux Reservation in Pine Ridge, South Dakota. If you turned on the radio country-western was the only music you could find. I taught music to high school students and that's the music they wanted to learn to play and sing. Many people might be surprised by my love for Gregorian chant. Those are some of the most beautiful melodies I've ever heard and I've used them in my songs.

During my college years it was Simon & Garfunkel, Peter, Paul & Mary, James Taylor, Cat Stevens, Joni Mitchell and Judy Collins that were my go-to music. And when I sang in the Jesuit choirs, we learned the music of Flor Peters, Noel Goemanne, Richard Proulx and Richard Hillert. While I don't

write in what might be called "classical" style, you'll find traces of many of these people in my songs.

PM: What are some of the challenges you've worked through and what did you learn along the way?

Dan: My focus has always been writing music for the people. I supposed that's what the term "popular" music is referencing. As the Church has changed and the liturgical theology from which we operate has changed, I've learned that sometimes the limitations that are placed on us can be, if we're willing, a source of new creativity.

I almost didn't write *Mass of Christ the Savior* because I was so disheartened by the new translation we were given to work with. There was no room for flexibility. Not one word could be changed or added. And the text was awkward, not conducive to being set to music, much less music that the untrained singers in the congregation might be able to embrace.

A dear friend, however, encouraged me to "give it a try, Dan. The worst that could happen is that it doesn't fly." Somehow I was able to work within the constraints of those textual limitations to write one of the most popular of the new Mass settings.

PM: What should someone going into ministry know? What do you wish you had known when you started parish ministry?

Dan: This may sound trite but it comes from my heart. It's so important to stay close to Jesus. That's the core of faith for each of us. Faith is not so much about embracing what the catechism teaches, or what we profess in the Creed, or even the Church. Because in the course of ministry the Church is going to hurt us, disappoint us, break our hearts. We all know people who've left the Church because of tragedy of the abuse of innocent ones by those who should be showing us how to be holy. We've experienced the sinfulness of the Church, some of us firsthand.

If our faith rests on the foundation of the institution, it's like building a house on sand. The foundation of our home needs to rest on our relationship with Jesus. We are the pilgrim people of God, the beloved of God, being led home by the Risen One. That's what keeps me centered in hope.

PM: What still touches your heart in music ministry?

Dan: A great deal of my work these days involves travelling to communities all around the country. This often involves an evening of music followed by a half day of liturgy workshop, retreat, morning of prayer. And the thing that gives life to my ministry and touches my heart are the inspiring people of faith that I meet every weekend. Many of them have been doing that hard work of music ministry for many years and some are just beginning. But they are so dedicated and so faithful week after week, operating on shoestring budgets with a majority of choir members that barely read music.

From the perspective of musical judgment, they may not get very high marks. But their efforts still help people to pray because God takes their efforts and gives them grace and power way beyond what might be perceived on the surface. I can hear one of my songs sung way too fast, or way too slow, or with little of the musical nuance I tried to instill in it. Inside, I may cringe a bit, but then I see people praying and giving thanks. There's that wonderful line from one of St. Paul's letters where he says,

"God's grace working in us can do so much more that we could ever ask or dare to imagine."

PM: What is one challenge we must address as NPM? As a Church?

Dan: Being daring and courageous in following the lead of the Holy Spirit. When we allow ourselves to become discouraged, that's exactly what the Evil Spirit, as St. Ignatius suggests, wants.

We live at a time when the Church is in crisis. As a dear Jesuit friend of mine suggests, maybe the Church is experiencing the Paschal Mystery, a journey through death to new life. It might just be that the Church, at least the institution, must experience a death so that something new might rise from the ashes. This might also be true for NPM.

When we're in the middle of the death part, we're like the disciples hiding in the upper room on Holy Saturday, afraid, discouraged, confused and sad beyond belief. For myself, I think of Mary being among them, holding all these things in her heart, waiting for God's love to win in the end.

For more on Dan Schutte and his solo collections, visit danschuttemusic.com.



A Dan Schutte retreat and concert at Our Lady of Mercy Catholic Church in Harborside, Pennsylvania in March 2018. Photo by Brandon Vogt



The "Coming Home" concert featured some of the most familiar works of Dan Schutte, Roc O'Connor, SJ, Bob Dufford, SJ, Tim Manion, and John Foley, SJ. And it drew a sell-out crowd to the 2,600-seat Powell Hall, located blocks from where the Jesuits recorded their first album, "Neither Silver Nor Gold," in 1974.

Photo by Don Doll, SJ

A MOMENT TO REMEMBER

What's it like to be a witness and participant in a seminal event for contemporary Catholic music?

By E. Louis Canter, OEF

On Sunday, September 29th, I was in the choir for the "Coming Home" concert of the Saint Louis Jesuits. It was amazing to be on the same stage with five composers who helped shape liturgical music in the Catholic world. What was even more amazing, though, was to hear their music sung back to the stage with such love, joy and spirit.

History was being made. I knew it that day, in that moment, in the auditorium in St. Louis. We came together to celebrate, to acknowledge and to thank.

For me, personally, each song was an opportunity to relive the moment when I sang it for the first time. I had the privilege of sharing the Saint Louis Jesuits songs with my Franciscan community as the songs were made available in the 1970s and '80s. Ordinations, professions, jubilees and funerals came back to me as we sang such songs as "Here I Am, Lord" "Be Not Afraid," "City of God," among others.

From my place in the choir, I secretly texted a former classmate to say how blest we were to have been a part of sharing the music of "the Jesuits"—and how humbled I felt to be present as they gathered to sing together one last time.

I was discernibly shaped by the music of the Saint Louis Jesuits. I was formed and informed by the words, melodies and style. In so many ways the foundation of my ministry as a musician in the Church and my own composing was enabled by the writing of these men.

Being on stage with them, singing with them, hearing the music from the choir on stage—and the choir off stage—really brought home to me what these composers tried to do in their writing. "Full, active, and conscious participation" was and is the hope of Vatican II. The Saint Louis Jesuits created that possibility for millions.



E. Louis Canter, OEF, is a composer published with OCP, World Library, and International Liturgy Publications. He is director of pastoral care at St.

Joseph Catholic Church in Lakeland, Florida.

For details on the "Coming Home" concert and a remastered 2 CD-set of the songs sung in the concert, go to stlouisjesuits.com.

Abbot Primate Gregory Polan receives FDLC's highest honor for his work with chant. The Frederick McManus Award was presented by FDLC board members Rita Thiron and Fr. James Bessert

A HAPPY ANNIVERSARY FOR FDLC

The Federation of Diocesan Liturgical Commissions marks half a century of forming and transforming

By: Tish Thornton and Julie Grace Males

Congratulations from around the world poured into the Chicago Sheraton Grand last month, where close to 200 liturgists, speakers, and their guests gathered to mark the 50th anniversary of the Federation of Diocesan Liturgical Commissions (FDLC). The gathering celebrated the accomplishments of the organization and the future of the liturgy in the United States.

One thing made clear in the course of the Oct. 9–11 event: the liturgy, ever ancient and ever new, continues to nourish, form, compel and transform the faithful.

Looking back, looking ahead

Three days of presentations focused on the FDLC's rich past, energetic present and hopeful future:

On the first day attendees recalled the history of the liturgical movement in the 19th and 20th centuries, revisited the impact of the Second Vatican Council, and reviewed the history of the Federation itself. The collaboration of diocesan commissions was formed by the U.S. Bishops in 1969 to provide formation on the revised liturgical texts promulgated after the Council. Presenters included such liturgical luminaries as Rev. Ed Foley and Bishop Carl Mengeling (who was present as a page at the Council).

On the second day, delegates studied trends of growth, challenges, opportunities, and pastoral practice among American Catholics. The work was based on research presented by Rev. Thomas Gaunt, SJ, of the Center for Applied Research in the Apostolate (CARA). Six diocesan leaders served as panelists who offered their own insights into specific multi-cultural, pastoral, and academic realities, including clergy and lay formation.

On the third day, delegates heard from noted liturgist and sociologist Rev. Ricky Manalo. The focus: how the next generation of Catholics might perceive the liturgy and how cultural demographics will impact the languages with which it is celebrated. Recent graduates in liturgical studies offered their own perceptions of the future of pastoral praxis and liturgical formation.

Liturgy and prayer were an integral part of the FDLC gathering



©2019 Chris Ferrara

Pray always

Prayer experiences marked the gathering from the first moment.

“The Opening Rite and welcome was powerful,” said Bruce Croteau, director of Liturgy, Diocese of Orlando and St. James Cathedral. “As we sang the refrain from Steve Janco’s, *Veni, Sancte Spiritus*” there was a sense of transcendence, while artifacts of the Second Vatican Council and the beginnings of the FDLC were presented.”

The rite closed with the singing of Paul Inwood’s, *May We Be Christ in the World!*, commissioned especially for the 50th Anniversary (available from ocp.org). The music is set to the new hymn tune DOLORES, in honor of Dr. Dolores Martinez, a friend and longtime member of the FDLC.

Masses and the Liturgy of the Hours were celebrated daily. A Taizé-style Liturgy of Remembrance commemorated the deceased members of the FDLC. On Friday evening, delegates travelled to Chicago’s Holy Name Cathedral where Cardinal Blase Cupich celebrated the liturgy with nearly 25 concelebrants from FDLC. Cardinal Cupich, an early member of FDLC, congratulated the organization on its positive and far-reaching influence on the liturgy in America over the past 50 years.

“The music for the conference was chosen to represent a range of styles used in worship today while incorporating beloved musical treasures,” explained Wendy Silhavy, who coordinated the music for prayer and liturgy. “A special moment was singing Richard Proulx’s *Mass for the City* in the space and city for which it was written—Holy Name Cathedral in Chicago.”

This intense schedule of presentations, prayer and discussion during the daytime led to celebrations each evening—including a performance of *Sacristy Power*. The tongue-in-cheek musical was originally written by Andrew J. Witchger for the FDLC National Meeting in Chicago in 1990. It dramatizes the foibles of a group of liturgical ministers preparing for Sunday Mass.

Honoring members present and past

At the closing banquet, the Frederick R. McManus Award was presented to Abbot Primate Gregory Polan, OSB, for more than 20 years of scholarly work on the revision of the Grail Psalms. His newest title, *Abbey Psalms and Canticles*, has been approved by the Holy See for use in Liturgy. The McManus Award is the Federation’s highest award and recognizes significant contributions to furthering the liturgical renewal in the United States.

Also at that banquet, Sr. Janet Baxendale, SC, of the Archdiocese of New York was given the Alleluia Award in appreciation for her 40 years of dedication to the Federation, to the archdiocesan commission, and to seminary formation.

At the end of the meeting, the FDLC resolved to work on many ongoing projects, and voiced support for further training in the *ars celebrandi* (the art of celebrating the liturgy) as proposed by Bishop Mark Seitz of El Paso. Bishop Seitz is a member of the Bishops’ Committee on Divine Worship and serves as NPM’s episcopal moderator.

“Marking a (milestone) anniversary gives us all an occasion to reminisce about the past, and the countless clergy and laity, liturgists and musicians, artists and scholars who have dedicated themselves to the liturgical apostolate,” said FDLC Executive Director Rita Thiron. “Most of all, it has allowed us to pause and marvel at all that God has accomplished through and for his people.”

Tish Thornton is director of the Office of Worship and Music Formation in the diocese of Boise, Idaho. Julie Grace Males is the director of the Office of Divine Worship in the Archdiocese of Baltimore, Maryland.

NPM Vice President of Programming and Planning Berta Sabrio leads Taize service of remembrance



©2019 Chris Ferrara

“(This milestone) has allowed us to pause and marvel at all that God has accomplished.”

SHEDDING LIGHT ON THE FEAST OF THE PRESENTATION OF THE LORD

With ties to both Christmas and Easter, this upcoming Sunday celebration deserves to shine

By: Christopher Ferraro

Every so often, a particular feast will fall on a Sunday, breaking the pattern of Ordinary Time. When it does, we may need to pay special attention to prayer, ritual and song.

In 2020, the Feast of the Presentation of the Lord, February 2, falls on Sunday. This occurs only about every six years or so. The last time it fell on a Sunday was in 2014 and it won't happen again until 2025. The Table of Days in the *Universal Norms for the Liturgical Year and the General Roman Calendar*—the post-conciliar document that sets forth the principles for the organization of the liturgical calendar—states that Feasts of the Lord take precedence over Sundays in Ordinary Time.

The back story

The Presentation of the Lord commemorates the day when Joseph and Mary, in fulfillment of Jewish law, brought Jesus to the temple in Jerusalem for the first time, 40 days after his birth. When December 25 was adopted as the date of Christmas in the Roman Rite in the fourth century, the Presentation began to be celebrated on February 2, 40 days after Christmas.

At the start of the eighth century, Pope Sergius added a candlelight procession to the beginning of the Mass. Shortly thereafter, the blessing and distribution of candles, which continues to this day, became part of the celebration.

This connection with candles and light led to the feast to be referred to as “Candlemas.” The Presentation of the Lord could be seen as an extension of the Christmas mystery, the Incarnation, even though it falls during Ordinary Time. It also connects the celebrations of Christmas and Easter as it highlights Christ, the Light of the World.

In the Gospel reading, St. Luke tells the story of the Christ child being brought to the prophet Simeon in the Temple. Simeon had waited his entire life to meet the Messiah. This account is remembered daily in the Gospel Canticle of Night Prayer from the *Liturgy of the Hours*. There are wonderful chants, hymn tunes and choral settings of this Canticle of Simeon or *Nunc Dimittis* as it is known in Latin, which is the prescribed text during the procession with candles on the Feast of the Presentation.

A chance for chant

Consider taking this opportunity to introduce your parish to singing the proper Entrance and Communion antiphons if you're not in the habit of singing them regularly. The theology expressed in the entrance and communion antiphons of Mass is beautiful and ancient. The music itself could be in chant form from the *Roman Missal* itself, from *Saint Meinrad Entrance and Communion Antiphons for the Church Year* by Columba Kelly (OCP) or in a more contemporary form as expressed in the *Psallite* collection (Liturgical Press) or *Honey from the Rock* by M. Roger Holland II (GIA).

James Michael Thompson offers a wonderful hymn text in his collection *For All the Saints* (World Library Publications). It's set to the familiar Christmas hymn tune MENDELSSOHN (paired most often with the text, Hark! The Herald Angels Sing). The text suited for the Presentation gives a nod to the celebration of the Incarnation. It could appropriately be sung at Mass, perhaps at the Preparation of the Gifts:

*Zion, see your Savior come,
He of old and new the sum;
Not as monarch, grand and great,
Not a king with pow'r of state:
But a child of poverty, In his mother's arms is he:
Law fulfilled, our ransom paid,
Now in Simeon's arms is laid.
Christ, our light! Your praise we sing,
Israel's Lord and Gentiles' King!*

Copyright © 2010, World Library Publications.

A good amount of catechesis and careful preparation and planning will be necessary to carry out the Introductory Rites for this feast. As envisioned in the *Roman Missal*, Mass begins differently. Be sure to discuss what will happen several weeks in advance to avoid any unnecessary surprises.

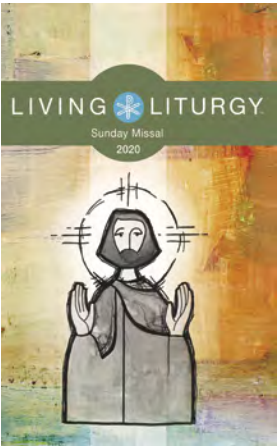
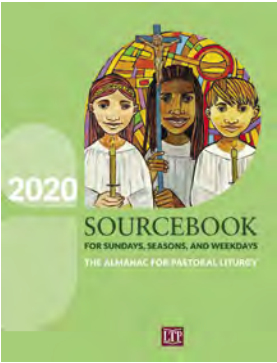
The Candlemas checklist

Those involved in the liturgical preparations will need to consider these and other questions:

- Which forms of the Introductory Rites (the First Form: The Procession or the Second Form: The Solemn Entrance) will be used at which weekend Masses?
- Where will the gathering take place?
- Which parts will be sung?
- Will incense be used?
- Who will order the candles and how will they be distributed to the faithful or, will parishioners be invited to bring their own candles from home?
- What announcements need to be made the Sunday before February 2?

- What happens to the candles after they are extinguished? Will they be used at subsequent Masses?
- Will there be a worship aid?
- Will a rehearsal with the ministers be necessary?

The unique ritual elements of this Feast, if enacted well, are sure to engage the senses of even the youngest members of our liturgical assemblies. The celebration will also be ripe for some great moments of evangelization, both in person and also through the gift of social media. Be sure to line up your parish photographer now and secure someone to take some video clips. If music will be included in social media, don't forget to make sure your copyright streaming license is up to date.



Two resources at the ready

Clergy, musicians and pastoral ministers involved in liturgical preparation need not feel lost or abandoned as they prepare for this solemn feast. Two annual publications at our disposal, *Sourcebook for Sundays, Seasons and Weekdays: The Annual Almanac for Pastoral Liturgy* (Liturgy Training Publications) and *Living Liturgy: Spirituality, Celebration and Catechesis for Sundays and Solemnities* (Liturgy Press) can help guide even a novice liturgical

musician through the rubrics and many liturgical details of the Presentation of the Lord, as well as every Sunday and Solemnity of the liturgical year.

Both of these resources are authored by experienced professionals who mystagogically reflect on the readings from the *Lectionary for Mass* and

the Mass texts and rubrics from the *Roman Missal*. Additionally, both offer suggestions for liturgical music, homily points, invocations for the Penitential Act (which is omitted on the Feast of the Presentation) and petitions for the Universal Prayer.

Each resource has some unique elements as well. *Sourcebook* contains seasonal overviews, worship committee agendas and dismissal texts for Children's Liturgy of the Word, Catechumens and Extraordinary Ministers of Holy Communion, all based on themes from the Scriptures of the day. *Living Liturgy* contains the actual texts of the Scripture readings and Collect, prompts for faith sharing and catechesis for liturgy, initiation and liturgical music.

Both *Sourcebook* and *Living Liturgy* have been around for a while and are trusted resources in the field of pastoral liturgy. It would be wise to consult both of these resources to help in the preparations for the Presentation of the Lord, especially after reflecting on the texts and rubrics of the Mass from the *Roman Missal* and *Lectionary for Mass*.

A final recommendation: Shortly after February 2, be sure to take good notes about what worked well and what didn't. File the notes carefully so they are available in 2025 when the Presentation of the Lord falls on a Sunday again or, better yet, for 2021 and most other years when it falls on a weekday and your parish decides to still celebrate the Feast with due solemnity.



Chris Ferraro is director of music at Our Lady of Perpetual Help Church in Lindenhurst, New York, and serves as director of the Liturgical Music Institute, held each summer at the Seminary of the

Immaculate Conception. He has master's degrees in theology and pastoral studies and a certificate in pastoral liturgy from the Seminary of the Immaculate Conception, and serves on the Board of Directors for the Federation of Diocesan Liturgical Commissions (FDLC). He is chair of NPM's Pastoral Liturgy Interest Section.



WHAT ABOUT THE BLESSING OF THROATS?

In many parishes, the option of a pastoral blessing of throats is offered after Mass on the Sunday closest to February 3rd. That's the feast of St. Blaise of Sebaste. The 4th century bishop is the patron saint of throat illnesses. While being led to his death during the era of Christian persecution, Blaise saved a child choking on a bone.

With the celebration of The Presentation of the Lord on February 2, liturgy planners may want to consider another time for throat blessing if it is part of the parish practice: after daily mass on February 3 or after the Sunday celebration the following week. The Presentation and the blessing of throats both involve candles. Observing them on the same day may create an inadvertent association.

SOURCE & SUMMIT

How the Commitment to Liturgical Renewal Can Offer Healing

By: John Flaherty

Editor's Note: As we conclude the year's focus on healing, we offer an excerpt from John Flaherty's plenum closing the 2019 NPM convention in Raleigh, North Carolina. To view the full plenum, punctuated by musical performances, go to npm.org, log into the premium member site, and click the From the Convention icon.

"What God does first and best and most is to trust you with this moment in history—your moment—to do what needs to be done for the sake of the whole community." —Walter Brueggemann

That's what we do as people who work in liturgy—as musicians, poets and artists, those who call people to prayer, who comfort and challenge. We have but this one moment, as we know so well. So what will we do with our one wild life?

There's a great book, a primer in many ways, written by John O'Malley, a theologian at Georgetown University: *What happened at Vatican II*.¹ He organizes the language of the Council into five categories:

- Words of equality, which are horizontal words ("people of God," "brothers and sisters," "priesthood of believers," "collegiality")
- Words of reciprocity ("cooperation," "partnership," "collaboration," "dialogue," "conversation")
- Words of humility ("pilgrim," "journey," those in authority are: "servants")
- Words of change ("development," "progress," "evolution")
- And finally, words of interiority ("charism," "conscience," "call to holiness").

This is how the language changed for us after the Second Vatican Council.

John O'Malley also wrote a wonderful article for *America* magazine, "Ten Sure-Fire Ways to Mix up the Teachings of Vatican II."² In it, he says, one sure way to misinterpret the Second Vatican Council is to *not read* all of the documents as a corpus, as a body of work.

And yet isn't that what we do so often—myself included? Don't we cherry-pick the articles and the rubrics to fit what we want to say? However, it's a wonderful exercise to read a citation or an article, see the footnote and its reference, and then follow that to another. And, then, another. It's a never-ending path to deeper understanding of the mystery. That's what we're called to do as liturgists and poets and artists and musicians—to keep learning—to never become complacent or begin to believe we know it all or that we know enough.

You are the poets and the artists of your communities. You describe what is completely indescribable. You give people an image of that which is unimaginable. You give people an image of a God that is beyond all understanding. This can only be done through art.

And you are the prophets of our time. Your role is to comfort and to challenge . . . to provoke God's people to action. As composer Tom Conry said when I was a very young man—and it's remained with me all of these years—"Mass is not only supposed to make you feel good, it's supposed to make you want to do something good."

Rubrics as balm

I'd like to spend time thinking about marrying the head to the heart, the intellect to the affect. You are where the practice happens. You make it come to life. In many cases, you're the best educated members of your communities. And so the challenge is to use the rubrics to heal, and not to hurt. To win hearts and minds, not to work for superiority or arrogance.

I try not to ever use that term "liturgically inappropriate," because that shuts a conversation down. *You can't do "My Way" for the song of sending because it's "liturgically inappropriate."* I'd rather walk with that family and have a conversation. *Is that song really what we want to sing our father or grandfather into heaven with? Why don't we save that for the reception?* The intent is to find a way to win someone's heart, so that we give individuals and families a reason to come back, rather than affirm the reason they left.

That's why it's so important to understand the rubrics. Fr. John Gallen was the Jesuit who mentored me. He always taught that we must know the

rubrics better than anyone. Not so we know what limits us—but so we know what's possible.

A place at table

One of the most important things that we do is we keep a Eucharistic table in our own home. For the last 31 years, my wife Kathy and I have set a table and we've always set one extra place at that table. Don't call us on our phones at dinnertime because we won't answer. But if you knock on the door, and many people have, we'll open that door and there will be a place at our table set just for you. If we don't keep a Eucharistic table in our own home, we can't expect an hour a week to do that which we're not doing in our daily lives.

We had the good fortune of remodeling our house, and so we put that eight-foot table in the geographical center of our home. Isn't it geeky having a Dad as a liturgist? It's in the center of our home; it's in the center of our lives. And we've said to the kids from the time that they were babies that everyone gets to share something at that table. Everyone gets to share during every meal. Because the old ones tend to talk over the little ones. But the little ones have something important to say. That's the Liturgy of the Word. Everyone has something to say that might complete our understanding of why we're here.

So remember your stories, remember your family's stories and share meals together. Christ knew to pass bread and wine was to pass one's very self to the person next to you.

A song of the heart

Years ago, when we realized the Vietnamese community was emerging and growing in Los Angeles, I recognized that we should find out what the Vietnamese Catholic community sings. So I went to my good colleague and friend, Br. Rufino Zaragoza, OFM, who was working with the Vietnamese Catholic community. Rufino brought me three melodies.

I took them to the hair and nail shop owned by Kim, a hairdresser who had cut my hair for 15 years. We talked a lot, and I knew she was Catholic because up next to the Paul Mitchell bottles of shampoo and conditioner, she had a

©2019 Libby Vassey

little statue of Our Lady of La Vang—an image of Mary from the apparation that occurred in Vietnam. I said, “Kim, will you tell me which melody you know and which one you like the best.”

And I sang all three. I didn’t know what each one meant in great depth, but knew a little about each lyric. When I began singing the third piece of music, Kim started sobbing, then crying. She became inconsolable, and broke down completely in the middle of the salon --15 fully occupied pedicure and manicure stations, five chairs occupied by people getting haircuts and several people sitting in the waiting area reading magazines. She’s fallen to the floor and is crying as I’m singing this melody. And I thought, “O Lord, I’ve offended her.”

Then, at that moment in time after we had known one another for 15 years, after all the conversations we shared about our work, spouses and children, she told me her story. She was 16, in the years after the war had ended, when her mother and father walked her to the shore in in the middle of a moonless night in Vietnam. They had shaved her head and dressed her as a man. They walked from the beach out into the ocean and placed her in a boat that was barely seaworthy. She was tucked in between her brother and her uncle so she wouldn’t be raped and thrown overboard as so often happened at the hands of the Thai pirates who patrolled those waters.

The song was the song that Kim’s Mom used to sing to her in Vietnam when she was a little girl. This was the song her Mother sang as she walked her out into the water and placed her in that boat. And this is the melody that then became what is now the best known cross-cultural Vietnamese/English song used in Catholic liturgies, “Tinh Chúa Cao Vòi,” “Boundless Love.”

This is Kim’s story. However, it’s also our story. It’s the story of the Exodus when the Israelites fled from Pharaoh’s armies into the water—across the Red Sea. It’s the story of Moses’ mother who placed that which was most precious to her, her baby, in a basket and set it on the water. Kim’s and Moses’ mothers trusted completely that

God would deliver their beloved babies from persecution to safety, from bondage to freedom. In one form or another, it is your own family’s story.

Your story, my story, our story

In Los Angeles we celebrate Eucharist in over 52 languages every Sunday. Over 110 distinctly different cultures have been identified in the Archdiocese of Los Angeles. And 57 of the world’s 196 countries have their greatest concentrations of first- and second-generation immigrants in metropolitan southern California. It’s a rich melting pot.

We hear this term a lot—“multiculturalism.” What that means is you do what you do, while I watch. I do what I do, while you watch. They do what they do, while the rest of us watch. And sometimes we prepare Masses that way. Because heaven forbid we should sing, or do, anything together.

But what we’re called to do is to become a new creation. And this is the essence of “inculturation.” No church organization needs to embrace diversity because of declining membership. It needs to open itself to diversity—the others—because that’s what the Gospel calls us to do.

In this regard, we of NPM, like all countries, families and peoples, are called by the Gospel to act from a place of love, not fear, abundance, not poverty, consolation not desolation.

Inculturation and power have everything to do with ownership and possession. If a group of people take ownership of something, they hold it with an open hand. In this model there’s plenty of room for lots of other people to join. And the more people that join, the more life that church, school, organization has and will perpetuate. But if people take possession of it, it’s a closed hand, a closed circle. And we only let in those we want to let in. People like us.

And with ownership and possession come the terms love and fear. William Barry, SJ, writes that when afraid, I pull back from love for others. In effect, I abandon community in order to protect myself. And I may band together with some people like myself, who think like I do, to protect myself and us from the quote/unquote outsiders. But neither my



GIA HYMNALS

giamusic.com/hymnals



group nor I really have what we most deeply want, because we fear what the outsiders might do to take away what we are possessing and protecting.”

Finding—and giving—sustenance

I’m going to switch gears to discuss what it means to build the body of Christ, to heal the body of Christ, in the spirit of the Second Vatican Council. I love the word “companion,” the etymology of it is “the one who is with bread, the one who sustains you.”

Who is your companion? Who are your companions? I want to surround myself with people who are better than I am in certain areas. Whether you are a choir member or a choir director, surround yourself with people who call you and summon you to be better than you are. That’s one of the rules of chess: you always play someone who’s better than you. And then let them do what they do and don’t hold them back.

More often, though, in our choirs, in our parishes, and in our families—if we’re honest with ourselves—we try to love people into who we they think they should be rather than into who God is calling them to be. And, we all know what it feels like when someone tries to change us into who they think we should be or become.

One significant thing

One thing I love about the Second Vatican Council is the empowerment of the laity. It’s what I believe all ministry comes down to—hospitality and welcoming others, teaching and mentoring and empowering. As pastoral musicians, someone saw something in you that you didn’t see in yourself, long before you saw it. And they nurtured it, they coaxed it from you. And sometimes we go kicking and screaming, don’t we? But someone loved you into who God is calling you to be. And you have this great gift of music in your bodies, your souls, your minds. Who were those people? Who mentored you, and, just as important, who are you mentoring?

Sing the liturgy not the song

One final thought: sing the liturgy. Be that poet and artist. I’ll use the funeral liturgy as an example.

I don’t give the grieving family a liturgy and music planning sheet and say, “Fill in the blanks.” I do with every family what I did with my own when my father died. I said to our family:

Eighty-three years ago, a poor working class Irish family brought a baby boy dressed in a little white christening gown to the steps of a church in Brooklyn, New York. They walked into the vestibule of that church and presented that child of God, that little Irish baby, to God. And he was baptized in the name of the Father, and of the Son and of the Holy Spirit.

Eighty-three years later, we are bringing our father’s body to the vestibule of a church in California. And you’ll be given a white cloth. That’s his christening gown. You get to clothe this child of God in his christening gown, one last time. And he’ll be surrounded by the family that brings him to the church on this day, one last time --the children, the grandchildren, the nieces and nephews. But he’ll also be surrounded by all of those people who brought him to that church in Brooklyn, New York, 83 years ago. They’ll all be there with us. All around us in that great litany of saints.

On the night before my father’s funeral—we called him Pop—we stood in a circle as a family. There were probably 40 or 50 of us. And I said, “Who do we remember who went before Pop and who have welcomed him home?” And we began to remember all of those people by name. And I wrote them down.

The next day when we celebrated my Father’s funeral, the cantor sang all of those names in the Litany of Saints as we processed my Dad’s body in and to the very foot of the altar.

That’s singing the ritual—singing the liturgy—rather than singing songs. There are so many opportunities. It’s all in the rubrics, it’s all there. We just need to read them as poets and artists, not literalists. We just need to unleash and release the possibilities.

¹ *What Happened at Vatican II*. John W. O’Malley. Boston: Harvard University Press, 2008. O’Malley notes that the “special vocabulary of the Council,” its pastoral language is “the issue captured by the expression ‘the spirit of the council,’ that is an orientation that goes beyond specific enactments . . . The literary style (of the Council), was but the surface expression of something meant to sink into the very soul of the church and of every Catholic. It was much more than a tactic or a strategy, much more than simply the adoption of a more “pastoral language.’ It was a language–event. The language indicated and induced a shift in values or priorities. To that extent it indicated and induced an inner conversion . . . The council’s language–choice largely explains why “the call to holiness” emerged as such a strong and pervasive theme at the council and is one of its most distinctive marks.” p.11–12.

² “Misdirections: Ten Sure–Fire Ways to Mix up the Teachings of Vatican II,” John W. O’Malley, in *America*, February 4, 2013, America Media.



John Flaherty has been involved in ministry for more than 25 years as an educator, elementary school principal, music director, liturgy director, and published composer. He has served as music director and chair of the

liturgy committee for the Los Angeles Religious Education Congress since 1991. He has served on the editorial boards of *Table*, *Hosanna* and *Modern Liturgy*, and has worked extensively with the U.S. Conference of Catholic Bishops. John is currently on the campus ministry team of Loyola Marymount University in Los Angeles, California, where he serves as director of liturgy and music.



Share the Joy of Ringing

Your handbell program is within reach with Malmark’s Give-A-Bell Fundraising Campaign

Call us today for more information at 1-800-HANDBEL (426-3235)

Malmark
BELL CRAFTSMEN

We’ll provide you with the tools you need to develop a successful fundraising program. It includes a sample handbell, a donor poster, bulletin inserts to announce your campaign and handle inscriptions to honor or memorialize those close to the heart of your donors.

Malmark, Inc. – Bellcraftsmen
P. O. Box 1200 • Plumsteadville, PA 18949
www.malmark.com

MUSIC REVIEWS



Bilingual Music

Nuestra Alegría/Our Joy. Iván Díaz, with various composers. Oregon Catholic Press. Guitar Songbook OCP 30141069, \$12.00. MP3 Album 30141071, \$9.99. CD and digital editions available.

This collection is a must-have for bilingual (English/Spanish) speaking communities, particularly those who worship with contemporary ensembles. *Nuestra Alegría/Our Joy* brings Spanish and bilingual options for contemporary songs originally written in English like Tom Booth and Jenny Pixler’s *Sacred Silence/Paz Sagrada*, or vice versa, like *Bendito, Bendito/O Blessed Be Our God*, a Spanish traditional song which can now be sung in English or bilingually.

The combination of languages and carefully crafted translations provide flexibility, giving assemblies the opportunity to sing any of these songs in English

only, Spanish only, or bilingually. All songs have a sung refrain which makes them easy to sing and accessible, particularly to communities who might be exposed to them for the first time.

The collection features Díaz’ works like *Nuestra Alegría/Our Joy*, theme song for the V Encuentro, as well as well-known songs by Steve Angrisano, Tom Booth, Ken Canedo, Sarah Hart, Jesse Manibusan, Chris Muglia, and Curtis Stephan. The recordings are not only a good reference for performance practice, but also a testament to Iván Díaz’ unique and captivating vocal talent, and feature many of the composers who collaborated with him on this project.

—Andrea Ramos

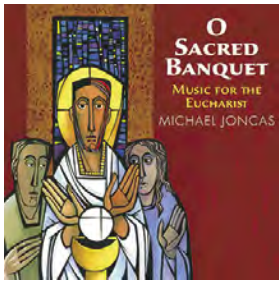
Choral Music

O Sacred Banquet. Music for the Eucharist. Michael Joncas. Song Collection, 2019. Oregon Catholic Press. Packet of eight choral octavos, 30133521. CD-30133522. \$12.99. MP3 Album 30133523, \$9.99

Deep and Lasting Peace. Michael Joncas. Song Collection, 2018, GIA. Packet of 13 choral octavos, G-9724, \$25.00. Compact Disc, CD-1047, \$16.95.

Michael Joncas is well known to pastoral musicians, and his impact on Roman Catholic worship in the U.S. has been substantial. That his activities as presbyter, theologian, professor, mentor, speaker, author, liturgist, hymn writer, and composer enrich one another is evident in his recent musical collections. The search for an effective liturgical-musical aesthetic is challenging, and the rich texts, ancient and new, and the restrained, well-crafted musical style that Joncas employs, exemplify his recent response to this challenge.

Both OCP and GIA have released sets of Joncas’s latest compositions as a collection of octavos and as a CD. All the pieces are also available individually. OCP’s *O Sacred Banquet* gathers eight compositions published between 2013 and 2017. All are intended for liturgical use, all have original music by Joncas, and three of the pieces set texts of his own creation.



The source of the collection’s title, “O Sacred Banquet,” is a communion processional with a refrain text adapted from Aquinas’s *O Sacrum Convivium*.

The verses use the

sequence “Lauda Sion Salvatorem” in the English translation that appeared in the 1970 edition of the *Lectionary for Mass*. “Draw Near,” also a communion song, adapts Neale’s translation of the medieval hymn “Sancti, venite.” The refrain, in Latin, yet easy to sing, is a slight reworking of the hymn’s first stanza. Both pieces use a conventional harmonic and metric idiom and have straightforward melodies. Refrains and verses of each are given various SATB treatments so that these pieces could serve either a simple liturgy with cantor or a large festive occasion.

The OCP collection includes two brief SATB choral pieces: both “O Burning Mountain,” words translated from a 13th-century text, and “May Christ Support Us,” words by Cardinal Newman, are contemplative homophonic works in the pleasing additive harmonic style that is recently so popular.

The remaining four pieces are hymns with original music and texts presented in basic *concertato* settings including organ introductions and interludes, descants, and choral stanzas. “God Creating, God Sustaining,” a hymn to the Trinity, is notable for its metrically irregular but easily accessible tune. “Drawn by His Word” and “Two Disciples on a Journey” both relate the experience of Jesus’ companions to our own journey as Church. “God of Might and God of Mercy” sings the identity of God’s plan of salvation, our sacramental experience, and our care for one another, for the stranger, for the poor, and for creation. The texts of all four are in standard meters and could be used with tunes a community already knows.

The liturgical pieces of GIA’s collection “Deep and Lasting Peace” were published in 2018. Whether entirely original music, or a setting of a pre-existing tune, all offer choral harmonies (usually SATB) and parts for appropriate instruments. Like the pieces in the OCP collection, the overall musical



style is conventional, with a basic tonal harmony palate and easy-to-sing melodies of predominantly stepwise motion and well-managed compass. It’s a style that, rather than asserting itself, places the text and the liturgical action in the foreground. Most pieces

are organ-based, several are piano-based, but all have a crossover feel which, with adaptation, could make them effective using either instrument. The extensive commentary provided with each octavo is very helpful.

The collection has settings of the three Gospel Canticles (of Zechariah, Mary, and Simeon) used in the Liturgy of the Hours. The texts are those that will be included in the coming new translation of the *Divine Office*. Joncas’s approach to setting these irregular texts is to create a basic musical stanza and then apply to it each text stanza, making needed adjustments to melodic contour and rhythm and omitting musical phrases for shorter text units.

Also included are two revisions of Joncas’s “joyfully lilting” “Glory to God” from his 1988 *Psallite Mass*. A Festival Edition (G-9723) preserves the double-refrain structure of the 1988 version and calls for choir, brass, and timpani. The standard or “ferial” version (G-9717) is 25 percent shorter since only the first refrain is used and it returns only once. Otherwise, both versions preserve much of the original musical substance and will work with either organ or piano.

There are two communion processions in a piano ensemble idiom. “In Christ We Come to Offer Thanks” sets words by Dolores Dufner on the theme of the Christian community paired with, appropriately, a refrain of “Ubi Caritas, Deus ibi est.” “O Sacrament Most Holy” uses for its refrain the familiar versicle with its text adapted to reference the sacramental nature of the Eucharist. The verses use the anonymous hymn “Soul of My Savior” set to an original melody.

Three pieces from the GIA collection are new texts by Joncas set to familiar hymn tunes. “Drawn by His

“In writing for liturgy, the challenge is to find that point where personal voice and liturgical service meet.”

Word,” put to EARTH AND ALL STARS, and “God Creating and Sustaining,” to CWM RHONDDA, are festive treatments with organ, brass and timpani. The text of the latter is the same as that used with the original setting mentioned above. The words of “A Place Called Home,” to FINLANDIA, offer a vision of welcome, shelter and peace that our church, community, nation and world could hope to live up to. This piano-based piece (with optional violin, cello, flute and oboe) is only too relevant today.

“One People, Here, We Gather,” with words of invitation and inclusion by Mary Louise Bringle, is a piano-based gathering hymn that with the provided optional refrain can also serve as a communion processional. “My Soul Gives Glory to the Holy One” is a festival setting in solemn processional style of Luke 1:46-55 (text lightly adapted) for SSAATB Choir, organ and brass with assembly refrain and verses for cantors or choir.

“Deep and Lasting Peace” is a communion song with words (in English) from an ancient Celtic prayer. It’s for SAB and piano, but an SATB/organ version is available. The melodic contour of the refrain is, to this reviewer, delightfully disjunct.

Joncas, having composed for several decades now, is in these latter days clearly honing to a more economical melodic style than that displayed in the well-known ‘extravagances’ of some of his earlier work. In writing for the liturgy, the great challenge is to find that point where personal voice and liturgical service meet.

In “Deep and Lasting Peace,” the refrain melody’s frequent change of direction might remind one of when Joncas’s output was perhaps less technically polished but more willing to reveal a unique musical voice beckoning to be heard.

—David Mathers

About the Reviewers



Andrea Ramos is associate director of music for the Diocese of Austin, Texas.



David Mathers is director of music ministries at St. Bernadette Catholic Church in Springfield, Virginia.

GOD’S CHEERLEADERS

A HANDBOOK FOR CANTORS
MUSIC DIRECTORS MUSIC MINISTERS

MORE INFORMATION
AND ORDER TODAY
\$24.95 PLUS \$4.00 S&H (US)
at
Godscheerleaders.com

WITH PERSONAL OBSERVATIONS,
SUGGESTIONS, AND REFLECTIONS
ON THE MASS AND MUSIC MINISTRY

PAUL A. STORM

FIND OUT MORE FROM THESE PUBLISHERS:

GIA Publications
giamusic.com

Oregon Catholic Press
ocp.org

Thousands of Songs ONE LICENSE

ONE LICENSE is a premier licensing source that covers all of your congregational reprint needs.

In the last year, we have added over 10,000 new titles. Our catalog now has nearly 75,000 songs from more than 160 Member Publishers and their divisions, including the music of GIA, OCP, and WLP.

Our comprehensive search allows you to browse by...

- Title
- Mass Setting
- Hymnal Resource
- Composer
- Publisher
- Tune
- Meter
- Psalm Number

Our reporting process is fast, easy, and intuitive. There is no online licensing resource that is as user friendly as ONE LICENSE.

Annual License

Single-Use/Event License

Podcast/Streaming License

Practice-Track License

ONE LICENSE

Inspiring congregational song

www.onelicense.net | 800.ONE.1501



CHAPTER HAPPENINGS

A roundup of good works in local gatherings

BUFFALO, NEW YORK

The chapter closed a busy programming year in May with Mass at St. Jude the Apostle Church in North Tonawanda. Michael Hauser led the St. Jude choir, and the several recognitions were made to longtime Church Musicians Guild members and young musicians, including the 2019 Young Adult Music Ministry Award presented to Victoria Erdman by Board Member Maria Chomicka, right, and the Monsignor Henry S. Kawalec Memorial Organ Scholarship presented to James Bobak by Guild treasurer Phil Relevant, above. Among the 2018-2019 year's highlights: a master class with the conductor of the Buffalo Philharmonic chorus, Dr. Adam Luebke; a workshop on accessible organ literature for weddings and funerals; and a panel discussion on liturgy and disaffected Catholics. *(Chapter Director: William Fay)*



CINCINNATI, OHIO

NPM Cincinnati, in conjunction with the Archdiocesan Office of Divine Worship and Sacraments, celebrated their second annual Evenings of Prayer and Reflection for Parish Musicians in August. In events at both All Saints Parish, Cincinnati, and St. Charles Borromeo, Dayton, longtime musicians were recognized for as many as 50 + years in ministry, including James L. McCormick, Donald C. Auberger Jr., Robert Kellison, Mary Bellman, Lynn Ellis Meisberger, Peg Delaney, George Stegeman and Blake Callahan. *(Chapter Director: Paul Breciani)*



DES MOINES, IOWA

The Des Moines chapter earned permanent status as an NPM chapter in April, and immediately made an impact with a daylong cantor workshop and master class for 25 cantors. They'll wrap up 2019 with a diocesan liturgy and blessing of musicians at St. Ambrose Cathedral. Congrats and welcome, Des Moines! *(Chapter Director: Angie Murphy)*

NEWS TO USE

Wanted: Chapter Mentors

The NPM Committee for Chapters encourages and supports the establishment of new chapters, and guides the ongoing development of existing chapters.

With NPM 2.0 and its goal of having a strong chapter in every diocese, the Committee for Chapters is in need of NPM members to serve as Chapter Mentors. Chapter Mentors provide support to new, revitalizing, and struggling chapters in their region through communication with the chapter's leadership. Mentors offer ideas, resources, and connections to appropriate subcommittees.

For more information on becoming a Chapter Mentor, contact Bob McCaffery-Lent at rmclent@stjosephparish.org or Mary Beaudoin at m.beaudoin3@verizon.net

NPM Launches Chapter Directors' Forum on Facebook

To help chapter directors connect and share best practices, challenges and wisdom, NPM set up the Chapter Directors' Forum on Facebook. The closed group was established by NPM's Interactive Media Director Amanda Plazek Bruce, in conjunction with National Committee on Chapters.

Nearly half of NPM's chapter directors have joined the closed group so far. Thanks to those directors who have entered the conversation already from: Boston and Worcester, Massachusetts; Lansing and Saginaw, Michigan; St. Louis, Missouri; Las Vegas, Nevada; Buffalo, New York; Cincinnati, Ohio; Providence, Rhode Island; San Antonio, Texas; and more.

If you direct a chapter and would like to join, search for the page on Facebook and click Join, or message Amanda from there.

For NPM Chapter information & directory, go to npm.org, click on Membership, then Chapters.



AUSTIN, TEXAS

A bilingual cantor workshop in May brought out both Spanish- and English-speaking cantors, left, for a chance to polish skills and become better animators of song at their home parishes. At an appreciation dinner to cap the 2018-2019 year,, the chapter coupled a complimentary dinner with a speaker on the power of social justice in music ministry. (Chapter director: Andrea Ramos)

JOLIET, ILLINOIS

An August gathering of NPM Joliet featured a music director kickoff to the 2019-2020 programming year. A lively discussion on music programs and the wide array of stipend amounts followed. The Joliet NPM Chapter Board for 2019-2020 includes: Nick Thomas, Jim Susic, Mary Bolton, Beverly Holt, Sue Psenicka, Tom Lebanauskas and Sr. Sharon Marie Stolla, director of the Office of Worship. (Chapter Director: Nick Thomas)



WICHITA, KANSAS

Support for young musicians, handbell ringing and music reading marked the NPM Wichita program year. Nearly 50 youth musicians were recognized at the chapter's annual meeting in April. An equal number of musicians gathered for the summer event that paired experienced handbell ringers with newbies. And in September, the annual Vespers and Musicians' Blessing, left, was presided over by Bishop Carl A. Kemme. (Chapter Director: Tom Weirman)



CREATOR OF THE STARS OF NIGHT

“It’s when I’m trying to create something beautiful that I feel most alive, most peaceful and closest to God. I’ve learned to wait for those moments when I feel my soul come alive. One of those places for me is looking up at the stars on a crystal clear night and taking a few minutes to drink deeply of God’s magnificence.”

—Photo and reflection by Dan Schutte

Colloquium 2020

February 10-12, 2020

*Holiday Inn, National Airport
Washington, DC*

FOR THE LOVE OF GOD: WHAT MAKES MUSIC SUITABLE FOR LITURGY?

Using **AGAPE** as an acronym, we will explore the concept that music must be artistic, genuine, authentic, purposeful, and evangelizing in order that it may be not only appropriate but effective for worship.

The session will delve into creative ways to strive to meet these criteria and include many musical examples with a particular focus on how this approach is actualized at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, and can be at your home parish, too.



Featuring: Peter Latona, DMA

Director of Music
Basilica of the National Shrine
of the Immaculate Conception
Washington, DC

This annual winter conference is an important mid-year educational opportunity, as well as a chance to reconnect socially.

Register today at npm.org



NATIONAL ASSOCIATION OF PASTORAL MUSICIANS



Louisville Kentucky

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



Board members introduce NPM 2.0 in Raleigh

THE QUESTION IS WHY?

Editor’s Note: This is the first in a series on NPM 2.0, our revisioning initiative, from the perspective of the Board of Directors.

By Meg Matuska

We are busy people, and sometimes we don’t take the time to stop and think about *why* we do the things we do. When we do take the time, we can find that articulating the “why” is harder than we might have thought.

Take NPM. We’re a busy association, with publications and conventions, chapter events and colloquia to plan and execute. But *why*? Why do we do what we do? This is the question the Board of Directors has been grappling with in laying the foundation for NPM 2.0.

The board aims to lead the association through “policy governance.” 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).

Toward a destination

So, why does NPM exist? How would you answer that question?

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.



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



American icon Bing Crosby appears in one of his rare spoken-word performances!

The Bible Story of CHRISTMAS

with traditional carols in Gospel sequence sung by THE BONAVENTURE CHOIR

Narrated by BING CROSBY

Bing Crosby narrates the Christmas story from the Gospel of Luke to the carols in story order sung by the St. Bonaventure Choir under the direction of Omer Westendorf. This recording was “lost” in our archive for over 60 years. With the assistance of Bing Crosby Enterprises, it is now available as an official Bing Crosby Archive release. While Bing Crosby does not sing on this album, his spoken word performance is one for the ages.

Bing Crosby’s reading of the Christmas Gospel has not been released on any of his other albums and is exclusively on this release.

This album, originally published in 1957, is a re-release of one of the lost treasures from World Library Publications.

- 007403 *The Bible Story of Christmas* narrated by Bing Crosby CD \$10.00
- 007405 *The Bible Story of Christmas* narrated by Bing Crosby Limited Edition Vinyl LP \$25.00





Order today at wlpmusic.com or call 1-800-566-6150 and ask for the Bing Crosby album.

Coming soon to iTunes® and all digital platforms!



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

 
World Library Publications
the music and liturgy division of J.S.Paluch Company, Inc.
3708 River Road, Suite 400
Franklin Park, IL 60131-2158
800-566-6150 • wlp@jspaluch.com • wlpmusic.com

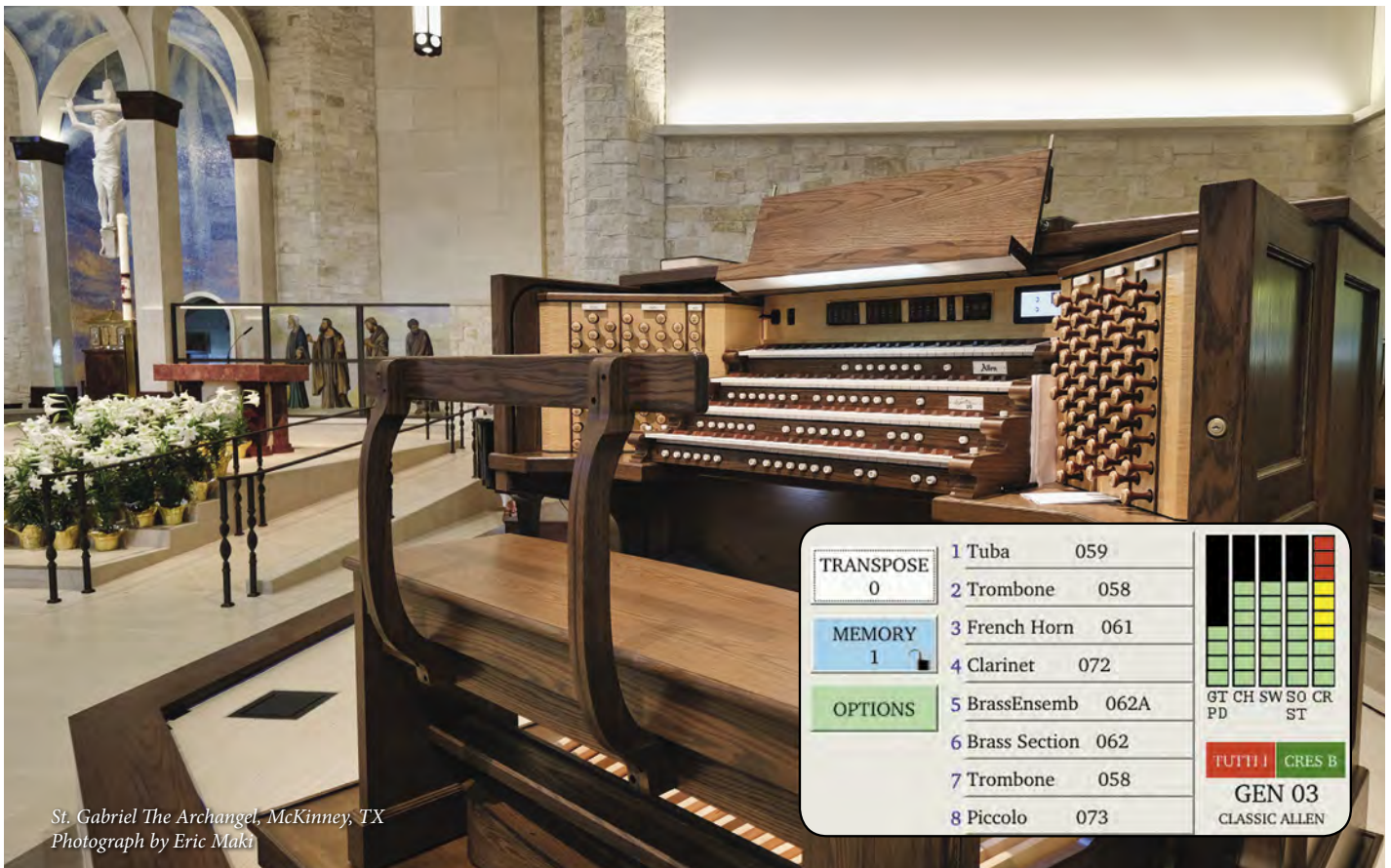


Perfection

Sound | Technology | Sustainability

An Allen Organ offers perfection throughout.

This begins with the finest pipe organ sounds and masterful build quality, and flows into all aspects of the instrument.



St. Gabriel The Archangel, McKinney, TX
Photograph by Eric Maki

Perfection - User Interface

Advanced technology allows digital organs to include dozens of features to increase musical versatility. Allen's GENISYS™ Display color touchscreen is elegantly designed to be simple, freeing organists to focus on the music, not complex technology.

Allen Organs - perfection throughout.



Excellence Is Worth More

www.allenorgan.com