



**Rapid City NPM Chapter
Fall Meeting & St. Cecilia Banquet
September 23, 2023
Terra Sancta Retreat Center, Rapid City**
**Special Guest Presenter: Sr. Kathleen Harmon,
SNDdeN, M.M., PhD, Cincinnati, OH**



Schedule of Events

- 9:00am – 9:30am Registration & Refreshments (*provided by musicians from St. Isaac Jogues*); bring & set up items for the Silent Auction (*bidding throughout the day, with closing bids by 3:20pm*)
- 9:30am – 9:40am Welcome Attendees
- 9:40am – 9:55am Morning Prayer (*led by musicians from Our Lady of the Black Hills, Piedmont*)
- 10:00am – 11:05am “The Gift of the Eucharist” – Sr. Kathleen Harmon
- 11:05am – 12:10pm “Becoming the Eucharist: The Body of Christ” – Sr. Kathleen Harmon
- 12:15pm – 1:00pm St. Cecilia Banquet (catered lunch from Terra Sancta)
- 12:40pm – 1:00pm Business Meeting
- 1:05pm – 1:45pm Awards Presentations (Peggy Langenfeld Memorial; St. Cecilia (laity & clergy); Emerging Music Minister (adult and youth); Service Years (5, 10, 25, 40, 50yrs))
- 1:45pm – 2:00pm Commissioning of Music Ministers (including ‘In Memoriam’ remembrance) – Msgr. Michael Woster
- 2:00pm – 2:10pm *short break - time for review/bidding on Silent Auction items*
- 2:10pm – 3:15pm “Becoming the Eucharist: Ministers of Music” – Sr. Kathleen Harmon
- 3:15pm – 3:20pm *short break – FINAL BIDS for Silent Auction*
- 3:20pm – 3:35pm Closing Prayer (*led by musicians from Blessed Sacrament, RC*)
Following Closing Prayer, winning bidders make payment and collect their items

Please RSVP and send \$18 payment for the catered meal to Carman Timmerman (12 St. Charles St., Rapid City, SD 57701), by Wednesday, September 20, 2023.

Director's Letter

We hope you have all had opportunity to take some time off over the summer months, to rest, recharge, and become rejuvenated, as choirs prepare to resume their ministry in September. For those of you who continued your dedicated ministry over the summer months, we salute you and express our gratitude for adding to the beauty of our liturgies with your talents and service.

While the lazy, hazy days of summer are upon us, our thoughts are shifting to autumn, for an exciting day of ...

- **Learning!** - see details below as we welcome Sr. Kathleen Harmon, SNDdeN, as our guest speaker
- **Singing!** - as we join together in song of prayer and thanksgiving
- **Voting!** - we have two officer openings on the Chapter Board for 2-yr terms (Co-Director, Programming Coordinator), and an appointed position for Prayer Coordinator. Please, *please* consider offering your service in one of these roles to help support our Chapter.
- **Celebrating!** - it's time once again for awards for St. Cecilia (laity & clergy), Peggy Langenfeld Memorial, Emerging Music Minister (adult & youth), and Service Year awards (5-, 10-, 25-, 40-, and 50-yrs). What a great opportunity to give a shout out and recognition to your fellow hard-working music ministers!
- **Shopping!** - yes, the Silent Auction is back! Lots of fun and varied items to peruse and purchase!

Please mark your calendars for Saturday, Sep 23, at Terra Sancta, for the Rapid City NPM Chapter Fall Meeting and St. Cecilia Banquet. We have an amazing day planned for you! On behalf of Pat McDowell and myself, we look forward to seeing you at Terra Sancta on the 23rd!

Bonnie Josten
Co-Director, Rapid City NPM Chapter

Fall Meeting 2023 Preview

We are delighted to have Sr. Kathleen Harmon, SNDdeN, M.M., PhD, from Cincinnati, OH, as the featured guest speaker at our Fall Meeting at Terra Sancta on September 23, 2023.



Sr. Kathleen Harmon, of the Sisters of Notre Dame de Namur, is a familiar face on the national stage of NPM. She served for many years in leadership roles for NPM, and is a noted liturgical theologian and musician, author and composer, presenter, and teacher.

Her numerous publications include *Becoming the Psalms: A Spirituality of Singing and Praying the Psalms*; *The Mystery We Celebrate, the Song We Sing: A Theology of Liturgical Music*; and *The Ministry of Cantors*. She is also a contributor to the Living Liturgy™ family of resources, published by Liturgical Press.

Sr. Kathleen Harmon hold a graduate degree in music from Westminster Choir College and a doctorate in theology from Drew University. This remarkable lady is brimming with talent and knowledge vital to our ministry, partnered with a delightful and engaging personality. You do NOT want to miss this marvelous opportunity to learn and interact with her!

Sr. Kathleen Harmon will give three presentations relating to the National Eucharistic Revival:

- The Gift of the Eucharist
- Becoming the Eucharist: The Body of Christ
- Becoming the Eucharist: Ministers of Music



Rapid City 2023 Summer Meeting Recap

St. Francis of Assisi Church in Sturgis played host to around 20 music ministers from across – and beyond! – the Rapid City diocese, for an NPM Summer meeting brimming with valuable skill-building strategies for vocalists, keyboard accompanists, and leaders of choral groups of all sizes.



Fr. Timothy Castor (St. Francis of Assisi Church) welcomes attendees and gives a brief overview on the importance of music in liturgy.

Fr. Timothy Castor welcomed attendees and provided a short overview of the evolution of music in liturgy. Citing references from 1903 Church documents - the overarching directive of music is to be “holy, true art, and universal,” to Vatican II, with the directive for music to invite “full, active, conscious participation,” music is an essential component in our liturgy. Fr. Castor added that there is, and should be, a place for Chant in our liturgies, and offered to present a session on Chant at a future NPM meeting.

From there, the day split into concurrent workshops for attendees to learn, engage, and practice from the information provided by our workshop facilitators. Some attendees opted to stay for multiple sessions in the same discipline to deepen their understanding, while others moved from workshop to workshop, to collect information they could take back to fellow music ministers who were unable to attend.

Workshops on Vocal Techniques/Cantoring were facilitated by Tammy Schnittgrund, a long-time music educator in the Rapid City area schools, and 12-yr member of NPM’s Standing Committee of Cantors, serving as its chairperson for 4 years. Tammy focused on several points to round out the technical knowledge skills, including:

- **Musical interpretation** (phrasing/breath/temp/rhythms) – encouraged cantors to practice taking breaths that will last through the entire phrase, ensure you sing the psalm at the speed in which it was intended to be sung, and not to deviate from the rhythms on the refrain.
- **Musical delivery** (tone/pitch/intonation) – how you breath affects your intonation. A deep breath (into the belly) provides excellent air support (as you exhale) for the sounds you are producing in the vocal cords. Improper breaths will result in off-pitch sounds. The psalm is NOT a solo opportunity to show off your skills – avoid the following: excessive vibrato, sliding into notes, melismas, and singing anything other that the melody on the refrain.
- **Text delivery** (diction/pronunciation/flow) – you (the cantor) are reading the sacred scripture through song. Practice clear diction so the congregation can understand the words. Tammy recommended two psalms – “Blest Are Those Who Love You” (Psalm 128) – Marty Haugen, and “El Senor Es Compasivo y Misericordioso (Salmo 102) – John Schiavone, for practicing clear diction.
- **Text Interpretation** – mood and facial expression match the message and intent of the music. The congregation will be uncomfortable if the psalm is ‘acted out.’ Let your eyes and facial expression match the emotion of the song.
- **Invitational skills** (stance/gestures) – Balance your body at the ambo, and ensure the position of the microphone and music allow you to look at the congregation when singing. Also, ensure you can use both arms when bringing in the congregation on the refrain. Back off (away) from the microphone when singing with the congregation.



Scene from the Cantor/Vocal Techniques workshop, facilitated by Tammy Schnittgrund.

Serving the life and mission of the Church through fostering the art of musical liturgy in Catholic worshiping communities.

- **Expressive skills** (eye contact/engagement) – Tammy emphasized that at a minimum, the refrain should be memorized. Look at the congregation as much as possible when singing the psalm – connect through eye contact.
- **Intervals** – Sight-singing can be hard. Tammy encourages you practice by picking songs you don't know in the hymnal. The more you do it, the easier it will become. Also, avail yourself of vocal apps on your phone or computer – Earpeggio, Ella (voice pitch analyzer), etc.

Tammy encourages all cantors to obtain the Basic Cantor Certificate through NPM. Although Tammy no longer adjudicates for this certificate, she would be happy to work with anyone working toward this certification.



Scene from the Cantor/Vocal Techniques workshop, facilitated by Tammy Schnittgrund.



Keyboard Techniques, facilitated by Barry Furze, provided interactive opportunities for several pianists to try their skills at the organ.

Workshops on Keyboard/Organ Techniques were led by Barry Furze, organist and music director at St. Francis of Assisi and St. Mary Star of the Sea parishes, who is now in his 70th year of music ministry. Barry addressed several areas:

Role of the Accompanist –

- For congregational singing, you are the leader; for cantors/soloists, you follow their lead. When part of a larger group led by a director, follow the director. Use a strong introduction (to hymns) to set the tempo. Throughout the hymn, maintain a ‘conversational’ pace, and do not let the congregation drag you down. Between verses, make the break fit a beat in the song (don't prolong the break). Provide a solid ritardando at the end of the song, so it is evident to all the song is concluding, especially if you do not do all verses.
- Volume – for congregational hymns, use a volume that surrounds and supports (in general, people do not sing out if they clearly hear themselves above everything else, but they will sing out if they perceive they are blending in). Conversely, for cantors/soloists, play at a level to support, but not overtake, the volume of the singer.
- As Catholic accompanists, it is essential to be aware of what is happening throughout the Mass – know when to fill, when to stop, and be prepared for the unexpected. When there is a visiting priest, make sure to visit with him prior to the start of Mass. Inform them what is normally done, but listen and adhere to what they want.
- Preludes/Postludes – your opportunities for solo pieces may depend on the priest and preference of the parish. It can be an opportunity to ‘perform’ and showcase your skills. For preludes, focus on more reflective music. You can do hymns, but there is an abundance of beautiful and appropriate musical selections to use outside of the hymnal.

Working with Cantors/Soloists –

- All of your cantors have differing strengths/weaknesses – learn to adapt so you provide the appropriate level of support to each of them. Always be ready to ‘lend an assist’ and feed them notes to recover the melody if they stray.
- Soloists at weddings/funerals can present a special challenge, as you have limited time to prepare with a singer whose skills you may not be familiar with. Adapt, but stick to your guns when needed.



Scene from Keyboard Techniques Workshop, facilitated by Barry Furze.

Piano versus Organ –

- While the notes are the same, technique is markedly different. On an organ, you need to learn to slide your fingers to the next notes to maintain a smooth and connected sound, and avoid sounding ‘choppy.’ Use of the pedals is optional.
- There are different manuals on the organ, with ‘families’ of stops (sounds) that are available – brass, reeds, woodwinds, etc. on each manual. These are fantastic tools to create contrast of sound within a song. Many organs are equipped with presets, so you can program in differing combinations of stops, and easily switch settings during a song with a simple push of a button.

Workshops on Leading/Conducting Vocal Groups

were led by Jackie Schnittgrund, co-founder of the Rapid City NPM Chapter, over 20 years of leadership in the nation NPM organization, retired music educator, with over 45 years of experience in conducting vocal groups (55-voice ‘*Chorus Angelorum*’ at Blessed Sacrament Church, and 30-voice ‘*Village Voices*’ at Westhills Village senior living facility). Jackie covered a wide range of topics, several of which are detailed below:

- **Starting a choir from scratch, or looking to bolster your choir numbers?** – Recruiting can take place in a variety of ways – bulletin notices, personal contact, visit with the choir & band directors at your local high school (young voices are great to offset/balance aging voices of older choir members). You don’t need to wait until you have a large group assembled – start with a duet, and build from there.
- **Rehearsal strategies** – Position your singers by SATB, placing strong singers (within each section) in a spot near singers with pitch problems. Establish a rehearsal routine, including warm-ups, and interspersing songs of varying difficulty. Above all, include time at start & end of rehearsal for prayer, to foster a sense of unity and caring spirit for all members of the choir.
- **Organizational tips** – Assign a numbered folder for each choir member, and number your music copies accordingly. Maintain a calendar for singers/musicians to indicate when they will be away, - so you can plan music based on availability of singers. Create a planning guide, by Church Year (A,B,C), detailing which songs you used – and when they were used - for both congregational hymns and solo anthems by the choir.
- **Recordings** – Multiple options are available! OCP psalm recordings, Garage Band app, publisher websites are all places to record pieces in full, or solo sections. A great tutorial is to record a rehearsal on your phone, then play back to the choir using speakers – a powerful way for everyone to hear what’s working well, and what sections need more refining.
- **Conducting from the podium vs from the keyboard** – In either method, it is imperative for the singers to have clear line of sight to the director; arrange your choir space as needed to accommodate. Practice start/stop points, breath marks, projection, and target learning the music well enough so singers can watch cues from the director., dynamics, cut-offs/entrances). Send a few singers out into the church to listen and provide feedback on the sound from the perspective of the congregation.



Valuable tips shared with attendees of the workshop on Leading Groups / Effective Rehearsals / Producing Good Sounds, facilitated by Jackie Schnittgrund.

- **“Being” the Conductor/Leader of a Choir** – Study the music before introducing it to the choir, determine spots that may be challenging (require more rehearsal), and mark all breath spots, dynamics, and tempo changes. Establish what the song is conveying about the ‘sacred.’ Gauge how long you think it will take the choir to learn the song, and establish progress points in each rehearsal. Continually reinforce to the choir the message they are trying to convey to the congregation in the music – What spiritual message is it? Feel it. Sing it. NEVER, NEVER, NEVER settle for mediocre or poor music. God and His people deserve better. Take time to work on technical components (blend, articulation, balance, enunciation, pitch, phrasing, dynamics, cut-offs/entrances). Send a few singers out into the church to listen and provide feedback on the sound from the perspective of the congregation.
- **How to become a ‘choir family’** – Plan social gatherings (first/final rehearsal of the year, Christmas party). Pass around cards for members to sign for events (birthday, funeral, get-well, congratulations, etc). Handle disagreements in a loving & respectful manner. Welcome new members with acceptance and love. Look for the good in all. Pray together. Don’t settle for the mundane or easy in choral pieces (singers may tire or become bored by the lack of variety). Add 1 or 2 ‘challenge’ pieces to your repertoire each year – you’ll be delighted to see how singers rise to the challenge of learning new music!
- **Incorporate local musicians, and your pastor!** – solo or small ensemble instrumentation can be a beautiful add-on to both congregational hymns and choral anthems. High school music students are a great resource. Ask your pastor if he is comfortable singing a solo or a solo within a choral piece – invite him to your rehearsals. It’s a great bonding activity!



Valuable tips shared with attendees of the workshop on Leading Groups / Effective Rehearsals / Producing Good Sounds, facilitated by Jackie Schnittgrund.

Jackie noted that use of solo anthems by the choir is permitted and appropriate in several areas of the liturgy. Citing both Sing To The Lord and Musicam Sacram, “*Even when listening to the various prayers and reading of the Liturgy or to the singing of the choir, the assembly continues to participate actively as they unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.*” In the matter of Prayer vs Performance, Jackie emphasized the choir’s contribution to the liturgy can involve various forms, but all must be done well and be of beauty. Well-prepared liturgy can foster faith while poorly-executed liturgy can weaken or destroy faith. Jackie noted that good musical presentations are sometimes confused with ‘performance’ simply because they are ‘good’ (done well).

Attendees reassembled at the end of the day for a group discussion on the following questions: 1) *What to you plan to do with the information you have learned today?* 2) *What may prevent you from doing this, and how can you overcome the challenge?* 3) *What song/psalm do you plan to start working on to implement these changes? How soon will you begin?* 4) *How important is it to improve each year in your music ministry?* – Responses were enthusiastic, with many expressing eagerness to practice/implement the strategies they had learned. Some attendees acknowledged there are challenges within their parish to overcome, but want to persist. Responses were consistent in the value that music ministry brings to them personally in their faith ... “the more I give, the more I get out of it.”

For additional details on these fantastic workshops, copies of the facilitators’ presentation materials are posted to our website, www.npmrc.org. We encourage you to access these materials for reference and guidance.

We encourage all Rapid City Diocese music ministers and clergy to attend quarterly NPM meetings at which education, prayer and fellowship are the focal points. For more information about the Rapid City Chapter of National Pastoral Musicians, go to our website (www.npmrc.org) or Facebook page (www.facebook.com/NPMRapidCityChapter).



**2023 Rapid City Chapter NPM Silent Auction
Fall Meeting September 23, 2023
Terra Sancta Retreat Center**


We need your auction items!

Clothes, jewelry, crafts, canned goods, décor, services—you name it, we'll sell it!!

Profits support the Rapid City Chapter's activities.



Here's how you can support the NPM auction:

 Contact me, starting now, and I'll come get your auction items

Contact:

Carman Timmerman / carmantimmerman@gmail.com / 605.391.4053

"I play the notes as they are written, but it is God who makes the music." - J.S. Bach



"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

- Johann Sebastian Bach

Awards for Fall Meetings / In Memoriam Recognition

Award Name: Peggy Langenfeld Memorial Award

Purpose: Recognize a person or an organization who has promoted NPM and chapter activities in an extraordinary way.

Background: The award memorializes Peggy Langenfeld who dedicated her life to good music in church worship. She developed tremendous resources and provided support to parish musicians, clergy and other worship leaders in fostering the art of liturgical music. Peggy was the person most instrumental in starting the Rapid City NPM Chapter.

Criteria: Nominee need not meet all criteria. 1) NPM National Member (preferred), 2) Promotion of NPM at both a parish and diocesan level, 3) Participation in one or more meeting programs, 4) Current or past officer in Rapid City NPM Chapter.

Award Name: St. Cecilia Award (laity & clergy)

Purpose: Recognize one lay person and one clergy member for exceptional contributions to liturgy and music.

Background: St. Cecilia is the patroness of musicians. It is written that as the musicians played at her wedding she “sang in her hear to the Lord.” Her feast day is celebrated in the Roman Catholic, Anglican, Eastern Orthodox, and Eastern Catholic Churches on November 22. She is one of seven women, excluding the Blessed Virgin, commemorated by name in the Canon of the Mass.

Criteria: Nominee need not meet all criteria. 1) NPM National Member (preferred), 2) Recognized role in West River music ministry (i.e. director, organist, pianist, pastor, cantor, choir member) for five years or more, 3) Specific exceptional contribution(s) that enliven music liturgy and aid in developing liturgical resources, 4) Example(s) of providing support to parish musicians, clergy and other worship leaders as the nominee fosters the art of liturgical music involvement.

Award Name: Emerging Musician Award

Purpose: Recognizes a person who shows promise as a musician contributing to Catholic music liturgy.

Background: NPM is committed to engage musicians in our parishes in order to promote their involvement and leadership in music liturgy.

Criteria: 1) person 24 years or older, 2) Service of five or fewer years (consider length and breadth, participation in other ministries), 3) Commitment (i.e. consistent involvement), 4) Demonstration of continued learning in music ministry, 5) Initiative

Award Name: Emerging Youth Musician Award

Purpose: Recognizes a person who shows promise as a musician contributing to Catholic music liturgy.

Background: NPM is committed to engage musicians in our parishes in order to promote their involvement and leadership in music liturgy.

Criteria: 1) person 16-23 years old, 2) Service of two years or more (consider length and breadth, participation in other ministries), 3) Commitment (i.e. consistent involvement), 4) Demonstration of continued learning in music ministry, 5) Initiative

Service Years Awards – given to those singers or musicians who have served in their ministry for the following number of years: 5, 10, 25, 40, 50

In Memoriam – Recognition for those musicians/singers or benefactors to parish music ministry who have died in the past year. Please let us know their name, parish, and if possible, provide a photograph.

Please send nominations, service award information, and In Memoriam information to Bonnie Josten (bonnie.josten@gmail.com) no later than Friday, September 8, 2023.



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