

NATIONAL ASSOCIATION of  
PASTORAL MUSICIANS

August-September 2007



# PASTORAL Music

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single voice  
praising and  
giving thanks to the Lord. — 2 Chr 5:13*

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## From the President

### What Is a Pastoral Musician?

What do you call yourself? I have called myself organist, pianist, accompanist, choir singer, cantor, church musician, liturgical musician, choir director, ensemble director, music director, director of music ministries—and more!

There are, however, no names that I find more helpful and descriptive than the titles “pastoral musician” and “pastoral music minister.” In fact, I think that these names are so compelling precisely because they place the others in their proper context.

Many ways of naming the musician’s role are based on *what* we do (sing, play, direct) or *where* we do it (church, liturgy). The term “pastoral musician,” however, draws attention to the *why* and the *how* of the service that we provide to the church at prayer.

Why do we serve the Church as musicians? We sing, play, and lead in large part because we ourselves love music and have experienced its power. We have also come to believe deeply in the impact of music on the worshiping community and on the individual believers who gather.

- Music has a sacramental quality – it discloses the presence and action of God in our midst.
- It engages the full, conscious, and active participation of the assembly and draws its members into the mystery of Christ.
- The song of the liturgy expresses the faith of the liturgical assembly in a way that only music can do.
- The music of worship, like all actions and elements of the liturgy, forms and strengthens God’s people in their faith.

- Singing together builds up the community of the Church and forms us as one body in Christ.
- The Church’s liturgy and its music summon and equip followers of Christ for a life of witness and service in the world.

How do we carry out our role? Pastoral musicians perform their ministry with a keen awareness of the relationships upon which it is based.

- Music ministers are engaged in a common effort with the singing assembly, with the priest and other ministers, and with other musicians who sing and play at the liturgy. When all work together harmoniously, the song of the liturgy can be a powerful sign of unity and deepen the oneness of the local community.
- Pastoral music ministers are attentive to the needs of the gathered community and to events in the world around them. They are attuned to the joys and hardships of the congregation and deeply aware of violence, injustice, poverty, and other forms of human suffering. Sensitivity to people and their concerns guides musicians in their choices and in their manner of singing and playing.

Pastoral musicians must of course be committed to their craft, always seeking to sing, play, or direct skillfully. Good pastoral musicians must be good *musicians*, grounded in strong musical training and always developing their musical abilities. Pastoral musicians exercise a liturgical ministry, and so they also need solid formation in the liturgy of the Church—its various rites, seasons, feasts, ministries, and other elements.

To serve well, musicians need to receive solid formation not only in music and liturgy but also in the tools of pastoral ministry, such as Scripture and theology. Above all a pastoral musician must possess a pastoral heart which is formed through prayer, reflection, and a genuine love for God and for the people we serve.

May this new program year be a time of blessing and renewal for all of us who have accepted the call to pastoral music ministry.

J. Michael McMahon  
President

# PASTORAL Music

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**Cover:** *Top:* Papyrus 1786, Oxyrhynchus, Egypt, dating from the late third century, discovered in 1918 and published in 1922, now in the Papyrology Rooms of the Sackler Library, Oxford University, UK, contains the earliest known manuscript of a Christian hymn with lyrics and musical notation (Greek letter notation). It is diatonic, with an ambitus of less than an octave, and the text is largely set syllabically with a few short melismas. The surviving text invokes silence so that the Holy Trinity may be praised: "Let the luminous stars not shine,/Let the winds [?] and all the noisy rivers be quiet;/ And as we praise the Father, the Son, and the Holy Spirit,/ Let all the powers add: 'Amen. Amen.' . . ." *Bottom:* Walking on Water Christian Church at the Mason Corporation Musical Oasis, City Stages 2006, Birmingham, Alabama, photo by Scott Schram, <http://schram.net>, used with permission.

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# Readers' Response

## Choir Director Institute: Exhilarating and Exhausting

There is no substitute for extended study. That said, I found the 2006 Choir Director Institute to be an exhilarating (and exhausting!) week last summer which benefited my work this past year.

The institute faculty addressed the nuts and bolts of being a choir director as well as putting the work we do in context of serving God and the Church. One of the most valuable experiences for me was the chance to be a choir member again as the faculty rehearsed the attendees in a variety of pieces. Not only could I study the styles and techniques of three excellent conductors, I also remembered what it's like to be a choir member and consciously tried to be more aware of choir members who were volunteering their time after a hard day's work.

I welcomed the chance to work intensively on my conducting patterns and enjoyed singing music in a variety of styles that were new to me—including several pieces we used this year. I've altered how I do rehearsals and how I prepare them. And the perspective I gained from talking to colleagues across the country is eye-opening and invaluable.

I highly recommend this institute, especially to music ministers who have been in the same position for a few years and are wondering how to further improve their skills.

Chris Ángel  
Urbana, Illinois

## A Fascinating Issue

Thank you for a fascinating issue discussing the upcoming revision of the *Roman Missal* (June-July 2007). I have seen some of the preliminary draft translations of the Order of Mass and recall learning similar responses for my "first Communion" in the late 1960s—using the first English translation of the Tridentine Mass issued by the U.S. Bishops' Committee on the Liturgy in 1966. I still have my grandmother's *New St. Joseph's Daily Missal and Hymnal* published that same year

by Catholic Book Publishing Company with those close-to-literal translations (aka "formal equivalence").

During this same time, an ecumenical group of scholars and liturgists from around the English-speaking world were gathering to create a common contemporary translation of the responses, canticles, and litanies shared by the various churches and ecclesiastical communities for use at the Eucharist and the liturgy of the hours. The "dynamically equivalent" translations were explained in the booklet *Prayers We Have in Common—Second Revised Edition* (Philadelphia, Pennsylvania: Fortress Press, 1975), published on behalf of this group who came to be known as the International Consultation on English Texts (ICET).

This ecumenical group is distinct from ICEL (International Commission on English in the Liturgy), who were entrusted with translating the *Roman Missal*. ICEL incorporated the ICET translations into the Roman Catholic liturgical books used over the past generation. These translations, or the more recent translations issued in 1988, have been incorporated into the official liturgies of Anglican, Lutheran, Methodist, and Presbyterian denominations—among

others—in the United States and abroad. I personally feel a sense of loss at how the future texts of the Order of Mass will not be in continuity with this ecumenical spirit aroused by Vatican II.

Musically, some of our most beloved Mass settings by Richard Proulx, Marty Haugen, David Hurd, and others are also found in official hymnals of the Episcopal Church and the Evangelical Lutheran Church in America—another loss, once the texts of our service music no longer match other ecumenically-minded communities.

When our revised translations are promulgated, we will need new musical settings for the Mass in English. I propose that we look to adapt and adopt some of the musical settings for the Episcopal Church's "Rite One" liturgies and older Lutheran Holy Communion/Divine Services (which follow a more literal translation of the Latin, though often in old English). If our texts are unable to be ecumenical, perhaps our music can be.

There were also a number of congregational masses published in the 1960s editions of *Our Parish Prays and Sings*, *The People's Mass Book*, FEL hymnals, etc. What were the most successful musical settings

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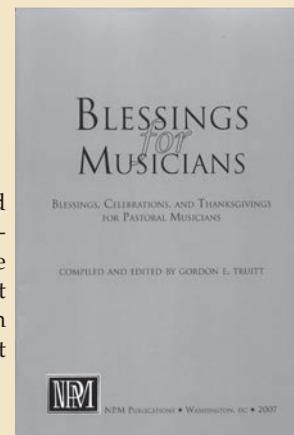
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for the worshipping assembly of that time? Would any of these compositions serve God's people today? Initially, some of these Masses may be edited and republished for a new generation of worship. Today's composers then need not rush to compose new service music for the Mass without first testing it in their own parishes.

A friend of mine was considering teaching his assembly a new setting of the "Glory to God" in a few months. As the exact text of a future translation is uncertain, a sure text and musical setting useful for years to come would be from *Jubilate Deo*, the Latin chant Mass setting introduced by Pope Paul VI for Holy Year 1975. This is the musical Latin Mass setting found in many of today's hymnals and is often used at St. Peter's Basilica in Rome. *Jubilate Deo* was designed to be the source of an international musical setting of the Mass and a common repertoire of ancient

hymns in Latin for use by all Catholics after Vatican II.

Finally, we must be ready to offer pastoral help to worshipping assemblies during the time of "translation transition." New musical settings along with new texts will be a lot to embrace all at once. "Along range plan must be developed which identifies how . . . new music [and liturgical texts] will be learned" (see *Liturgical Music Today*, 70).

Let us attempt to learn from the experiences of our Episcopal and Lutheran friends when they began implementing the "new translations" of the 1970s. Let us remember how some of our own people felt a jarring shift from the Tridentine Rite's Latin to English (1966 translation) to the "New" Order of Mass (1969). What can we learn from Christians' past pain over liturgical renewal? How can we avoid repeating the mistakes of past translation

transitions?

May our ministry and the music itself "heighten the [new] texts so that they speak more fully and more effectively.... [May our music] unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield" (see *Music in Catholic Worship*, 23, 24).

Robert Zappulla  
Brooklyn, New York

## Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, Pastoral Music, at one of the following addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: [npmedit@npm.org](mailto:npmedit@npm.org).

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Determining what gift is right for you is just as important as making the gift. There is a myriad of options from which to choose, but the best plan will balance what you wish to accomplish for yourself, your family, and NPM in your overall estate and financial plans.



For further information on ways to support NPM through planned giving, contact:

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# Association News

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## Convention Update

### All but the Shouting

The Thirtieth Annual Convention of the National Association of Pastoral Musicians is over. More than 3,000 people participated in this gathering as attendees, choir members, presenters, local committee members, and support staff. Of those, about 100 were youth participants (twenty-one or younger). Watch for a report on the convention, the printed version of several plenum presentations, and pictures in the October-November issue of *Pastoral Music*.

## Institutes 2007

### Fall Retreat

“Dies Domini: Sabbath Making for Liturgical Musicians” is the theme of NPM’s fall retreat for directors of music ministry. Sponsored by the DMMD Board of Directors, this retreat is for all parish directors of music ministries—full-time, part-time, or volunteer. DMMD members and non-members are welcome to register.

The setting for this retreat is the Siena Center in Racine, Wisconsin, on the shore of Lake Michigan five miles north of downtown Racine, just twenty-five minutes drive south of Milwaukee and forty-five minutes north of Chicago.

The retreat directors are Bishop Robert F. Morneau, an auxiliary bishop of the Diocese of Green Bay and an avid poet and author; and Father Paul H. Colloton, OP, NPM’s director of continuing education. Mr. Daniel Girardot, the director of liturgy and music at St. Theresa Church in Austin, Texas, will serve as facilitator.

For additional information and a registration form, go to the NPM website: [www.npm.org](http://www.npm.org). Or phone the National Office: (240) 247-3000.

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## Models of the Eucharist

NPM is offering its well-received one-day seminar, “Models of the Eucharist” at the Aquinas Institute of Theology in St. Louis, Missouri, on September 17. This seminar is presented by Monsignor Kevin W. Irwin, STD, dean of the School of Theology and Religious Studies at The Catholic University of America, and it is facilitated by Dr. J. Michael McMahon.



Msgr. Irwin

This professional development seminar, based on Msgr. Irwin’s book, *Models of the Eucharist*, is for clergy, pastoral musicians, catechetical leaders, youth ministers, leaders of worship, and all pastoral ministers. It offers participants the opportunity to deepen their own understanding of the Eucharist, discover ways of enriching Eucharistic celebrations, evaluating musical repertoire for the Eucharist, and examining fresh approaches to catechesis on the Eucharist.

For additional information and a registration form, go to the NPM website: [www.npm.org](http://www.npm.org). Or phone the National Office: (240) 247-3000.

## Hundreds Served

As we go to press, more than 200 people have participated in the 2007 NPM Summer Institutes. The largest Institute was the Guitar and Ensemble Institute in Erlanger, Kentucky, with about 50 participants. Our Cantor Express programs—offered at five separate locations—drew more than 120 participants.

## Members Update

### From Greg to Patrick

From time to time in past months, NPM members who contacted the National Office found themselves talking to Greg Pfundstein. Greg is a doctoral student in philosophy at The Catholic University of

America, and he has been helping part-time in the NPM Membership Office. This summer, Greg went to California to attend to some family business, and he has been replaced by Patrick Bissex—also a doctoral student in philosophy at Catholic University. We are grateful for the dedicated help that they have provided, and we wish them both well as they continue their studies.

## Music Educator of the Year

The Board of Directors for the NPM Music Education Division (NPM-MusEd) has selected Barbara Varian Barrett as the 2007 Catholic Music Educator of the Year. Ms.



Barrett has been teaching in the Archdiocese of San Francisco for the past twenty-seven years. She is in her twenty-first year of teaching music full-time to more than six hundred students, Kindergarten through eighth grade, at St. Matthew School in San Mateo in Northern California. Ms. Barrett received her bachelor of music degree from California State University, Fullerton, and a master of arts degree in music education from California State University, San Francisco, where she also earned two teaching credentials.

Barbara is a charter member of the Music Education Division. She served as the California State Representative for several years before coming on the Board as the Western Regional Coordinator. As President, she helped author and supervise the division’s current publication, *Catholic Connections to Music in the National Standards for Arts Education*, meant to provide an inclusive resource for those involved with music education at all ages in Catholic churches and schools in the United States.

Beyond her school responsibilities, Barbara has served as a liaison to the Archdiocese of San Francisco Department of Catholic Schools for almost thirty years. Through the years, she has contributed her time and expertise to developing and updating their music guidelines (K-

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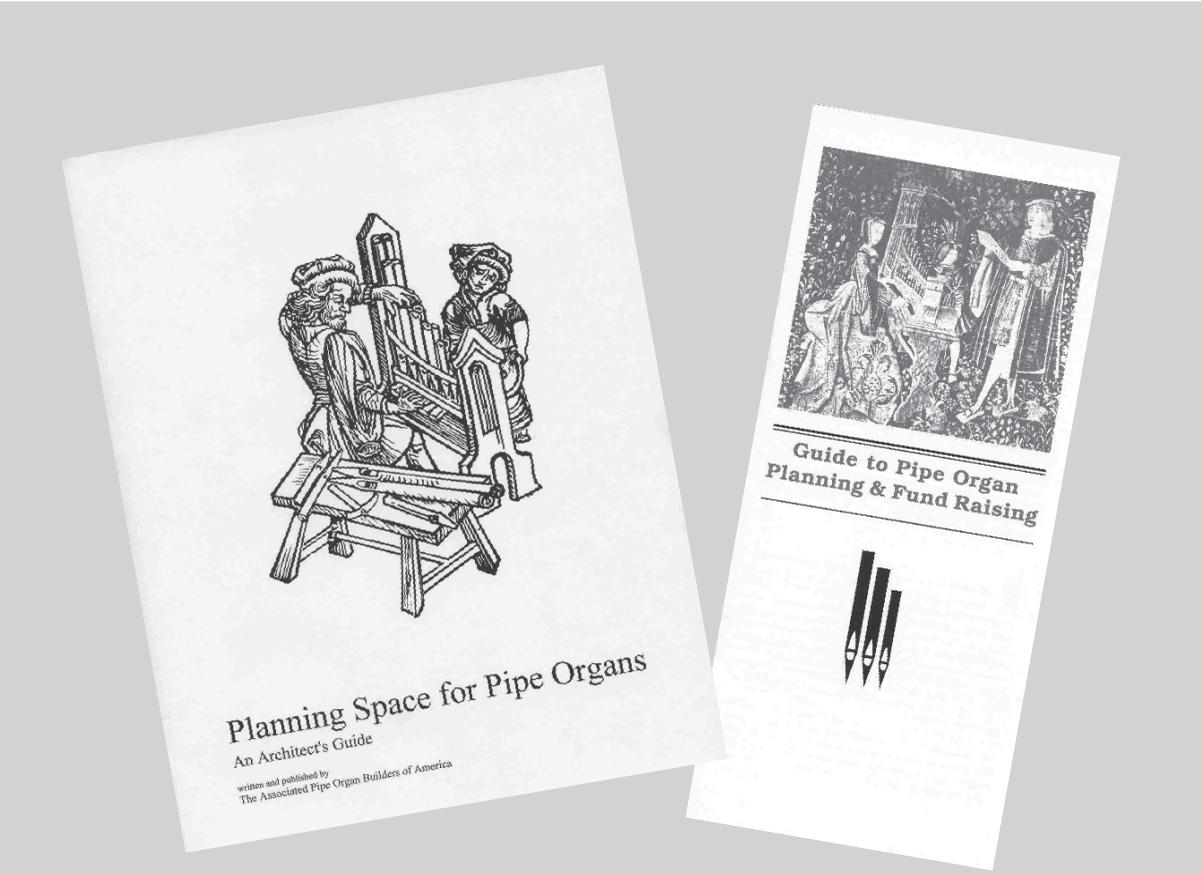
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8). She is the founder of the annual San Francisco Archdiocesan Choral, and she coordinated the event for the first twelve of its twenty-year career. Barbara currently serves on the Development Committee of the Gordon Institute of Music Learning.

Over the years Ms. Barrett has presented workshops focusing on music curriculum in parochial settings for the Archdiocese of San Francisco as well as for state, regional, and national conferences including the National Catholic Educators Association, MENC: Music Association for Music Education, California Music Education Association, and the National Association of Pastoral Musicians.

With several other honorees, Barbara received her award at the NPM National Convention in Indianapolis.

### New BCL Secretariat Director

Monsignor Anthony Sherman, who has been serving as the associate director of the Secretariat for the USCCB Committee on the Liturgy, has been chosen to succeed Monsignor James P. Moroney when he ends his term after the November 2007 meeting of the Bishops' Conference. Msgr. Moroney has served as the Secretariat's director since 1996.



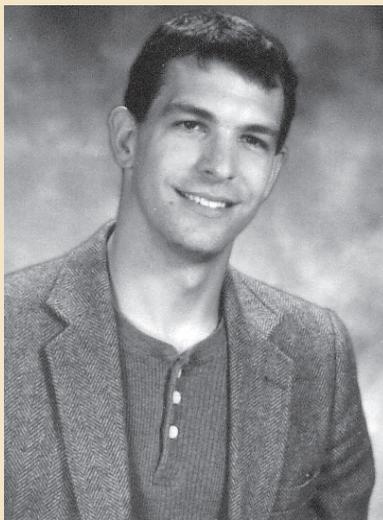
### Keep in Mind

**Donival Brown**, music director at Our Lady of Sorrows-St. Anthony Catholic Parish in Mercerville, New Jersey, died on June 5 after a long battle with cancer. In addition to his parish music ministry, Donival accompanied many choral groups in the area and served as cantor, accompanist, or choir director for many diocesan functions. He served the local NPM Chapter in Trenton as presenter, board member, cantor, and accompanist. Mr. Brown's family returned his body to Georgia for burial, but the New Jersey community celebrated a memorial Mass at Our Lady of Sorrows Church on June 21.

We pray: Lord God, you are the glory of believers and the life of the just. Give  
PASTORAL MUSIC • AUGUST-SEPTEMBER 2007

## Where Are They Now?

**John Paul Cappa**  
NPM Scholarship Recipient 1998, 1999  
GIA Scholarship Recipient 2000



Since receiving my scholarships from GIA and NPM, I finished my DMA in organ from West Virginia University. At that time plans were already underway to take the Mother of Sorrows Parish Choir on a Peter's Way Tour of Italy (Stressa, Lago Maggiore, Milano, Firenze, Assisi, and Roma) that would culminate in a Mass at St. Peter Basilica, singing at a papal audience with Pope John Paul II (the Great), and a concert at St. Ignatius. A parish "Bon Voyage" concert helped to raise funds to assist three choir members to afford the trip, and the whole choir prepared some beautiful repertoire including Palestrina's "Sicut Cervus" and Viadona's "Exultate Justi" as well as sacred music by American women composers. During its performance, the choir changed positions, singing several selections from different places around the large audience.

After I returned from the tour, I moved to Our Lady of Grace Church in Pittsburgh, Pennsylvania, where I established a cantor program (eleven cantors), a large children's choir (sixty great singers, which surprised me), and a children's orchestra of strings and woodwinds (twenty-seven excellent players, which surprised me even more). The already established parish choir, contemporary choir, and funeral choir were fainting a bit, mostly through attrition, but they have been quite successfully rejuvenated

with interesting solid choral repertoire. A schola (five voices) was created from the best parish musicians and sings *a cappella* from the great treasury of Catholic choral repertoire including modern and postmodern works. I convinced the pastor to permit the Pittsburgh Civic Orchestra to rehearse in our parish hall rent-free, which gained for us access to a semi-professional seventy-piece orchestra for concerts and liturgies! Jacqueline Free, a superb pianist from Murrysville, Pennsylvania, has performed Beethoven's *Piano Concerto 5 (Emperor)*, Bach's *Brandenburg 5*, and several Bach keyboard concertos in the parish concert series with the Pittsburgh Civic Orchestra. She also performed the Ravel *Piano Trio in A minor* with two members of the Pittsburgh Symphony Orchestra!

In the seven years I have been at Our Lady of Grace, we have performed all six of the Bach Brandenburg Concerti at Mass (the first movement as a prelude, the second at Communion, and the third as a postlude), Handel's *Messiah*, Vivaldi's *Gloria*, Mozart's *Regina Caeli*, and more. We also instituted a summer music series featuring thirty-minute music presentations after the last Sunday liturgy (lectures, organ, piano recitals, schola, etc.); a quarterly music newsletter that discussed the accomplishments and goals of the music program (including some "cute" things like recipes from choir members, a "favorite hymn coupon," and testimonials from the children's choir about their trip to sing at St. Paul Cathedral), and a "Music Corner" bulletin series that briefly discussed hymnology.

Since the arrival of the new pastor, however, many of these programs are defunct due to budget constraints. And, recently, the position of director of music has been eliminated as a money-saving move. The parish now uses volunteer organists. Is anyone looking for a gently-used organist and choir director? I know gasoline is expensive, but I get excellent mileage. I extend my sincerest gratitude to NPM and GIA for making possible this "moment musicale" in my life.

our brother the joys and blessings of the life to come.

## Meetings and Reports

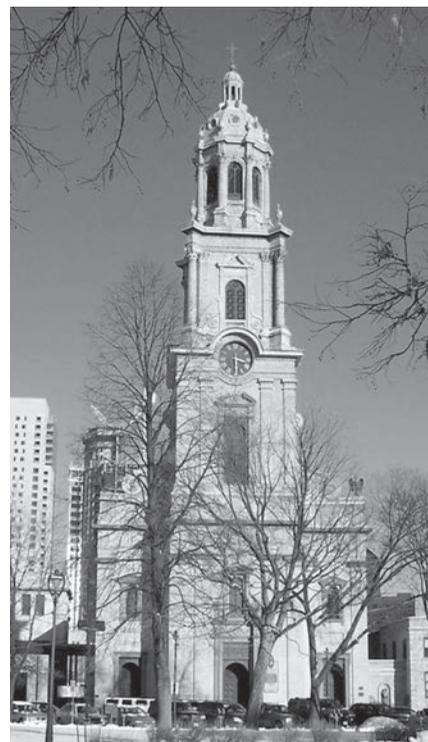
### Conference of Roman Catholic Cathedral Musicians

The twenty-fourth gathering of the Conference of Roman Catholic Cathedral Musicians (CRCCM; [www.crccm.net](http://www.crccm.net)) took place January 8–11, 2007, at the Cathedral of Saint John the Evangelist in Milwaukee. Anthony DiCello, CRCCM chairperson, reports that there were two major presentations: “True, Good, and Beautiful: Shaping our Culture and the Role of the Cathedral Church” by Father Jordan Kelly, OFM, and “The Musician in the Church: Reflections on Vocation and Formation in the Christian Community and in the Catholic Church” by Dr. Leo Nestor. Dr. Lynn Trapp gave a session on newer organ repertoire, and Monsignor James Moroney reported on the recent *Directory on Music and the Liturgy*, on the consultation conducted by the Music Subcommittee on revisions of *Music in Catholic Worship* and *Liturgical Music Today*, and on

the progress of the translation of the Roman Missal into English. Sister Mary Jane Wagner, OSF, and the Milwaukee Choral Artists, conducted by Dr. Sharon Hansen with Jeffrey Peterson, organist, offered two performances that paid tribute to the musical contributions of Milwaukee’s School Sisters of St. Francis, especially those of Sister Theophane Hytrek, OSF.

The main focus of the business sessions was the development of the following statement on the formation of liturgical musicians, directed to the USCCB Secretariat for the Liturgy:

The formation of professional liturgical musicians is of major importance to the life of the Church. The Conference of Roman Catholic Cathedral Musicians (CRCCM) strongly urges the United States Conference of Catholic Bishops through its Bishops’ Committee on the Liturgy to consider this issue thoughtfully in any future documents regarding liturgical music. CRCCM supports current efforts to set professional standards for Catholic liturgical musicians. These will help raise the standard of professional lay ecclesial leadership in the church among those charged with directing our Catholic musical and liturgical



Cathedral of St. John the Evangelist, Milwaukee.

life.

“Additional efforts are needed to train men and women for the ministry of music. Colleges and universities offering courses of studies in liturgical music, as well as a growing number of regional and diocesan centers for the formation of liturgical ministers, are encouraged to initiate or to continue programs which develop musical skills and impart a thorough understanding of the liturgy of the Church” (*Liturgical Music Today*, #65).

“It is recommended also that higher institutes of sacred music be established whenever possible” (*Constitution on the Sacred Liturgy*, #115).

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

The National Association of Pastoral Musicians (NPM) offers certification programs for organists and directors of music ministry. The American Guild

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

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

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

The twenty-fifth CRCCM conference will be held January 7–11, 2008, in New York City, where participants will visit St. Patrick Cathedral, New York; St. James Cathedral, Brooklyn; St. Agnes Cathedral, Rockville Centre; and Sacred Heart Cathedral, Newark.

## Diocesan Liturgical Commissions to Meet

The 2007 National Meeting of Diocesan Liturgical Commissions will convene in Windsor Locks, Connecticut, October 9–12. The meeting, co-sponsored by the USCCB Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions (FDLC), is being hosted by the Archdiocese of Hartford and Region I of the twelve regions into which the bishops have divided the United States. The focus of this year's meeting is "Liturgy: The Privileged Place of Catechesis." A liturgist—Father Paul Turner—and a catechist—Dr. Carole Eipers—will address the topic in plenum sessions. The event also includes celebrations of the Eucharist and of morning prayer, business sessions, regional caucuses, a conversation with the BCL, exhibits, and the annual banquet. Sister Sandra DeMasi, ssj, will keynote the Local Liturgy Day that follows the National Meeting.

For additional details, contact the PASTORAL MUSIC • AUGUST-SEPTEMBER 2007

Federation of Diocesan Liturgical Commissions, 415 Michigan Avenue, NE, Suite 70, Washington, DC 20017. Phone: (202) 635-6990; e-mail: NationalOffice@FDLC.org; web: <http://www.fdlc.org>.

## McManus Award to Taft

The FDLC Board of Directors has chosen the Rt. Rev. Archimandrite Robert F. Taft, sj, as the eleventh recipient of the Msgr. Frederick R. McManus Award. This award will be presented during the banquet on October 12 at the National Meeting of Diocesan Liturgical Commissions in Windsor Locks, Connecticut.

A native of Providence, Rhode Island, Robert Taft was ordained to the presbyterate in the Byzantine Slavonic (Russian) Catholic Church in 1963. After completing his master's degree in philosophy, he served as a missionary for three years, teaching at Baghdad College in Iraq. After completing his doctorate in Eastern Christian Studies at the Pontifical Oriental Institute, he became a member of its faculty.

Now known as the pre-eminent Catholic expert in Byzantine liturgy, Father Taft was a professor of oriental liturgy at the Pontifical Oriental Institute in Rome from 1970 to 2002. He was the editor-in-chief of *Orientalia Christiana Periodica* and is



presently the director of publications at the Institute. Father Taft has also served as a visiting professor at the University of Notre Dame since 1974, and he was the director of the graduate program in liturgical studies at the University from 1977 to 1979. In addition to serving as a board member and consultant to several academic and ecclesiastical bodies, he is a founding member of both the North American Academy of Liturgy and the Association of Jesuit Liturgists. He was a member of the governing council of the international Societas Liturgica from 1979 to 1989, and he served as the society's president from 1985 to 1987.

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## EnVision Church

The Georgetown Center for Liturgy is preparing to launch a new online service called EnVision Church—[www.envisionchurch.org](http://www.envisionchurch.org). The goal is to examine all aspects of the liturgical setting for anyone interested in the development of ecclesiastical art, design, and architecture. The site will contain reports on the latest in church design, environment, and art and offer practical information and advice about establishing a building committee and putting projects out to bid. Some content will be available for free, but full use of the service requires subscription to the service. Information about the start of this new program is available via e-mail. Additional information is at <http://centerforliturgy.georgetown.edu>.

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# Virginia Tech: Music Ministry and a Monday in April

By BRYAN SCHAMUS

Virginia Tech's Newman Community is Tech's Catholic campus ministry. We have three Masses every Sunday in the War Memorial Chapel in the middle of campus. Each Sunday we see from 500 to 800 students and Blacksburg residents at Mass. (On Easter Sunday this year, we saw 1,400.) A few blocks away from campus is our Newman House, where we have a 30-seat chapel, offices, kitchen, game room, and meeting spaces. Apart from the priest campus minister and a lay campus minister, the entire community is student run. I'm a Hokie (the name comes from a cheer first used in 1896) and the music minister for the Newman Community, and this is the Newman musicians' story of the tragic event that unfolded on our campus on April 16.

## An Ordinary Sunday

Sunday, April 15, was the Second Sunday of Easter (Divine Mercy Sunday), but it seemed like an ordinary day. All the hard liturgical work that had gone into the celebration of Holy Week and the Easter Triduum seemed long finished, though Easter had only been the previous Sunday.

At the end of the day on the 15th, there were only three more Sundays to go, and then it would be summer break. After the 8:00 PM Mass—our third Mass that day—I got in my car with my girlfriend, Katie, and drove her back to her building. We bantered back and forth on the short ride about who annoyed us the most at church, who made a weird face, and who had the biggest attitude problem. We said goodnight and made plans to meet at the Hokie Grill for lunch the next day at 1:00 PM. (I usually get a bagel with chicken salad

*Bryan Schamus, a member of the Class of 2008 at Virginia Tech (Virginia Polytechnic Institute and State University) in Blacksburg, Virginia, is a music minister at the Newman Community at Virginia Tech.*

and she usually gets the Chik-fil-a sandwich.) She got out of the car, and I drove home.

## April 16, 2007

During that spring semester, my Monday mornings were usually low key. I would wake up around 10:00 AM—something I think you can only do in college. The first place I had to be was at my voice lesson at 12:20. Survey of Music would follow at 2:30, then advanced reporting at 4:00. And then my university choir rehearsal at 5:30. Our Newman Community council meeting was scheduled for 7:10 PM, at which the student leaders of the community would meet and discuss current happenings. Besides maybe talking about the end of the year cookout and volleyball game, we expected the meeting on the 16th to be short. I was looking forward to getting home in time to catch *Deal or No Deal* on NBC.

At 8:54 AM on April 16, I was awakened by a text message sent by my friend Damian, who works in the Athletic Department. All it said was: "shooting in aj." (AJ is campus shorthand for the West Ambler Johnston dorm.) My first thought was that this is not the dorm that my sister is in, and my second thought was: "Wow, that's sad, that usually doesn't happen around here."

At 9:26, the university confirmed the shooting and urged students to report any suspicious activity.

At 9:50, we received the following e-mail: "A gunman is loose on campus. Stay in buildings until further notice. Stay away from all windows.

At 10:16, we received an update: "Virginia Tech has canceled all classes. Those on campus are asked to remain where they are, lock their doors, and stay away from windows. Persons off campus are asked



West Ambler Johnston Dormitory was the site of the first shootings at Virginia Tech on April 16.

not to come to campus."

At 10:52, the university wrote: "In addition to an earlier shooting today in West Ambler Johnston, there has been a multiple shooting with multiple victims in Norris Hall. Police and EMS are on the scene. Police have one shooter in custody, and, as part of routine police procedure, they continue to search for a second shooter. All people in university buildings are required to stay inside until further notice. All entrances to campus are closed."

At 12:30 PM, with a look of horror on his face, Police Chief Wendell Flinchum reported that twenty-two people had been killed and twenty-eight were injured. Later, news came that thirty-three Hokies had been killed and twenty-five were



Members of the music ministry for the Newman Community at Virginia Tech sing during Holy Week 2007.

injured.

These were students and professors. They woke up, got dressed, and went to class that morning—the same thing I do every morning at school.

### Our Mass(es) of Healing

By 2:00 PM on that Monday afternoon, the Newman Council met at the Newman House. Our “cruise control” ride to summer had suddenly turned into God calling us to action. Within ten minutes of meeting, we decided that we would hold a Mass that night in the largest room of the Newman House, called the Great Room. We would call it a “Mass of Healing.” As weird as this may sound, it had never been so easy for me to pick music for a Mass. I just knew what we needed.

The opening song was David Haas’s “Jesus, Heal Us” with the very simple refrain: “Jesus, heal us; Jesus./Jesus, hear us, now.” This song went from being #846 in *Gather Comprehensive* to our thoughts, our prayer, our cry to Jesus. It had become us.

We also sang “Psalm 46: Be Still” by David Kauffman and Bill Gockelman. This had become a familiar tune around the community during Lent because we

**Within ten minutes of meeting, we decided that we would hold a Mass that night in the largest room of the Newman House, called the Great Room. We would call it a “Mass of Healing.”**

had used it as a prelude before every Mass. This again was our prayer.

The preparation song was Bob Duford’s “Be Not Afraid.” The line that will stick with me forever is in verse three: “Blessed are you that weep and mourn, for one day you shall laugh.” As I played and sang this line, my hands became heavy on the keys, and tears started to drip on the keyboard. How many times had I sung that line and never thought twice about it. And now it was me, and it was our Newman Community, and it was Virginia Tech. At that point, it seemed as if none of us would ever laugh again.

Evening Masses for healing continued throughout the week. The Communion song alternated each night between the “Prayer of Saint Francis” and Haas’s “God

Is Love.” Our post-communion song every night was “Dona Nobis Pacem” —our cry for peace. We used Marty Haugen’s *Mass of Creation*. Now, I know what some of you are thinking: “Is that the only setting anyone knows?” But the point is, in this time of trouble and tragedy, it was the familiar that brought comfort. When the piano sounded with chords Gm, E flat, and D, everyone knew what to do.

By the end of the week, we changed the opening song to Dan Schutte’s “City of God” because by then we were ready for these words: “Awake from your slumber, arise from your sleep./A new day is dawning for all those who weep.”

Every night, though, we ended Mass with Haas’s “You Are Mine.” Verse four was the spot every night at which the emotion would flow out and tears would make my keyboard slippery and cause a few wrong notes. “I am the Word that leads all to freedom,/I am the peace the world cannot give./I will call your name, embracing all your pain,/stand up, now walk, and live!” “Embracing all your pain. Stand up, now walk and live”: When David wrote those words in 1991, there was no way that he would know how important they would be to a campus in Virginia in April 2007.

## Healing Outreach

The new community Masses during that week brought hope to our community in a time of trouble. But they were not the only way that we found healing. Another part of our healing came through the tremendous outreach from people near and far beyond our campus community. Parishioners at St. Mary Catholic Church, which is only 1.5 miles from the Newman House, rallied together to bring lunch and dinner to Newman each day and night. Banners, cards, and gifts came flooding in through the mail everyday. I recall one day on which the FedEx man came three different times! Debbie, a grief counselor in the area who attends Newman Masses, spent the week at Newman answering phones and talking with students and parents. Priests came from all over the Commonwealth of Virginia as well as from surrounding states. They came to talk; they came to hug. Some simply sat and played Mad Libs with the students.

We were also blessed with the presence of Karen, the campus minister at Radford University, which is just down the road. Her leadership, kindness, and laughter brought hope and joy to many.

On the Sunday following the shooting, Bishop DiLorenzo—the Catholic bishop of Richmond—came with some of his staff to visit. He came to both our 10:00 AM and noon Masses, and he preached the homily at the noon Mass. At the end of each liturgy, he put on a Virginia Tech cap to show his support. He then came back and had breakfast with the community at the Newman House.

## Matt La Porte

On April 25, I joined twelve of the Newman musicians to provide music at the funeral at St. Mary's Church for Matthew La Porte, a Catholic student at Tech who had been killed in Norris Hall on April 16. The following reflection is part of my contribution to a project being put together by my classmates and one of my professors and good friend, Roland Lazenby. It will be a book tentatively titled *April 16th: Virginia Tech Remembers* that is due to be published in August of this year.

This whole thing hit home when the casket was rested in front of the altar.

I'm Catholic.  
I'm a singer.  
I'm a music minister.  
I've had the experience of singing at a funeral in a cathedral.

But never have I felt what I did on April 25th, 2007, in St. Mary's Catholic Church in Blacksburg, Virginia. This was Matthew La Porte's funeral Mass and burial.

I was okay that morning.

Gathering my musicians together. Making sure everyone had a ride to the church. Making sure our hymnals made it over there. Everything was okay.

Once we were there I had to make sure everyone had a seat. We rehearsed with the choir from St. Mary's. My musicians had a laugh over the music director from the church, who was yelling at her singers to do a better a job. We were loose, somewhat relaxed and ready to go.

Then we stood up and sang "Be Not Afraid"—a song by the St. Louis Jesuit Bob Dufford. The refrain to the song is:

Be not afraid. I go before you always.  
Come, follow me, and I will give you rest.

In verse three there is a line:

"Blest are you that weep and mourn  
for one day you shall laugh."

And as we finished the song, friends of Matt La Porte—members of the Corps of Cadets, the group he was part of—carried his casket to the altar and rested it down.

I looked at the kids who carried it in.  
I looked at Matt's parents.  
I looked at my friends around me.  
And then I looked again the casket.

And really for one of the first times since April 16th, I lost it.

He was a college kid, a Hokie, just like me. And he—his body—was in that casket. I couldn't make any sense of it.

It wasn't like he was sick or did something stupid. He just woke up, got dressed, and went to class. I do that everyday.

Sitting in the front pew were Matt's parents, brothers, sisters, aunts, uncles, and his grandma and grandpa.

Grandparents should not have to attend their grandchildren's funerals. That isn't the natural process of life.

But they were all so strong. Especially his parents. They were rocks that the rest of the church leaned on. Weird how that happened.

I'll never forget that day. And I'll never forget Matt, even though I never really knew him.

He had just started coming to events at the Newman House, which is Tech's Catholic campus ministry. He probably came to Mass on Sunday. He probably listened to my choir sing. He probably listened to me lead the congregation in song. I never knew him.

A friend of mine at Newman, Ty Biagas, told me that he had a long conversation with Matt earlier in the year at a blood drive hosted by Newman. He had expressed interest in helping at the next one.

Little did Matt realize that the next Newman Community blood drive would be the day after his funeral.

Dear Lord,  
May Matt rest in peace and may you continue to stay and to keep watch over Matt's family and friends. May Matt's spirit continue to be apart of the Hokie Nation. May we all be reminded of just how fragile life is, and may we all find the strength to live each day to its fullest. We ask this through you, Christ our Lord.  
Amen.

## One David

During the week following the shooting, I received a lot of compliments on and comments about the music we used during the liturgies. On Wednesday, April 18, I received yet another compliment about how nice the psalm had been at Mass, so I decided that I had heard too much not to let David Kauffman know what his setting of Psalm 46 had meant to us. So I sent him this note:

Dear David,  
My name is Bryan Schamus, music minister at Virginia Tech. I'm sure you've heard all about the events on our campus in the last 48 hours, and I just wanted to tell you how your music is helping. For the past two nights we've had a Mass, and we've sung your "Psalm 46: Be Still" both times. It's just been incredible to have it the past few days. Everyone is humming it around campus. Please realize the difference your music is making in a really difficult time.

I really just wanted him to know. Never once did I think something like this response would follow:

I am sure that you've been working  
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Members of the music ministry sing farewell to a friend at Virginia Tech's Newman House.

overtime these days bringing comfort to so many who are working through the pain. May God bless you and multiply your rest as you endure this tragedy.

Bryan, please let us know what we can do to help.

Can I send you some COJOs<sup>1</sup> (no charge) to pass out to students, teachers, administrators... whoever would benefit from the music. The COJO entitled *Love Letter* may be a way to help your community heal as they go.

I'm very serious about this. Please, please let us know so we can get these in the mail to you.

God bless you Bryan. I look forward to hearing from you.

Peace...real peace...be with you,

David Kauffman

The next day we received 100 CDs, and the following day I received a phone call from David who offered, if we felt it was appropriate, to come be with us and to help us heal. Two weeks after the tragedy, on April 30, David and his right-hand-man Bill Gokelman presented "Be Still: An Evening of Healing" at our War Memorial Chapel.

God was with us, because at that concert David presented a new song, not yet released, entitled "This Is What I'm Working Through." When he started writing this song in January, of course, David could never have thought that he was writing the song in the heart of every  
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Virginia Tech student come April. But that's what it was. I was overwhelmed with the Holy Spirit during this song. With only the words in front of them, students in attendance started singing. It's what naturally came out; it's what we were feeling. None of had ever heard it before, because it had not yet made it out of San Antonio, Texas. Yet it was as if we had been singing it our whole life.

It was a night that I will never forget. And so to David and to everyone at Good for the Soul Music I am, or rather—and I think I speak for everyone at Newman when I say—we are forever thankful.

### Another David and a Future with Hope

As I was getting ready to attend Matt La Porte's funeral, I received a call on my cell phone. I said hello, and then a voice said: "Hello, Bryan, this is David Haas from St. Paul Minnesota." (I remember wanting to say: "As opposed to what other David Haas?" But I refrained.) Within a few days Haas had plane tickets booked for himself and for his friend and fellow composer Lori True and had made plans for Father Ray East from the Archdiocese of Washington to drive to Blacksburg to be with us as well.

On Monday, May 7, they offered a presentation in the War Memorial Chapel—a prayer service followed by a concert full of joy and hope. David and Lori came with their big hearts and beautiful music, and Father Ray came with his energetic spirit and prayerful mind. We are forever

thankful to them.

David also came with a new song, "Future with Hope." The refrain, so simple but meaningful, is a text from Jeremiah 29. The words are:

I know the plans I have for you,  
not for harm, but for your good;  
to give you a future, a future with  
hope.<sup>2</sup>

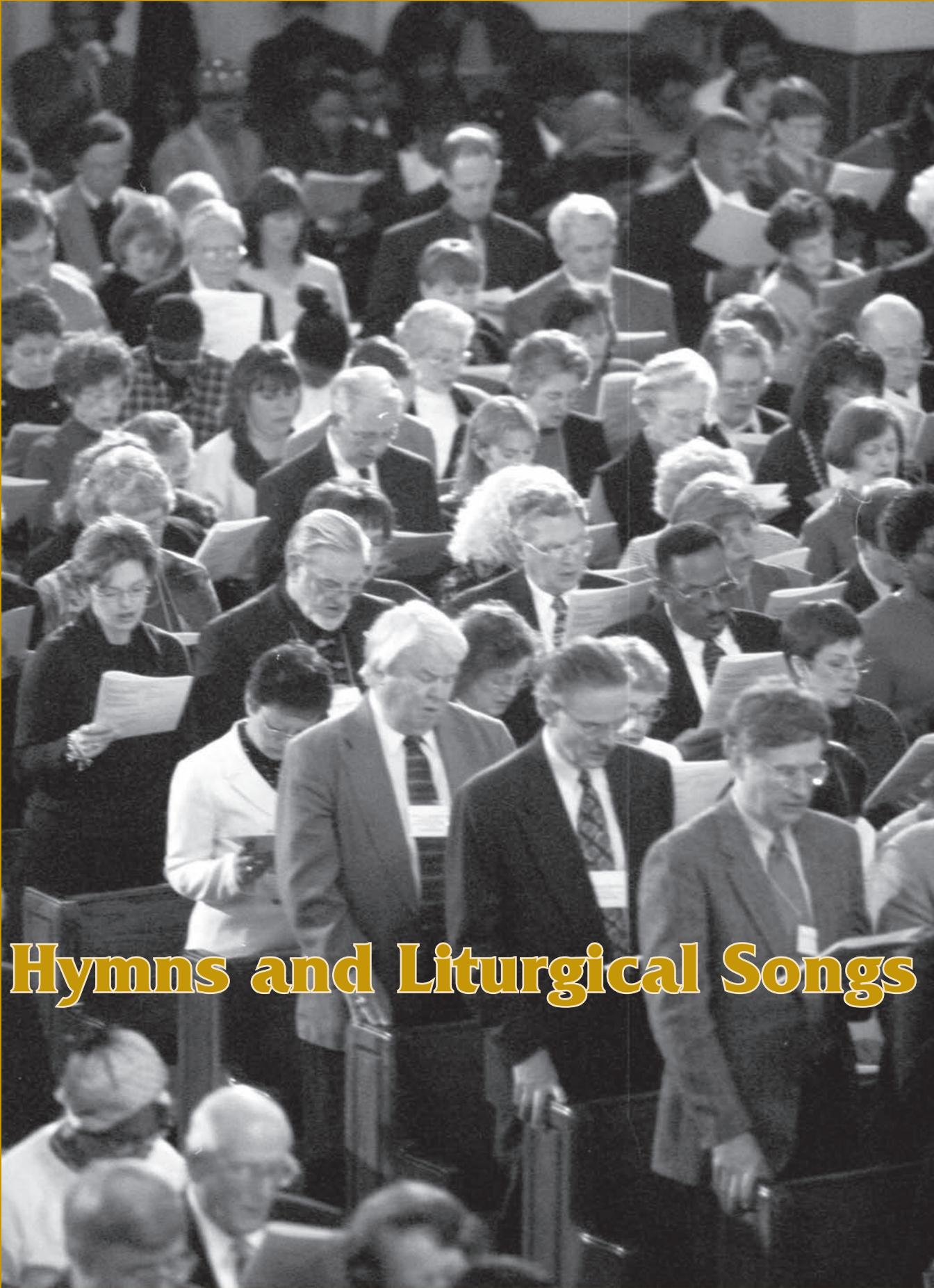
We are looking toward this future with hope, but please continue to keep Newman and Virginia Tech in your prayers as we will keep you in ours. Among the countless people that I want to thank, I give one big Newman thank you particularly to NPM. My first NPM convention was two years ago in Milwaukee, and I discovered that the joy and spirit at those conventions are contagious. NPM gave me the drive to be a good music minister, and for that I am forever thankful.

God's peace. Go Hokies!

#### Notes

1. [Editor's Note.] "COJO" stands for *Companion on the Journey*—a series of spoken and sung meditations from Good for the Soul Music.

2. "A Future with Hope," music and text by David Haas (Jeremiah 29:10b–14), music and text © 2007, GIA Publications, Inc. From the recorded and published collection *Living Spirit, Holy Fire* (GIA).



# Hymns and Liturgical Songs

# Establishing Criteria for Liturgical Songs: The Directory for Music and Liturgy

By J. MICHAEL McMAHON

Words matter—they have the power to shape lives and events. When President John F. Kennedy stood before the recently constructed Berlin Wall in 1963 and proclaimed (in German), “I am a citizen of Berlin,” his words made a difference for the people of West Berlin and affected the course of world events at the height of the Cold War. When President Ronald Reagan stood at the same wall twenty-four years later and uttered the challenge, “Mr. Gorbachev, tear down this wall!” his words likewise resounded throughout the world, hastened the collapse of the Soviet bloc, and helped to speed the reunification of Germany.

The words of the liturgy matter—they also have the power to shape lives and events. When we open the Scriptures to proclaim the words of the sacred texts, God is speaking and acting in our midst. When the whole assembly sings or prays together or when the priest speaks words of prayer on behalf of the congregation, those words have a profound impact.

The liturgy expresses the faith of the Church and in doing so forms the faithful in it. This principle is sometimes stated in its Latin form: *Lex orandi, lex credendi*. The norm of the Church’s prayer determines the norm of its faith. The *lex orandi* includes the words of the liturgical rites along with all the actions and other elements of celebration. As we join in singing, praying, listening, acting, keeping silence, and all the other actions of the liturgy, the faith of the Church comes to expression and shapes us in it.

Following from the principle *lex orandi, lex credendi*, the Vatican issued an instruction on translation of liturgical texts in 2001 entitled *Liturgiam authenticam*. This document is rooted in a concern that the texts of the liturgy accurately express the Catholic faith, and it prescribes principles that will soon result in more literal translations of liturgical texts than we have been accustomed to since 1970.

## Norms for Liturgical Songs

Although most of *Liturgiam authenticam* is devoted to

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principles of translation, it also includes some norms on the texts for singing that are rooted in a concern for doctrinal fidelity. The document makes reference to the Vatican II norm that the “texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy Scripture and from liturgical sources.”<sup>1</sup> *Liturgiam authenticam* requires each conference of bishops to prepare within five years of the document’s publication “a directory or repertory of texts intended for liturgical singing.”<sup>2</sup> It also directs that the repertoire of liturgical hymns should “remain relatively fixed so that confusion among the people may be avoided.”<sup>3</sup>

## The document begins by affirming the importance of music in the liturgy and praising the good work that has been done in liturgical music since the Second Vatican Council.

The Latin (Roman) Rite bishops of the United States were the first conference in the world to address these directives in *Liturgiam authenticam*. In November 2006 the U.S. bishops approved the *Directory for Music and the Liturgy for Use in the Dioceses of the United States of America*, in which they set forth norms and principles for evaluating liturgical songs. The directory was then submitted for the *recognitio*, or approval, of the Vatican Congregation for Divine Worship and the Discipline of the Sacraments. As of July 1, the U.S. bishops were still waiting to hear back from Rome.

The document begins by affirming the importance of music in the liturgy and praising the good work that has been done in liturgical music since the Second Vatican Council. The major focus of the document, however, is on criteria for evaluating liturgical texts from a doctrinal perspective. In looking at individual songs, it directs that they “should be consonant with Catholic teaching and free from doctrinal error.”

Individual songs cannot, of course, express the fullness of the Christian mystery or even of any particular aspect of it. The Directory therefore says that the entire

repertoire of any given worshipping community should be evaluated and that, taken as a whole, the songs of any given community “should reflect the full spectrum of the Catholic faith.” The document goes on to enumerate some aspects of Catholic doctrine that should be expressed in liturgical songs, including the Trinity, the centrality of Christ in salvation, grace as God’s initiative, the centrality of the paschal mystery, and the communal dimensions of the faith.

### Shared Responsibility

The responsibility for evaluating liturgical texts for singing rests primarily with the diocesan bishops in the places where those texts are published, and so the theological norms found in the Directory are intended primarily for the use of those bishops. The major impact of the evaluation process will be felt in the places where the largest publishers of worship aids are located—the Archdioceses of Chicago and Portland and the Diocese of St. Cloud. While the norms establish criteria, they do not specify a process, which will presumably be left to the individual bishop. It would seem, however, that if the Directory receives the Vatican’s *recognitio*, all hymnals and periodical worship aids will require approval by the diocesan bishops in the places of publication.

Though intended primarily for the use of bishops in approving the hymns and songs found in hymnals and other worship aids, the norms of the Directory are clearly meant to raise the awareness of pastors and pastoral musicians regarding their own responsibility in choosing texts for singing. The songs of worship are an integral part of the liturgical action, express the faith of the Church, and have a profound impact on the faith formation of the community. Each text should therefore be consistent with Catholic belief, and the repertoire of the community should give voice to the breadth and depth of the Christian mystery that the liturgy celebrates and makes present among us.

In addition to the norms that it establishes, the Directory sets up a three-year process to formulate a “core repertoire” of liturgical songs to be included in all commercially produced worship aids. In his remarks to the bishops at their meeting in November 2006, Bishop Donald Trautman, chair of the USCCB Committee on the Liturgy, estimated that this core repertoire would probably consist of sixty to one hundred songs. It is not intended as an exclusive list of songs to be used at the liturgy but rather as a core set of selections that would appear in any published hymnal, service book, or periodical worship aid. At the present time the bishops are not necessarily proposing to include in that core collection songs in vernacular languages other than English.

### Sample Theological Concerns

*These sample questions are taken from a PowerPoint presentation on the Directory for Music and Liturgy prepared by the USCCB Committee on the Liturgy, © 2006, Bishops’ Committee on the Liturgy. They indicate the kinds of theological questions—both positive and negative—that all pastoral musicians should be asking as they examine the texts of hymns and liturgical songs. The first two questions offer expanded subjects for reflection. The final three questions pose in a positive way the three additional sample areas for questioning that the USCCB Subcommittee on Music and the Liturgy poses in this PowerPoint presentation. In its presentation, the Subcommittee also offers two general principles for a theological review of hymn texts: “Individual songs should be consonant with Catholic teaching and free from theological error,” and “the repertoire of liturgical songs in any given setting should not manifest a collective bias against Catholic theological elements.”*

**Is there sufficient attention to the Trinity and the Trinitarian structure of Catholic beliefs and teachings?** Do our liturgical songs . . . present the Trinity as the central mystery of the Christian faith? Does the language used in referring to the Persons of the Trinity contribute at times to a lack of clarity? Is there a reluctance to use “Father” for the first person of the Blessed Trinity? Is the relationship between Jesus and the Father

[emphasized] sufficiently? Are there times when the word “God” is placed in a sentence where one would expect to find “Father” or “God the Father” since the reference is precisely to the relationship between the first and second Persons of the Trinity?

**Is there [a clear] presentation of the centrality of Christ in salvation history and [a sufficient] emphasis on the divinity of Christ?** Do our liturgical songs present Jesus as the culmination of the Old Testament and the fulfillment of God’s plan for our salvation? Is the indispensable place of the incarnation in the plan of salvation sufficiently presented? Is Jesus the Savior often overshadowed by Jesus the teacher, model, friend, and brother? Is there an appropriate balance? Is there an imbalance in our emphasis on the humanity or divinity of Jesus Christ? At times, can we detect a negative undertone in speaking of the divine nature of Christ, as if divinity is equated with being “distant and unreal”?

**Is there a clear treatment of the ecclesial context of Catholic beliefs and magisterial teachings?**

**Do the texts give sufficient emphasis to God’s initiative in the world with a corresponding description of human action?**

**Is there a sufficient recognition of the transforming effects of grace?**

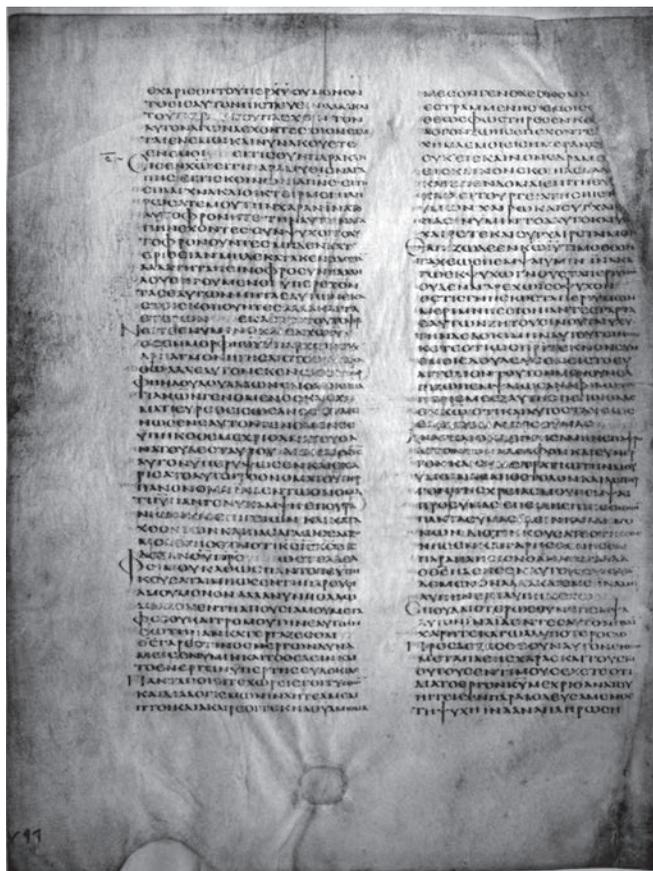
The actual process for arriving at this collection of hymns and songs is yet to be determined. It is also unclear whether the core repertoire will include only songs that are in the public domain or if copyrighted works will also be included.

The Directory's provision for a core repertoire was a response to the statement in *Liturgiam authenticam* that the repertoire of liturgical songs should "remain relatively fixed."<sup>4</sup> A close look at most of the worship aids currently in use in the United States already shows that, while there is a wide variety of musical resources available for the liturgy, there is also a rather significant consensus already on a "core repertoire" of liturgical songs. The U.S. bishops seem to be striking a middle course that recognizes the need to promote liturgical songs that are familiar and of lasting value while at the same time allowing for diversity and continuing creative contributions to the sung prayer of American Catholics.

If and when the Vatican issues the *recognitio* of the *Directory for Music and Liturgy*, be sure to check the NPM website—[www.npm.org](http://www.npm.org)—for information and resources.

#### Notes

1. Vatican Council II, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 121; Congregation for Divine Worship and the Discipline of the Sacraments, Fifth Instruction for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council *Liturgiam authenticam*, 61.
2. *Liturgiam authenticam*, 108.
3. *Ibid.*
4. *Ibid.*



This page of the *Codex Alexandrina*—a fifth century manuscript of the New Testament prepared in Alexandria, Egypt—contains the Letter to the Philippians 1:29b–2:30a and therefore the “Kenosis Hymn” quoted and probably adapted by St. Paul (2:6–11).

### New Testament Hymns

We know that the New Testament contains some texts that were probably sung as hymns by the first Christian communities, but scholars are divided over exactly which poetic texts are, in fact, hymns and which might actually have been sung in worship.

Some people think that the canticles in the first two chapters of Luke's Gospel are complete hymn texts, though they may have been adapted by Luke to fit the context in which he uses them. It's fairly clear that Paul quotes familiar hymn texts in his letters—and some of those may have been written in Aramaic and then translated into Greek—though he, too, adapts some of these borrowed texts to make a particular point. The Letter to the Hebrews and the Book of Revelation likewise include texts that seem to be acclamations or snippets of hymns that may have been used in Christian worship.

When they try to identify these hymn texts, scholars use certain criteria: The passage contains vocabulary that differs from the vocabulary of its context—words that

are often “exalted” in ways typical of liturgical speech and, often, that occur nowhere else in the New Testament; the text is written in poetic form, with rhythmical patterns and careful structure; the content seems to interrupt the flow of thought in the surrounding passage; the passage often expresses the cosmic role of God or of Christ; the name of God (particularly in Pauline writings) is often absent but is replaced by a relative clause or participle, as if this passage were part of a longer composition.

It is clear that early Christians composed many of these texts and used them in worship before they were incorporated into the documents that make up the New Testament (indeed, their familiarity through repetition is what encouraged the various writers to quote them), but we do not know *how* they were used in worship. They might have been used in what we would recognize today as the liturgy of the Word or the liturgy of the Eucharist, but since we don't know much about the structure of worship in the earliest Christian communities, we aren't sure just how these texts were incorporated into the liturgy.

# We Need Contemporary, Humanly Attractive Songs for the Liturgy

BY DELORES DUFNER, OSB

The goal of this article is to discuss the qualities of a good liturgical song text and to examine what makes a hymn text singable. But first we need to consider a bigger issue: Is it even desirable to include hymns in the Eucharistic liturgy, when they displace the entrance and Communion song texts given in the *Roman Missal (Sacramentary)*?

## Pastoral Reasons for Hymns in the Liturgy

Vatican II's Constitution on the Sacred Liturgy *Sacrosanctum Concilium* is a pastoral document concerned with the accessibility of the liturgy. It reminds us that liturgy is truly "the work of the people" and that full, conscious, and active participation is our right and duty by reason of our 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 . . ."<sup>1</sup>

In my forty-five years of experience as a church musician, I have witnessed the power of songs and hymns to foster active participation. Although songs and hymns are not essential to the action of the Eucharistic liturgy in the same way that the acclamations and responses are, they have a unique potential to engage people *where they are* and draw them more deeply into the liturgical action.

If, at the very beginning of the liturgy, all are invited to sing the entire gathering song, and if the song continues after the presider and ministers are in place, members of the assembly experience their role in the celebration as a significant one. They realize that their song serves a greater purpose than simply accompanying the entrance of the presider and ministers. When a Sunday celebration begins with the egalitarian form of a hymn which is known and sung by the entire assembly, individual members more readily experience their basic equality and unity in the Risen Christ.

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By contrast, the liturgical text of the entrance song found in the *Roman Missal* is a hierarchical form, with psalm verses sung by a cantor or choir while the rest of the assembly sings only the antiphon. Because the liturgical entrance song typically ends when the presider and ministers are in place, responsibility for the rest of the liturgy appears to rest primarily on those who walked in the procession. They are then too easily seen as the principal players, while the remaining members of the assembly too easily experience themselves as spectators.

Since we want people to be engaged and not merely to be spectators, the words we ask people to sing must be understandable. Some liturgists believe that the singing of the assigned entrance antiphon and the assigned Communion antiphon with a psalm is preferable to hymnody because these texts were chosen for their close relationship to the season or feast. But pastoral experience leads me to doubt that the average churchgoer is readily led into prayer by the language and imagery of the psalms, which reflect a biblical culture far removed from the culture of our times. It seems to me that, if we want people to pray the words they sing, we need to give them at least *some* poetry more accessible than that taken directly from Scripture. They need the equivalent of the poetry of a Robert Frost rather than the more esoteric poetry of a William Shakespeare. If we are to be a truly catholic or universal church, we must avoid an elitism which excludes those who have not formally studied Scripture and theology.

When the new *Roman Missal* is approved for use in the United States, the language of the liturgy will likely be experienced as not less but more rarified than the English translation currently in use. From a pastoral perspective, we will then have an even greater need for liturgical hymns and songs to interpret the prayers and readings of the liturgy in good contemporary English—elevated language, yes, but authentically contemporary English intelligible to the average Catholic.

The words people sing, even more than the words they hear or speak, are influential in their Christian and spiritual formation. A well-chosen liturgical hymn or song is like a good homily. Ideally, it responds to the assembly's unspoken questions: "What does the Gospel mean in terms of my life today and in terms of the life of this faith community?" "To what might God be calling me/us in this liturgy?" We need liturgical songs which express the faith of the people in their own language *and*

with their own vocabulary.

We must also avoid the elitism that excludes those who do not read music. Even if all the official texts were set to music—and they are not currently so set—the introduction of new melodies each week would discourage their whole-hearted rendition by non-musicians who sing largely by rote. If we are committed to full participation, we cannot ask the average assembly to learn new music for the entrance and Communion songs each Sunday.

Although Psalms 96 and 98 begin with the invitation to “Sing a new song to the Lord,” I believe that, for pastoral reasons, it would be unwise to introduce new *music* each week. Nevertheless, if our prayer is to be authentic, we need new hymn *texts*, set to familiar and durable tunes. We need accessible new songs alongside the old songs, thus bringing ourselves and our world to the liturgy and witnessing to the active presence of God’s creative Spirit in our church today just as in the past.

### Characteristics of Good Liturgical Song and Hymn Texts

In addition to intelligible words and familiar melodies, we need beauty in both words and music. We need hymns that are humanly attractive, songs of poetic beauty that *show* us—rather than merely *tell* us about—a God who is Beauty as well as Goodness and Truth.

Whereas most of us are aware of the need for beauty in the music, we may not be equally aware of the need for beauty in the words themselves. But Marshall McLuhan was right when he told us, back in the 1960s, that the medium itself conveys the message. The poetic character of the words plays an indispensable part in conveying both the meaning and the emotional content of hymn lyrics. Beautiful poetry helps to make sung prayer both humanly attractive and worthy of divine worship. A well-written song text can bring people closer to God through their

experience of beauty—beauty in the *meaning* of the words and beauty in the *character* of the words themselves.

Theological principles—the content and meaning of the words—are dealt with elsewhere in this issue of *Pastoral Music*.<sup>2</sup> In what follows, we will explore some aesthetic principles which guide the writer’s choice of words in creating new songs and hymns. Let us begin with the sound of the words.

In a chapter titled “On Musicality in Verse,” literary theorist and rhetorician Kenneth Burke describes two kinds of alliteration: obvious and concealed.<sup>3</sup> Most of us are familiar with obvious alliteration, in which the same consonant is repeated several times in close proximity. But we may be unaware of concealed alliteration, which is more subtle. Concealed alliteration makes use of phonetic cognates, consonant sounds which are not identical but are closely related by placement in the mouth, location of the tongue, and formation of the lips.

For example, Burke says that the letters *b* and *p* are phonetic cognates of the letter *m*. For all three consonants, both lips are closed before the sound is released. With *m*, they remain closed and the sound comes through the opened nasal passage; for both *b* and *p*, the nasal passage remains closed, but the closed lips open to produce the sound.

The first and last verses of Timothy Dudley-Smith’s hymn, “Behold a Broken World” illustrate well the use of consonants *m*, *b*, and *p* in both obvious and concealed alliteration:

Behold a broken world, we pray,  
where want and war increase,  
and grant us, Lord, in this our day,  
the ancient dream of peace. . . .

Bring, Lord, your better world to birth,  
your kingdom, love’s domain,  
where peace with God, and peace on earth,  
and peace eternal reign.<sup>4</sup>

Obvious alliteration occurs with the letter *b* in stanza one, line one, and in the final stanza, line one. Concealed alliteration occurs in stanza one, line one, with the letters *b* and *p* and in the fourth line of stanza one with *m* and *p*.

Obvious alliteration can become tiresome if overdone, like a musical motif played exactly the same way over and over again. But concealed alliteration is like a musical theme with variations; it has enough sameness to satisfy our desire for unity and enough freshness to delight the mouth and the ear.

Just as alliteration creates beautiful, unified sound through the repetition of similar consonants, assonance does so through the repetition of vowel sounds. In the first stanza of Dudley-Smith’s hymn above, for instance, the long *e* sound occurs twice in the first line, once in the second, and twice again in the fourth. Although singers may be only vaguely aware of this aural unity, such unity makes the text more pleasing to the ear, more humanly attractive.



Visual imagery appeals to the eye of the imagination just as alliteration and assonance appeal to the ear. Ruth Duck uses visual imagery in the first and last stanzas of her hymn, “As a Fire Is Meant for Burning”:

As a fire is meant for burning with a bright and  
warming flame,  
so the church is meant for mission, giving glory to  
God’s name.  
Not to preach our creeds or customs, but to build a  
bridge of care,  
we join hands across the nations, finding neighbors  
everywhere. . . .

As a green bud in the springtime is a sign of life  
renewed,  
so may we be signs of oneness ‘mid earth’s peoples,  
many hued.  
As a rainbow lights the heavens when a storm is past  
and gone,  
may our lives reflect the radiance of God’s new and  
glorious dawn.<sup>5</sup>

The first stanza of Duck’s hymn uses the images of a fire, a bridge, and joined hands to convey the mission of the church. Both stanzas use simile, another poetic technique which enriches our understanding by comparing a familiar image with a less well-known entity: “As a fire . . . so the church,” “As a green bud . . . so may we,” and “As a rainbow . . . may our lives. . . .” Duck’s use of visual imagery, combined with both obvious and concealed alliteration, adds to the beauty of her hymn-poem.

Another poetic form of visual imagery is metaphor, which compares one thing or person to another but without the use of “like” or “as”:

Wind who makes all winds that blow—  
gusts that bend the saplings low,  
gales that heave the sea in waves,  
stirrings in the mind’s deep caves—  
aim your breath with steady power  
on your church, this day, this hour.  
Raise, renew the life we’ve lost,  
Spirit God of Pentecost.

Fire who fuels all fires that burn—  
suns around which planets turn,  
beacons marking reefs and shoals,  
shining truth to guide our souls—  
come to us as once you came:  
burst in tongues of sacred flame!  
Light and Power, Might and Strength,  
fill your church, its breadth and length.<sup>6</sup>

In these first two stanzas of his hymn, Thomas Troeger invokes the Holy Spirit by using images of wind and fire, appealing to our experience of these elemental powers of nature to communicate the power and beauty of God’s Spirit.

In addition to the repetition of consonant and vowel sounds and the use of visual imagery, parallel structure is

another writing technique which contributes to the beauty of poetry. Parallel structure unifies the text and helps the singer to grasp the author’s thought more readily. Since music does not pause or wait for the mind to decipher what is being sung, parallel structure is especially useful in the poetry of songs and hymns. For example:

Where we see wounds or pain untended,  
lead us to bind and soothe and heal.  
Where we meet spirits bruised or broken,  
let us your tender care reveal.  
Where there is fear and bitter hatred,  
let trust and love through us increase;  
where there is conflict and division,  
build, with our hands, a place of peace.<sup>7</sup>

In the parallel structure of this stanza inspired by the “Prayer of St. Francis,” each pair of poetic lines begins with the word “where,” and each second line of the pair begins with a verb. The repetition of the pattern pleases the singer or listener, satisfying the mind’s desire for order.

Two other important characteristics of liturgical song texts deserve to be mentioned: the length of the words in a song or hymn, and the relative ease of their pronunciation.

Although popular music in a lighter vein occasionally makes successful use of multi-syllable words (such as “supercalifragilisticexpialidocious” in *Mary Poppins*), one- and two-syllable words predominate in good liturgical song texts, with an occasional three-syllable word. Four- and five-syllable words are extremely rare and are generally problematic in their musical rendering.

Also, as choir directors and trained singers know, some words are mellifluous and flow easily in song; others are more difficult to pronounce, and their sound is not aesthetically pleasing. For instance, the troublesome qualities of a word such as *strength* are exaggerated when it is sung, particularly if it occurs on a prolonged note or at the end of a phrase.

Likewise, the juxtaposition of two words may create difficulty for the singer, who must end the first word with tongue and lips in one position, and begin the second word with tongue and lips in a different position, all without altering the rhythm or slowing the tempo. For example, in the hymn “Sing Praise to God Who Reigns Above,”<sup>8</sup> stanza four, line five, the text reads: “Cast each false idol from its throne.” A lively 3/2 meter makes the juxtaposed consonants *ch* and *f* on “each false” much more challenging to pronounce than the words “healing balm,” which occur on the same notes in the first stanza.

## Good News and Beautiful Poetry

Although most people are aware of how much the music—the sound and “feel” of the music—contributes to the attractiveness of a song or hymn, they may not be equally aware of how much the character of the words themselves contributes to the aesthetic effect. A text sung

in the liturgy must not only convey good news and reflect the truth of our faith; it must also be beautiful poetry. If it is to be worthy of worship, it must also reflect, though necessarily inadequately, the God who is Goodness, Truth, and Beauty.

#### Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), 14. English translation from International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), DOL 1:14.

2. See the articles by McMahon, O'Connor, and the NPM Staff.

3. Kenneth Burke, *The Philosophy of Literary Form* (New York, New York: Vintage Books, 1957), 296–304.

4. Timothy Dudley-Smith, "Behold a Broken World," © 1985, Hope Publishing Co., from the *United Methodist Hymnal* (Nashville, Tennessee: The United Methodist Publishing House, 1989), 426.

5. Ruth Duck, "As a Fire Is Meant for Burning," from *Dancing in the Universe* (Chicago, Illinois: GIA Publications, Inc., 1992), 28.

6. Thomas Troeger, *Borrowed Light* (New York, New York: Oxford University Press, 1994), 40.

7. Delores Dufner, osb, "God of Our Days and All Our Seasons," unpublished hymn contracted with OCP Publications, Portland, Oregon, 2006.

8. Johann J. Schutz, translated by Frances E. Cox, from *Worship*, third edition (Chicago, Illinois: GIA Publications, Inc., 1986), 528.

### Gloria in Excelsis

One of the few hymns that has found a permanent place in Latin (Roman) Rite Catholic worship is the *Gloria in excelsis*. Also known as the *hymnus angelicus* (angelic hymn) or *laus angelorum* (praise of the angels) in some Latin manuscripts, this text began in Greek as an expansion of the angels' greeting in Luke 2:14. The first expansions of the angelic greeting may date to the late first or early second century of Christian history, but there is no manuscript evidence to support that claim. One form of the expanded text does appear as early as the *Apostolic Constitutions*, a fourth century collection that contains older material. There it is part of morning prayer, and that is where the text—later modified, expanded, and called the "Great Doxology"—found a home in the ritual practice of the Eastern Churches: as part of the *Orthros* (matins). Though the text has been made Trinitarian by the addition of a brief mention of the Holy Spirit in the final line, the main body of the hymn is equally divided between praise of God as "heavenly king" and "almighty Father" and Jesus Christ, who "takes away the sins of the world" and is "seated at the right hand of the Father."

Legend says that Bishop Hilary of Poitiers became familiar with the Great Doxology during his exile in Phrygia in about 356. He brought it back with him when he returned to Poitiers and translated it into Latin. That Latin translation was brought to Rome and incorporated into papal Masses. Though there is evidence that at least some part of the text was used at Christmas midnight Mass by mandate of Pope Telesphorus (c. 125–136), the Latin text that we know only came gradually into widespread use in the Eucharistic liturgy in the West. According to the *Liber pontificalis*—a history of the popes until the fifteenth century—Pope Symmachus (498–514) introduced it in its current place, after the *Kyrie*, as part of the papal Mass and Masses celebrated by other bishops on Sundays and the feasts of the martyrs. The oldest Latin version that we have is found in the *Bangor Antiphonary*



Domenico Ghirlandaio (1449–1494), *Adoration of the Magi* (detail), tempera on wood, Galleria dell'Ospedale degli Innocenti, Florence, Italy.

(c. 690). A description of papal liturgy from the seventh century (*Ordo Romanus I*, containing earlier material), notes that priests were allowed to chant the *Gloria* only at Easter, and a later *ordo* notes that they could also chant it on the anniversary of their ordination. By the end of the eleventh century, however, the *Gloria* had become a standard part of parish Masses except during times of penance (that eventually included Advent).

More than fifty chant settings of the *Gloria* were composed during the Middle Ages, and some of these are among the most important examples of medieval chant. The earliest documents containing music for the *Gloria* date from the tenth century. While it is believed that the hymn, intoned by the priest, was originally chanted by the whole assembly, existing chant melodies include many that could only be sung by a *schola cantorum*. One setting that is widely represented in early documents, in fact, is one of the more elaborate settings of the *Gloria*. This chant, like other elaborate settings, was frequently "farsed" (from a Latin word meaning "to fill up" or "stuff"). That is, verses called "proses" or "tropes" and set to notes in the melismatic tune were introduced for special occasions. (These tropes were added to many fixed liturgical texts and they were even collected into special books—the *Libri troparii*—until they were banned in the liturgical reforms following the Council of Trent.)

# Gather Us In: Songs about the Assembly

BY ROC O'CONNOR, SJ

I want to reflect with you about disputes that have arisen concerning the theological adequacy of some of the song/hymn texts that U.S. Catholics sing at Mass. Some criticize a number of contemporary liturgical lyrics for focusing too much on the assembly rather than directing attention to the praise of God. In this way, and possibly in other ways, some lyrics allegedly fail the test of Roman Catholic orthodoxy. So let us consider the following ques-

tions: Is it appropriate for the assembly to sing about itself, that is, for liturgical songs or hymns to be self-referential? If so, when or under what circumstances? If not, then, is *any* self-reference appropriate at all in liturgy?

## Stances of Liturgical Prayer

To the extent that self-reference seems to be the sticking point in criticism of song and hymn texts, several other aspects of Mass should also appear somewhat "awkward" in this regard. The way that some presiders choose to implement the penitential act should be up for scrutiny as well as some of the official texts for this introductory rite—notably the *Confiteor*. So, too, if self-reference is an issue, should we take a critical look at the texts of some responsorial psalms as well as at some approaches to preaching, which would seem to offend the standard

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of avoiding self-reference.<sup>1</sup> It does not seem completely honest to single out some liturgical lyrics that are self-referential and classify them as unsuitable without taking a more thorough inventory of our entire liturgy. The question remains, however, as to whether or not self-reference establishes a valid “stance” in liturgical lyrics.

A study of basic Church documents yields a number of “stances,” attitudes, or orientations proper to the congregation as it relates to God (and possibly to itself) in worship. Since hymn or song lyrics shape the relationship between members of the congregation and God, it would make sense that these texts ought to stand in accord with ecclesial principles as found, for example, in the *General Instruction of the Roman Missal*. The *Instruction* describes the purpose of the introductory rites and the entrance chant in terms of fostering the sense of unity among the faithful:

The rites preceding the Liturgy of the Word . . . have the character of a beginning, introduction, and preparation. Their purpose is to ensure that the faithful who come together as one establish communion and dispose themselves to listen properly to God’s word and to celebrate the Eucharist worthily. . . .

After the people have gathered, the Entrance chant begins as the priest enters with the deacon and ministers. The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.<sup>2</sup>

The *General Instruction* requires liturgical singing that fulfills the goals of the introductory rites: Songs ought to foster the unity of the faithful. Does this requirement necessarily exclude self-referential lyrics? Does it indisputably endorse songs and hymns that praise God? One might claim: “Since it’s unity the Church wants, let’s sing about us!” I recommend, however, that we ask what sort of “stance” best fosters the sense of community that the *General Instruction* expects. Might some examples from official sources help? I’m glad you asked.

I did an informal survey of all Sunday introit-entrance (IA) and Communion (CA)<sup>3</sup> antiphons in the current English-language *Roman Missal (Sacramentary)* and discovered five different “stances” or ways these antiphons orient the Body of Christ in prayer. For the sake of brevity, allow me to correlate the results of my survey with similar patterns found in contemporary and traditional lyrics.

*The Congregation Sings about Itself* (IA: 1.2%; CA: 5%). These texts place the congregation in a conscious relationship to itself, helping it to articulate and rehearse its identity: “We are . . .” Examples of this stance from current collections of hymns and songs include: “Here We Are” (Repp), “Gather Us In” (Haugen), “Anthem” (Conry), “We Gather Together” (Traditional), “Song of the Body of Christ” (Haas), “One Bread, One Body” (Foley), “I Heard the Voice of Jesus Say” (Traditional), “*Ubi caritas*” (Traditional Chant), and “Sing a New Church” (lyrics,

Dufner).<sup>4</sup>

*The Body of Christ Testifies to or Encourages Its Members* (IA: 25%; CA: 17%). These lyrics invite members of the congregation to encourage one another or witness to God’s work in their lives. Examples from the hymn/song repertoire include: “Lift Up Your Hearts” (O’Connor), “Now Thank We All Our God” (Traditional),<sup>5</sup> “What Wondrous Love” (Traditional), “All Are Welcome” (Haugen), “O Come All Ye Faithful” (Carol), “Amazing Grace” (Traditional), “A Mighty Fortress Is Our God” (Luther), as well as almost any version of the *Magnificat*.<sup>6</sup>

*The Community Quotes Scripture* (IA: 18%; CA: 45%). These texts paraphrase Scripture in order to put the saving Word into our mouths, memories, and hearts. These include: “(I Am) The Bread of Life” (Toolan), “Be Not Afraid” (Dufford), “On Eagle’s Wings” (Joncas), “Love One Another” (Dufford), “Taste and See” (Moore), “Come to the Water” (Foley), “*Ave Maria*” (Traditional), “The Lord is My Light” (Walker), and “Seed, Scattered and Sown” (Feiten).

*The Congregation Sings about God, Jesus, the Spirit, or the Trinity* (IA: 20.5%; CA: 20%). These texts draw upon the many biblical texts—psalms, prophets, and the epistles—which speak about God in the third person. Such an approach is found in hymn and song texts like these: “Jesus the Lord” (O’Connor), “Awesome God” (Mullin), “Praise God from Whom All Blessings Flow” (Traditional), “There’s A Wideness in God’s Mercy” (Traditional), “Lift High the Cross” (Traditional), “*Laudate, Laudate Dominum*” (Walker), and “All People That on Earth Do Dwell” (Traditional).

*The Body of Christ Addresses God Directly* (IA: 35%; CA: 13%). These texts express and affirm the “I-Thou” relationship of the Body of Christ to God as it sings and prays.

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**A study of basic Church documents yields a number of “stances,” attitudes, or orientations proper to the congregation as it relates to God (and possibly to itself) in worship.**

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Sample hymn and song texts include: “Holy God, We Praise Thy Name” (Traditional), “For You Are My God” (Foley), “Make Me a Channel of Your Peace” (Temple), “We Praise You” (Dameans), “O Beauty Ever Ancient” (O’Connor), “O Come, O Come, Emmanuel” (Traditional), “Here I Am Lord” (refrain only, Schutte), “Shepherd Me, O God” (refrain only, Haugen), “Loving and Forgiving” (Soper), and others.<sup>7</sup>

Let me summarize my findings. First, this informal survey of entrance-introit and Communion antiphons demonstrates that the Church itself makes room for various types of “stances” or orientations of the worshiping community: The community sings to itself, about itself, about God, and to God, often using Scripture as a source.

Therefore, regarding our initial question, it would seem that the *Roman Missal (Sacramentary)* actually does make some allowance for self-referential lyrics. Second, while all five “stances” are reflected in both traditional and contemporary lyrics, it appears that there are more traditional and contemporary pieces in the first category than the one to five percent of official texts in the *Sacramentary* make available. Third, this survey helps us return to the original question afresh and discover that its original articulation—“Do some texts focus too much on the assembly?”—ultimately supports a false dichotomy.

### Transcendence vs. Immanence: An Unsound Distinction

It seems to me that one crucial, underlying issue concerning the theological adequacy of lyrics involves an unsound distinction between transcendence and immanence. Historically speaking, we see that, in response to the Council’s notion that Christ is actively present in

the worshiping community, two different approaches emerged to contend with that insight. Each is based on the experience that “something is lacking.”

Initial efforts of some after the Council emphasized divine *immanence* in order to remedy the perception that too great a weight had been given to transcendence in the Tridentine Mass—“God is too distant!” As a result, the horizontal aspect of worship was vigorously promoted in order to foster the self-identity of the faithful as a locus of Divine Presence. In time, others experienced a different “deficiency”—“God is missing!” This group now intends to correct that “lack” by emphasizing divine transcendence almost to the exclusion of immanence. We seem doomed, caught on the swinging pendulum of liturgical reactivity!

Only a profound integration of the transcendent and immanent at the level of experience will be able to keep us from a life condemned to reactive polarizations. I believe that the Church needs to work toward this kind of “both/and” integration, to encourage the sort of liturgical

### Sequentia

Until the reform of the Mass after the Second Vatican Council, the most popular changeable hymn form used at Mass was the sequence. (Multiple settings of the *Gloria* show that it was very popular in the Middle Ages, but the text did not change, whereas sequence texts changed with the feast.) Sequences (*sequentiae* in Latin) developed out of the medieval practice of “troping” (from the Greek for “turning”) or “farsing” (from the Latin for “stuffing”) melismatic chant (five or more notes sung on a single syllable of text). Particularly from the ninth to the eleventh century, it was a popular practice to add new music, textual phrases, and even lines of poetry to existing liturgical texts and chants.

The melisma on the final syllable of an *Alleluia* chant was called a *jubilus*. This melisma in particular attracted imaginative writers, who “farsed” the final *jubilus* with new texts, and composers, who replaced the *jubilus*, when the *Alleluia* was repeated after the Scripture verse of the day, with new melismatic music called a *sequentia*—some of these sequences were derived from the music of the *Alleluia*, but some were not. Eventually these two tracks combined, and composers and text writers began to fill in the space after the *Alleluia* but before the Gospel with poetic texts called *prosaes* set to the new music of the *sequentiae*. (A *prosa* or prose is a Latin text composed chiefly in couplets set to the same phrase of music; the term “sequence” originally applied to the music alone, though it was soon extended to cover the text as well.) Fairly quickly, these new compositions took on a life of their own, as the couplets developed into a whole series, with each set of couplets having its own music. One of the most famous composers of *prosaes* set to available musical sequences was Notker Balbulus (Notker the Stammerer, c. 840–912), a monk of the monastery at St.

Gall, Switzerland. According to his own explanation, he learned about sequences and proses from a refugee priest. While he did not invent the sequence, he certainly popularized it, writing more than thirty longer sequence texts and a number of shorter *prosaes* that were collected in his *Liber hymnorum* (884).

The writing of sequences—text and music—flourished between 850 and 1000. By the end of this time, the texts had clearly become poetic verse. From that point until the thirteenth century, the texts became much more poetic, with regular accents and rhyme schemes. Most sequences were composed to be sung by the choir (or by a cantor with the choir or alternated between two choirs), though some included vernacular paraphrases of the Latin texts that were probably sung by the congregation, which alternated with the choir. Even early in its history, the sequence was sung polyphonically: There are examples of parallel *organum* in late ninth and early tenth century manuscripts, and later collections show more developed forms of polyphony. Some sequences were later set polyphonically to be sung *alternatim* with the chant verses (as in settings by Dufay) or set in full (as in the settings by Josquin des Prés). By the time of the Council of Trent, thousands of sequences had been composed. Some had fallen out of use, but many were still sung between the *Alleluia* (or the tract, in penitential seasons) and the Gospel at Mass. In the reform following the Council of Trent, only four of these sequences were included in the *Missale Romanum*: the sequences for Easter, Pentecost, Corpus Christi, and funeral Masses. Another sequence was added later for the feast of the Seven Sorrows of Mary. The 1970 *Missale Romanum* retained four of the five, though it made two of them optional. Only the sequences for Easter and Pentecost are currently required texts (intended, of course, to be sung).



A Korean farmer (right) gestures while singing a hymn at Mass in Hong Kong. *UCAN photo.*

prayer that finds and expresses its dependence on God *in and through* the union of believers. Please allow me to explain what this might look like in terms of several principles I have gleaned from the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*.

- *Principle 1:* The worshipping community does not gather on its own initiative. Rather, every gathering of the Body of Christ in the world manifests the local community's response to God's prior call and so is better referred to as "convocation."<sup>8</sup>
- *Principle 2:* The liturgy is the action of Christ and the Church.<sup>9</sup>
  - *Corollary 1:* "Full, active, and *conscious* participation" expresses and rehearses the community's awareness of itself as the Body of Christ in the world.
- *Principle 3:* The Risen Christ is present when the Church gathers to sing and pray.<sup>10</sup>
  - *Corollary 1:* The Body of Christ best understands itself as the kenotic presence of Christ in the world *with* the Risen Christ, *in* the Spirit, and offering praise and thanksgiving *to* the Father in a way that gives rise to the Church's loving service to the world.
  - *Corollary 2:* In this most fundamental orientation

of the Church at worship, the congregation/convocation consciously enters into an "I-Thou" relationship with the Triune God through liturgical prayer.

- *Principle 4:* While the most basic relationship which the Church's liturgy establishes with God is that of praise and thanksgiving for the *magnalia Dei*—the great deeds of God—the *General Instruction* articulates and the *Sacramentary* demonstrates other "stances" of the community's relationship to God and itself.

### Immanence–Transcendence–Immanence

Indeed, I do believe that the most developed expression of "*conscious* participation" in the prayer of the Body of Christ is found in the "I-Thou" stance. Other types of texts that claim identity, encourage, witness, quote Scripture, or sing *about* God certainly have been important to our prayer for some time now and will continue to remain so. Yet it still seems to me that, as the Body of Christ at worship becomes ever more aware of its corporate relationship to the triune God, it will move toward addressing God as "You!" throughout its prayer. I find that this "stance" best fulfills GIRM's instruction about fostering the unity of the faithful, for it orients individuals in the worshipping community *toward* God *as* the Body of Christ.

Let me say it once more another way: I endorse the “I-Thou” approach, not because I emphasize transcendence over immanence, but because I believe that a truer expression of the *communal* relationship of the worshiping community (immanence) can be found in its outward stance of praise and thanksgiving to God (transcendence), which flows necessarily into its loving service to the world. This approach satisfies the essential impulse of self-referential lyrics by expressing the community’s identity *in terms of* its relationship to God: The community that functions in conscious awareness of itself as the Body of Christ best addresses God in thanksgiving and praise and vice versa, thus putting flesh on the vision of the Constitution that liturgy is “the action of Christ and the Church.”

By my calculation, that leaves four other “stances” to account for. What role ought these play? Are they to be seen as mainly supportive of the convocation’s “I-Thou” relationship to God? What purpose might each serve? I propose that we continue to deliberate, dialogue, and discern these sorts of issues as we all seek ways of worshiping that draw us more deeply into the Mystery.

## Notes

1. The manner in which *some* presiders articulate the penitential act ought to receive the same sort of scrutiny, for they lend undue focus not only to the assembly but also to *individuals* within the assembly: (“Let us call to mind our failures... *Lord, have mercy!*”) This particular implementation of the rite functions simply as the inverse of contemporary lyrics that offend. A similar execution of the *Confiteor* maintains a shift of focus from God to ourselves. Some responsorial psalm refrains also place a hard focus on the congregation: “We are the people, the flock of the Lord.” Finally, not a few preachers invite the members of the assembly to center on their own lives: “We are called to . . .” God tells us to . . .” “We ought . . .”

2. *General Instruction of the Roman Missal: Liturgy Documentary Series 2*, hereafter GIRM (Washington, DC: United States Conference of Catholic Bishops, 2003), 46–47, *emphases added*.

3. Note how GIRM 86 insists on a focus similar to that of the introit: “During the priest’s reception of the Sacrament the Communion chant is begun. *This singing is meant to express the communicants’ union in spirit by means of the unity of their voices, to give evidence of joy of heart, and to highlight more the ‘communitarian’ nature of the Communion procession*” (*emphasis added*).

4. Several other pieces also fit in this class: “We Are Called” (Haas), “One Spirit, One Church” (refrain, Keil), “In This Place” (Thompson), and “We Are Your People” (Traditional).

5. This wonderful hymn could easily find a home in the first category: “The Congregation Sings about Itself.”

6. Other hymns or songs in this category include: “The King of Love My Shepherd Is” (Traditional), “Joy to the World” (Christmas Carol), “Seek the Lord” (O’Connor), “City of God” (Schutte), and “’Tis a Gift to be Simple” (Traditional).

7. Other titles include: “Remember Your Love” (Dameans), “My God, How Wonderful Thou Art” (Traditional), “Christ Be Our Light” (refrain only, Farrell), “Lead Me, Lord” (refrain only, Becker), “Be Thou My Vision” (Traditional), and “Gift of Finest Wheat” (Kreutz).

8. See: Robert F. Taft, SJ, “What Does Liturgy Do? Toward a Soteriology of Liturgical Celebration: Some Theses,” in *Beyond*



Benozzo Gozzoli (c. 1420–1497), *Baptism of St. Augustine*, fresco, 1464, Church of St. Augustine, San Gimignano, Italy. According to the *Legenda Aurea*, St. Ambrose baptized Augustine at the Easter Vigil in 378. Then, the legend says, Ambrose praised God by saying: “*Te Deum laudamus*,” to which Augustine replied “*Te Dominum confitemur*” (the words on the wall behind the apse). And they continued, according to the legend, to compose the rest of the text for the hymn *Te Deum*.

*East and West: Problems in Liturgical Understanding*, second revised and enlarged edition (Rome: Edizioni Orientalia Christiana [Pontifical Oriental Institute], 1997), 239–258. Taft’s sixteen principles extend and develop the essential orientation of *Sacrosanctum Concilium*.

9. See Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), hereafter SC, 12: “Rightly, then, the liturgy is seen as an exercise of the priestly office of Jesus Christ. . . . *In the liturgy the whole public worship is performed by the Mystical Body of Christ, that is, by the Head and his members*. From this it follows that every liturgical celebration, because it is an action of Christ the Priest and of his Body which is the Church is a sacred action surpassing all others; no other action of the Church can equal its effectiveness by the same title and to the same degree.” English translation from International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), DOL 1:7, *emphasis added*.

10. See SC, 7, *emphasis added*: “To accomplish so great a work Christ is always present in his Church, especially in its liturgical celebrations. . . . *He is present . . . when the Church prays and sings*, for he promised: ‘Where two or three are gathered together in my name, there am I in the midst of them’ (Mt. 18:20).”

# The Faith We Sing

BY THE NPM STAFF

If we sing what we believe—and believe what we sing—and if we sing with deepest emotion what we believe most strongly, then just what do Catholics in the United States believe and hold dearest, based on the texts of the hymns and liturgical songs that we find most important?

In 2005, NPM conducted an online survey, asking people to identify the “songs that make a difference”—liturgical songs that have made a lasting impact on their lives of faith. We found that many of the songs named in the 3,000 responses made a difference because they were associated with significant events and important celebrations—the funeral of a loved one or friend, the baptism of a child, a wedding, or a religious profession. Some songs have been part of a person’s repertoire since childhood, and they continue to evoke and express a connection to faith and to the Church.

In our report on the survey (*Pastoral Music* 30:3 [February–March 2006]), we observed that “we need to take a critical look at the musical selections commonly used for major celebrations . . . . We should ask ourselves if these songs are able to bear the weight of inspiring and sustaining faith” (page thirteen). As part of that critical look, in this article we want to examine the texts of the top twenty-five songs from that survey to see what kind of doctrine they express. What do they have to say about God, Trinity, Christ, Church, the Scriptures? What sort of image do they paint of the Christian’s role in this world? If we had to construct a creed based just on these songs, what would it look like?

## Sources for Texts

Most of our hymns don’t spring up as new creations; they have roots—sometimes deep and wide-spreading roots. The composers of the songs listed here (see box on this page) drew from the Scriptures, of course, particularly from the Psalms, the Book of Isaiah, the Gospels, and the Pauline letters. Other text writers drew from the liturgy—the *Sanctus* and the words of institution, for instance—as well as from ancient hymns and medieval

*This article was prepared by the NPM Staff based on results of the 2005 online survey of “songs that make a difference.”*

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## Top Twenty-Five

*These are the top twenty-five songs identified by our respondents in 2005 as making a difference in their own lives of faith. Numbers in parentheses indicate the number of respondents who chose that song.*

1. On Eagle’s Wings (242)
2. Here I Am, Lord (152)
3. Be Not Afraid (146)
4. You Are Mine (138)
5. How Great Thou Art (76)
6. Holy God, We Praise Thy Name (70)
7. Amazing Grace (69)
8. All Are Welcome (58)
9. Prayer of St. Francis (43)
10. *Ave Maria* (42)
11. We Are Called (38)
12. Let There Be Peace on Earth (36)
13. I Am the Bread of Life (30)
14. The Summons (30)
15. *Panis angelicus* (29)
16. The Servant Song—Gillard (29)
17. *Pescador de Hombres* (28)
18. Servant Song—McCargill (28)
19. Shepherd Me, O God (27)
20. *Ave Verum Corpus* (26)
21. Lord of the Dance (24)
22. One Bread, One Body (24)
23. *Tantum ergo* (24)
24. Hosea (23)
25. *Pange lingua* (23)

ballads. (The *Te Deum* quotes hymns older than itself, the “Prayer of St. Francis” paraphrases the original text, and “Lord of the Dance” is based textually on the medieval carol “Tomorrow Shall Be My Dancing Day.”) Some of the hymns and songs on the list don’t seem to draw directly on particular texts but instead read the hymnlist’s experience through biblical imagery. Examples include “How Great Thou Art,” “Let There Be Peace on Earth,” and Donna McCargill’s “Servant Song.” In other words, even when a song sounds new, it may simply be the most recent echo of a text that Christians have been singing for nearly two

thousand years, though one, of course, that brings with it a taste of the writer's own interpretation of that text.

### God in Our Songs

The God whose name we praise in these texts is the awesome Other, the God who is the creator of all things. Yet this is also a God of infinite care and compassion, who raises us up on eagle's wings and makes divine faithfulness our shield, who comes to us in the silence and lifts us from all our fear, who offers us the amazing grace of salvation. Our focus in these hymn texts is clearly more on the compassionate God than on the awesome Other. We sing of the God who cares for all "who dwell in dark and sin" and welcomes all into the gathering of believers.

The God we sing is Trinitarian, but in these hymns we address the Trinitarian mystery primarily through doxologies and not in extended songs of Trinitarian praise or reflection. Some of these doxologies, like the final verse of "Holy God, We Praise Thy Name," are certainly full expressions of Christian faith in the three persons, while others, such as the second verse of "*Panis angelicus*," refer to this mystery briefly, almost in shorthand, as "*trina deitas unigue*" ("Deity three and one"). And one doxology, at the conclusion of St. Thomas Aquinas's "*Pange, lingua, gloriosi*" (and therefore also the second verse of "*Tantum ergo*") almost sounds as if it's a contemporary reworking of Trinitarian language. Thomas offers praise and acclamation "to the Begetter and the Begotten and to the One who proceeds from them both" ("*Gentori genitoque . . . / Procedenti ab utroque*").

### The Christ We Sing

The Christology of these texts is a blend of traditional themes and contemporary concerns. The first verse of "*Pange, lingua, gloriosi*" and the third verse of "How Great Thou Art" have us singing a traditional "substitution" soteriology (theology of salvation)—Christ took on himself the burden of our sins and therefore took the place of sinners, becoming the world's ransom. This same traditional approach to soteriology finds echoes in "You Are Mine," which describes Christ as embracing all our pain. Other familiar themes repeated through the history of Christianity identify Christ as the healer, the Word, and the peace that the world cannot give—echoing themes first developed in the Gospel of John and in the Synoptics.

Other songs pick up some approaches to Christol-



ogy that may seem recent, such as Pierre Teilhard de Chardin's image of the "cosmic Christ," but in fact they reflect some very ancient hymns, including some early Christian texts that St. Paul quotes in his letters. These songs describe Christ as the revelation of God's love in all time and space. Other images might also seem new but are actually old—though not as old as the "cosmic Christ" theme. Sydney Carter's "Lord of the Dance," for instance, would appear to most people to be a very modern reading of Jesus' life, death, and resurrection seen as a dance, but as mentioned earlier, Carter simply rewrites and re-sets "Tomorrow Shall Be My Dancing Day," which appeared in a fairly modern collection of carols in 1833 (William Sandys, *Christmas Carols Ancient and Modern*), but scholars think that it dates back to the medieval Cornish mystery plays.

### Church

We sing a wonderful vision of the Church, particularly in the song "All Are Welcome." In our vision, the Church is a place "where love can dwell" and, indeed, "where love is found" and "where peace and justice meet." It is a place for saints, children, prophets, dreamers, where everyone has a name. There is very little, in these hymns and songs, of the hierarchical Church or of the apostolic tradition preserved through history, but in many ways the fallible human side of the Church appears with all of its failures, weaknesses, struggles, and hopes.

### Eucharist

Our Eucharistic theology, drawing from traditional as well as contemporary selections on the list, reveals both a deep faith in the real presence and a profound belief in

the transformative power of the Eucharist. Echoing Pope Innocent VI (1352–1362), we affirm our belief in the presence under the Eucharistic species of the “true body that was born of Mary . . . , that truly suffered and was offered in sacrifice” and that offers us a “foretaste of heaven” (*Ave verum corpus*). With St. Thomas Aquinas, we recognize in our Eucharistic sharing a participation in the “bread from heaven”—no longer the manna of the desert but now, with the end of all “figures,” true nourishment that comes from sharing in the life of Christ (*Panis angelicus*). Even if we can’t recognize this reality, faith makes up for what the senses can’t perceive (*Pange, lingua, gloriosi*).

The Eucharist that we celebrate is the source of our unity and our transformation. In Christ, through the Eucharist, we have life in us—life that will be raised up on the last day.

### On Mission until the End

It’s interesting that so many of the hymns and songs in this list focus on the mission that God’s people share. In fact, nine of these twenty-five titles refer directly to this mission. Clearly, this list reflects the focus at the Second Vatican Council on the Church as the people of God and on the baptismal foundation of ecclesiology (theology of the Church). It reflects as well the theology of the laity that has developed from that foundation in the decades since the council and that is reflected in such documents as the 2005 USCCB statement *Co-Workers in the Vineyard* (see *Pastoral Music* 30:6 [August-September 2006]).

Here’s what these texts tell us about the mission that we have and the way in which we share it: God acts through

intermediaries and so requires people who will accept the mission to spread the word of divine mercy, to embrace people with the same love that God shows, and to be peacemakers. God calls us by name—issues a personal invitation through the Church—to share in that divine mission. That call may ask a lot of us. God may call us to go where we don’t know and to be changed forever. Still, we are to accept the call not in gloom but in brightness, shining “with the joy and the love of the Lord.” We are to be God’s own song. If we are to be effective, however, we must live the message that we proclaim: If we are to be peacemakers, for example, we must ourselves be people of peace. The task of being channels of God’s love and peace is so important that we are more willing to be consolers than to be consoled, more prepared to be understanding than to be understood. We are to be servants, but we must acknowledge our own needs and weaknesses and let others minister to us.

The outstanding model of our mission, of course, is the Blessed Virgin Mary. She is the vessel of the divine presence and the one who intercedes on our behalf; she is the one who sings God’s praise in the *Magnificat* and through her life. Other models are the members of the Twelve who were fishers by trade, who left all behind to follow Jesus and to seek other shores.

Though they may face hardships, God’s people will not “die of thirst” but will, in the end, “see the face of God and live.” That is our great goal, the purpose of our lives: to be images of divine love in this life so that we may be completely united with God in the divine reign. And then “we’ve no less days to sing God’s praise than when we’d first begun.”



Cantors lead singing at a Mass sponsored by the Archdiocese of Baltimore Office of Ministry with Gay and Lesbian Catholics.

# We Are What We Sing: “Sing, But Keep Going”

BY RUTH C. DUCK

Choosing congregational song wisely is like preparing nutritious food for a household for the sake of their health and well-being. The more we learn about nutrition, the more the saying “we are what we eat” rings true. We may also be what we sing. The Apostle Paul wrote: “If you confess with your lips that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved” (Romans 10:9). “Confessing with the lips” through liturgy and song enacts our faith in a concrete way. Not only do we willingly tell the world what we believe, the sound of what we say or sing also uses our muscles and resonates through our bodies, the fundamental musical instruments used for singing in worship. Expressing our faith with our lips is more active than listening and more physical than thought. It gives form to the affections of our hearts. To sing involves us even more bodily in prayer to God and confession of faith to the world. And music has its own wordless way of moving and shaping us in and around and beyond the lyrics. Singing our faith changes us.

## Singing to Build the Body

A wholesome song of faith becomes more and more meaningful as we sing it repeatedly as time goes by through the rhythms of the church’s year. It’s not so much that one singing of a song changes us; with repeated singing, the words lodge in our souls and shape our beliefs and our Christian identity, whether or not we are fully aware of what we are singing. Thus, it is important for pastoral musicians to develop a repertoire, a core of songs the congregation knows “by heart.” Even if the people haven’t memorized all the words, these songs become a reservoir of faith expression to serve them not only in liturgy but also in daily life. A woman I was interviewing as part of a congregational studies project applauded her church’s efforts to learn songs growing out of its several cultural groups but complained: “We are always singing new songs, but we never learn anything well. We need a repertoire of songs to pass on to our children!”

*Dr. Ruth C. Duck, a widely published author of hymn texts and president of the North American Academy of Liturgy, is a professor of worship at Garrett-Evangelical Theological Seminary in Evanston, Illinois. This article is copyright © 2007 by Ruth C. Duck.*

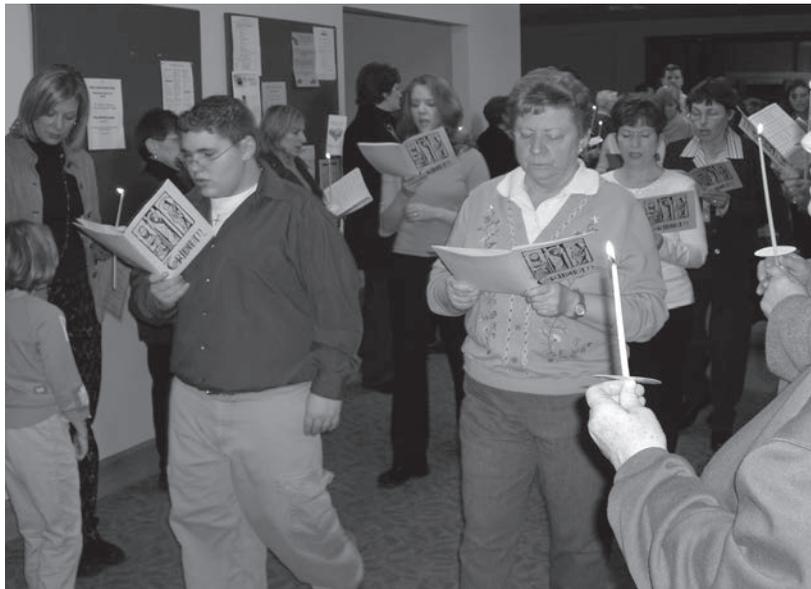
The repertoire should represent a nutritious diet of songs in order to build a strong and healthy body of Christ. Hymns with well-developed texts are like protein: They clear our thinking and give energy to sustain us. Shorter songs and repeated choruses, such as Taizé chants or Latina/o *coritos*, don’t so much feed our thought processes as nurture our spirituality, like delicious fruit that offers us important vitamins while delighting the tongue. The sung parts of the liturgy, such as the *Sanctus*, enable the full, conscious, and active participation of the whole people of God in worship, like fresh green vegetables that support bodily processes that keep us well. The analogy could be developed further, but the point is that the songs we know by heart should be wholesome, supporting the growth of Christ’s body, enabling us to live faithfully in the world.

Augustine wrote: “You should sing as wayfarers do—sing, but continue your journey. Do not be lazy, but sing to make your journey more enjoyable. What do I mean by keep going? Keep on making progress. . . . If you make progress, you will be continuing your journey, but be sure that your progress is in virtue, true faith, and right living. Sing then, but keep going.”<sup>1</sup> Walk, roll using a wheelchair, run with the enthusiasm of children, process solemnly with the great body of the saints; stroll, dance, hike. In whatever way we move, sing and press onward to the high calling of the people of God.

## Songs Shape the Way We Live

If we are what we sing, then our songs affect the way we live as Christians together in the assembly and scattered in the world. My conviction that songs shape the way we pray, think, and live was what first propelled me into hymn text writing. My church—the United Church of Christ—is made up of four former denominations, one of which ordained women as early as 1869. In 1973, as I approached graduation from seminary with a master of divinity degree, I discovered that *allowing* the ordination of women and actually *calling* women to serve as pastors are not the same—it was difficult to find a church that would welcome me as pastor. I was also beginning to notice that almost all the hymns we were singing addressed God in masculine metaphors and even spoke of humanity in male terms such as “brothers” and “men.” I grew to believe that language which pictures God and the people of God only as male (and never as female) contributes to the margin-

alization of women in the churches. And so I accepted an invitation to work with a group from the Ecumenical Women's Center in preparing a book of familiar hymns edited to avoid gender imbalance. In working on "Rise Up, O Men of God" and "Lead On, O King Eternal," I was inspired not to change the old texts but to write new hymn texts with new language addressing the theme and using the tune of the original hymn texts. And so my first hymn texts were "Arise, Your Light Is Come" (about rising to accept God's call) and "Lead On, O Cloud of Presence" (using Exodus imagery to speak of the movement onward of the people of God). I was eventually ordained and served two churches as pastor. I was also fortunate enough to have several of my texts published in my church's hymnal, the *New Century Hymnal*.



But the justice to which God calls us is not to raise "just us," working for fair treatment of our own sex, race, or culture. Paul speaks of a church in which "there is no longer Jew or Greek, there is no longer slave or free, there is no longer male or female, for all of you are one in Christ Jesus" (Galatians 3:28). Isaiah also provides the vision of a day when God will gather all people in a great feast:

On this mountain the LORD of hosts will make for all peoples a feast of rich food, a feast of well-aged wines, of rich food filled with marrow, of well-aged wines strained clear. And God will destroy on this mountain the shroud that is cast over all peoples, the sheet that is spread over the nations, and will swallow up death forever. Then the LORD God will wipe away the tears from all faces, and the disgrace of God's people from all the earth, for the LORD has spoken (Isaiah 25:6-8, NRSV, slightly adapted).

These visions are not given only to comfort us with the hope in a life beyond this life—though as Christians we hope to share in the resurrection of Christ in the life to come. They are not speaking only of a spiritual reality—as slaveholders did when they passed laws affirming that baptism did not change the work status of slaves, or as the rulers of this world do when they speak of peace while waging war. They are statements of hope in the future God labors to create for this world—where nations will live together in peace, violence and injustice will cease, and no one will weep over needless suffering, but all will rejoice in the presence of God.

### Singing into the Future

Our hymns—and all our worship—should prepare us to live into this future that God offers, however distant and improbable it may seem. In worship, as we show respect to all and pray for all people, we begin to embody God's reign. And the words of hymns should put the taste of God's vision in our mouths, on our lips, shaping us little by little into persons who live toward God's vision, so that

PASTORAL MUSIC • AUGUST-SEPTEMBER 2007

(in the words of Brian Wren's hymn, "There's a Spirit in the Air") we "live tomorrow's life today":

There's a Spirit in the air, telling Christians everywhere:  
Praise the Love that Christ revealed, living, working,  
in our world. . . .

When believers break the bread, when a hungry child  
is fed,  
praise the love that Christ revealed, living, working,  
in our world. . . .

May the Spirit fill our praise, guide our thoughts  
and change our ways:  
God in Christ has come to stay. Live tomorrow's life  
today!<sup>2</sup>

Augustine's reminder, "sing, but keep going," is in order. I notice in myself the tendency to believe because I have written, or sung, or preached something, I have *done* it. Let us pray, then, that what we sing with our lips may resound in our lives, giving thanks (as those who love to sing) for the vision of John of Patmos, that in the fullness of God's reign we may sing a new song of praise to God and to the Lamb, "who is worthy to receive power and wealth and wisdom and might and honor and glory and blessing, forever and ever" (Revelation 5:9, 11-13, paraphrased). And let us, as leaders of the church's song, feed God's family with care.

### Notes

1. Augustine of Hippo, "Sermo 256," 1.2.3; PL 38, 1191-1193. Used in the Roman Catholic Office of Readings for Saturday in the Thirty-Fourth Week of Ordinary Time, which is the last day of the liturgical year. English translation from the *Liturgy of the Hours* © 1970, 1973, 1975, 1976, International Committee on English in the Liturgy. All rights reserved.

2. Words by Brian Wren, © 1979, Hope Publishing Co., Carol Stream, Illinois.

## Background

# Origins of the Latin Liturgical Hymn

BY JOSEPH CONNELLY

The real father of Latin hymnody is St. Ambrose of Milan (c. 334–397), though St. Hilary of Poitiers was also composing hymns about the same time. St. Jerome mentions a book of hymns by Hilary, which was known only by this reference until a manuscript of them was found at Arezzo in the nineteenth century. But they were “lost” almost as soon as they were written, for they are intricate and obscure and therefore ill-suited to public singing. St. Hilary said that the Gauls were not very clever in singing hymns, presumably in comparison with the East, where he had heard hymns sung. But the Gauls might have retorted that their bishop was not very clever at writing hymns which they could sing.

St. Ambrose and the Milanese had no such difficulties. They were only too ready to sing what he composed, and the choice by Ambrose of the iambic meter was the element of the unexpected which genius always turns to success.

Arian<sup>1</sup> troubles at Milan provided the occasion for Ambrose to write hymns. If the Arians were going to press poetry and music into the service of heresy, St. Ambrose would do the same for the cause of the true faith and at the same time provide the faithful with a way of beguiling the time of their siege. Canon Mulcahy<sup>2</sup> describes Ambrose’s hymns as “easy to understand, easy to remember, and easily sung.” In *Splendor paternae gloriae*,<sup>3</sup> for example, Ambrose crafted a statement of Catholic faith which people could easily understand and use in the defense of their faith. It could easily be remembered, for of all forms the iambic quatrains are the easiest to recall. It could

*This article is an adapted excerpt from the introduction to Joseph Connelly’s Hymns of the Roman Liturgy, published by The Newman Press, Westminster, Maryland, in 1957. Father Connelly was a priest of the Archdiocese of Birmingham, England, and the work was originally published by Robert Maclehose and Co., Ltd.*

easily be sung. All that was needed was a good tune, and they seem to have had no difficulty about that in those days. It may perhaps be that St. Ambrose did not write his hymns for strictly liturgical use, but it was not long before hymns were being used in the liturgy, so that he is rightly styled the “father of liturgical hymns.”

Thus with St. Ambrose began the long line of writers of Latin hymns—Prudentius, Sedulius, Fortunatus, Adam of St. Victor, the two Thomases (of Celano and of Aquino)—to mention a few whose names are known, as well as a host of anonymities.

The success of St. Ambrose also produced many imitators, and the results of their work were called *Ambrosiani* because they were written in imitation of (or in the style of) Ambrose. Very many of the breviary hymns belong to this anonymous class, and many in the past have been incorrectly ascribed to the saint through a misunderstanding of the term *Ambrosiani*.

### Customs Varied

Customs varied about the admission of metrical compositions into the official worship of the Church. The monks seem to have used them in this way before the time of St. Benedict (480–546), for he is able to direct the use of an *ambrosianum* at different hours of the divine office without further specification.<sup>4</sup> Among the secular clergy, hymns were in use in some places and not in others, and at Rome they were not finally admitted for secular use in the basilicas until the twelfth century. Eventually they were given a fixed place in the *Breviary of the Curia* of the thirteenth century from which, after many vicissitudes, the *Roman Breviary* of today is descended.

Monastic usage, different local breviaries, and the collections of the hymns of different writers brought into being different hymnals. Caesarius of Arles (470–543), for example, drew up a rule for monks before he was bishop and republished it,

with various changes, for nuns after he became bishop. Both are said to be based on the customs of Lérins. His successor, Aurelian (died 553), revised both rules. Each bishop directed the use of hymns, and the first lines of very many of them are given—the two lists being identical except for two hymns that Aurelian added. The list of hymns obtained by comparing the two rules and the relevant manuscripts gives us, substantially, a hymnal sometimes called the “Old Hymnal.” But other manuscripts, roughly from the tenth century onwards, show that many of these hymns had gone out of use and that others, more numerous than those that had been removed, were admitted. This, then, gives us a second hymnal, often referred to as the “Later Hymnal.”

Scholars have since debated the relationships of these hymnals to each other (development or replacement), to the original Benedictine office, and to the hymnal used by the Church of Rome and the Roman liturgy as revised for use in the Frankish Kingdom after Charlemagne. These two hymnals, at any rate, were the source for the hymns used in the *Roman Breviary* and related offices before the Council of Trent.

### Notes

1. Arianism was a Trinitarian and Christological heresy named for Arius, a presbyter in Alexandria, Egypt, in the late second and early third century. Though condemned by the Council of Nicaea (325), Arianism was a popular form of Christianity throughout the fourth and fifth centuries, and some Arian Christians held powerful positions in the Church (including the episcopate of Milan before the election of Ambrose) and in the Roman Empire (including, at times, the emperor and empress).

2. Very Rev. Canon Mulcahy, *The Hymns of the Roman Breviary and Missal* (Dublin, Ireland: Browne and Nolan, 1938).

3. Used in the *Roman Breviary* as the hymn at lauds on Mondays.

4. See, for example, chapters twelve, thirteen, and seventeen of the *Rule of St. Benedict*.

# Music Industry News

## Thanks, Exhibitors

We are grateful to the nearly sixty companies and individuals who exhibited at the 2007 National Convention in Indianapolis and all those companies that provided services that made the convention possible.

We particularly want to thank Rodgers Instruments and Allen Organ Company for providing the instruments installed for the convention events and the Yamaha Corporation for the pianos that we used in the main hall and at other sites. NPM is also grateful to all those who contributed items for the Silent Auction.

## Allen Elite Opus I

The Allen Elite™ program merges the resources and expertise of Allen Organs and the world's finest organ designers. Each Elite organ will be a numbered opus intended to embody well-articulated musical ideals, uncompromised excellence, and exceptional beauty. The first Elite instrument, Opus I, is a three-manual, sixty-stop instrument designed by Randy Miller, Allen's Vice President of Product Development. The primary goal for this design is the support of congregational singing and traditional worship service organ repertoire. Opus I's stops were carefully selected to ensure a well-balanced

relationship between the organ's various divisions, each division being complimentary to the others but possessing unique character and purpose. The instrument's audio system creates a clear and spacious sonic result through thirty audio channels. For additional information, contact: Jerry O'Brien, Allen Organ Company, PO Box 36, Macungie, PA 18062-0036. Website: [www.allenorgan.com](http://www.allenorgan.com).

## Rodgers Organ Greets Pope Benedict in Brazil

The open-air Mass that Pope Benedict XVI celebrated in São Paulo, Brazil, to canonize Friar Antonio de Sant'Anna Galvao—the first Brazilian-born saint— included a singing assembly of half a million people accompanied by a Rodgers Trillium Masterpiece Series 788 two-manual organ and a choir of more than 1,000 people. The organ was installed by Rodgers' South American distributor, Roland Brasil Ltd., and it was so successful that representatives of Roland Brasil were invited by the director of music at Se Cathedral in São Paulo to discuss the possibility of installing a Rodgers organ to use while the cathedral's pipe organ is being repaired. The advantage of this temporary installation is that the Rodgers console may be easily interfaced with the

pipe organ when it is working again. For additional information, contact Duane Kuhn, Rodgers Instruments LLC. Phone: (503) 641-0461; e-mail: [dkuhn@rodgersrain.com](mailto:dkuhn@rodgersrain.com). Website: [www.rodgersinstruments.com](http://www.rodgersinstruments.com).

## New from GIA

Two new artists have joined GIA's family of composers.

Originally from Singapore, **Chris de Silva** currently lives in Los Angeles, California. His debut recording, *One Love, One Song*, was released in February 2007 at the East Coast Religious Education Conference in Washington, DC. Presently the director of music ministries at St. Brendan Catholic Church and School, Chris works with adults, youth, and children in a multicultural, multilingual parish setting. Chris is a graduate of the University of Southern California Thornton School of Music, where he studied music composition with an emphasis in film scoring.



**Pablo Sosa** is an internationally recognized composer who works for the Instituto Superior Evangélico in Buenos Aires, Argentina, where, among other duties, he coordinates the production of the music for the community. He also gives classes in choral direction at the National Conservatory of Argentina. Sosa's music has also been published in this country by OCP. This new collection, *Este es el Día*, contains nineteen of Sosa's best compositions, reflecting both the folk and contemporary genres of Argentinian liturgical music.



Pope Benedict XVI greets the assembly for the canonization of Friar Antonio de Sant'Anna Galvao.



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# Professional Concerns

By ROB MONATH

## Copyright, Part One

Most pastoral musicians must deal with music copyright issues on a regular basis. Creating rehearsal tapes, reprinting text in church bulletins, recording worship services, adapting scores and parts for performance, photocopying out-of-print music, filming videos, and posting website materials—all of these activities can raise copyright questions. In some instances, the law is straightforward and easy to apply. Sadly, however, clarity in the copyright arena is often a scarce commodity.

As a music copyright attorney and publisher, I have dedicated my professional life to helping my clients use copyrighted materials in a non-infringing manner. Yet it is unrealistic to expect non-lawyers, acting on their own without the advice of counsel, to function as experts in an area that in many respects has become inherently inscrutable.

A more feasible goal for a music professional is to develop an appreciation for the recurring *particular* copyright issues which one encounters and then to establish a manageable protocol for addressing these recurring issues responsibly and efficiently.

### A Recording Project, For Example

For example, assume that a church choir wishes to record its performance of a live Christmas concert and release it on CD. This type of recording project has many facets which can raise routine music copyright issues. Consequently, adopting and implementing a “best practices” approach to your planned CD release will provide you with a framework for

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addressing these common questions not only for the immediate project but also for subsequent similar endeavors.

There are five elements of a live performance recording project that are important. They include: programming, rehearsal, performance, recording, and CD manufacture and distribution. Let us examine each of these elements individually.

Advance program planning is critical. If you decide to program a public domain work, such as a Bach cantata, then you do not need permission from the publisher to include this selection on the recording. (For this reason, many small classical record labels have begun releasing more recordings of public domain music.) Inclusion of copyrighted compositions, on the other hand, will require permission from the publisher or the publisher’s agent.

Rehearsal of a copyrighted work presents a separate set of issues. May instrumentalists enlarge their parts for ease of performance? (Technically no, but if the enlargement is of a purchased part, most publishers would probably not object.) Is permission required for burning rehearsal CDs for the performers? (Yes.) Can you add a tenor part to a published SAB arrangement without permission? (No. This is a fundamental change requiring the permission of the publisher.)

Since a copyright owner technically holds a bundle of separately exercisable rights, purchase of sheet music does not automatically confer permission to perform the purchased work. Certain public performances require express permission from the publisher or the publisher’s performing rights agent (the American Society of Composers, Authors, and Publishers—ASCAP—or Broadcast Music, Inc.—BMI). Fortunately, most performances of music rendered “in the course of services at a place of worship” are exempted. However, a special evening concert that is not part of a “service” might not be exempt, even if the concert is held in a church. (It would not be exempt, for



example, if any musicians are paid.)

When a recording is made of a musical composition, a separate sound recording copyright exists in the actual fixation of sounds in the recording itself. It is critical, therefore, for the producer of the recording (usually the church) to obtain releases from the performers so that the church, rather than the performers, owns this sound recording copyright. Use of any union musicians may raise special considerations with respect to recording clearance, as union regulations may mandate rights retention or re-use restrictions.

Manufacture and distribution of the recording in “phonorecords” such as CDs requires issuance of a mechanical license. Mechanical licenses are fairly easy to obtain for works that have been previously recorded and released commercially, either directly from the publisher or through the Harry Fox Agency Songfile website—<http://www.harryfox.com/public/songfile.jsp>. (This service permits instant licensing for as few as 250 units at 9.1 cents per song per unit, assuming a duration of five minutes or less for each song).

In sum, by the time this CD project is completed, you will have gained a much better understanding of public domain works, permissible adaptations and arrangements of copyrighted works, performance licensing and exemptions, sound recording copyrights, and mechanical licensing—all of which are common music copyright areas for any church musician.

*The second article in this two-part series will review available resources for answering common music copyright questions and special considerations for digital music uses.*

Abingdon Press / United Methodist Publishing House—I Want Jesus to Walk With Me; Go Make of All Disciples; Wash  
 O God, Our Sons and Daughters; Praise God, from Whom All Blessings Flow/adapt; Sent Out in Jesus' Name Augsburg Fortress  
 Publishers—Halle, halle, hallelujah!; You Are Holy; Children of the Heavenly Father; Alleluia! Jesus is Risen!; Thine the  
 Amen, Thine the Praise Beckenhorst Press, Inc.—Offertory; O Jesus I Have Promised; Thy Will Be Done; A  
 Communion Invitation; Great and Awesome God CantaNova—Are You Ready to Rise;  
 Galilee; Holy, Wholly Holy; I'll Follow You Celebration—I Want to Walk as a Child of the  
 Light; The Lord's Prayer (El Shaddai); Holy, holy (Freedom Mass); I will sing I will sing; Jesus is our  
 King Choristers Guild—Amen Siyakudumisa-MASITHI; Halle; Go Into the World;  
 Thuma Mina/Send Me Lord; Go Ye, Go Ye Into the World Church Publishing, Inc.—Gloria in  
 excelsis; Sanctus - Land of Rest; Sanctus; Sursum Corda; Father, we thank thee Concordia  
 Publishing House—Go, My Children, With My Blessing; Stay with us; Stay with Us; Divine  
 Service 2 - Setting 1—ALL; Have No Fear Little Flock CRC Publications—Holy, Holy, Holy, My Heart; Baptized in  
 Water / Bunessan; He Is Lord; If You and I Believe in Christ; Come, Light, Light of God ECS Publishing—Let All Things  
 Now Living; Evergreen; The tree of life; Jesus Christ the Apple Tree Fred Bock Music Company—Come, Share The Lord;  
 This Is My Song, O God of All the Nations / A Song of Peace ; Thou Art Worthy; Spirit, Now Live In Me General  
 Board of Global Ministries—Jesu tawa pa / Jesus, we are here; Halle, Halle, Halleluja; Amen  
 siakudumisa/Amen, We Praise You, Holy Holy, Holy, Holy, Ho, santo, santo GIA Publications, Inc.—Mass  
 of Creation; Gather Us In / Here In This Place; All Are Welcome; I Am The Bread Of Life; We Are  
 Called Good for the Sinner's Sake; My Soul; Be Still; Come To Me;  
 Behold (Magnificat) Hinshaw Music, Inc.—There in God's Garden; Go Now In Peace;  
 Praise the Lord with the Sound of Trumpet; This is the Day; All Things  
 Bright and Beautiful Hope Publishing Company— Lift  
 High the Cross  
 (CRUCIFER);  
 Lord, Listen to  
 Your Children Praying (CHILDREN PRAYING); For the Fruit of All Creation; Baptized In Water; Lord,  
 You Give the Great Commission Jan-Lee—Let There Be Peace on Earth Kevin Mayhew—In the Lord is My Joy;  
 The Lord is My Light; A Blessing Lillenas Publishing Company—The Trees of the Field; The Trees of the Field; I  
 Thank the Lord for You; Far above riches; I Look to You, and You are love Litmus Productions—Easter Alleluia  
 Liturgical Press—O God, Almighty Father; As the Sun with Longer Journey; The Voice of God; Drinking Earth's Pure  
 Water; Mass of the Trinity E.E.L. Publications—They'll Know We Are Christians Lorenz Publishing—Lord, Be  
 Glorified; They'll Know We Are Christians; This Is My Song - st 1-2; I Will Call Upon the Lord Manna Music—How  
 Great Thou Art; Alleluia; Sweet, Sweet Spirit; His Name Is Wonderful; We've Come This Far By Faith  
 Morningstar Music Publications—Festive Alleluia; The Lamb; A New Song Liturgy; Alleluia; Be Known  
 to Us Neil A. Kjos Music Company—Creed form Chicago Folk Service Northwestern Publishing House—  
 Psalm 27 from CW: New Service Settings; Common Service from CW: New Service Settings; Opening  
 Sentences/Christian Worship: New Service Settings; The Lord's Prayer; Common Service, New Setting Oxford University  
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 Body Down; I Live in You; By Faith; Hear the Prophets Talking  
 The Pilgrim Press—In Christ Called to Worship; Healing River of  
 the Spirit; We Are People on a Journey-English Transl.; God how can we forgive; Each  
 Winter as the Year Grows Older Troubadour for the Lord Music—Veni Sancte Spiritus  
 Wayne Leupold Editions—God Has Gone Up with Shouts of Joy; A babe in Mary's  
 arms; Sing! A New Creation Calls Us; God has given gifts to all; From varied hills of daily  
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Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

- ◆ on the web page—www.npm.org—for a period of two months (\$50 for members/\$75 for non-members);
- ◆ in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$50 for members/\$75 for non-members);
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Ads may be submitted by e-mail to [npm-mem@npm.org](mailto:npm-mem@npm.org), faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the invoice should be mailed.

## Position Available

### DELAWARE

**Director of Music/Organist.** St. Ann Church, 2013 Gilpin Avenue, Wilmington, DE 19806. E-mail: [jlawruk@cdow.org](mailto:jlawruk@cdow.org). St. Ann Parish in Wilmington, Delaware, is seeking a music director/organist with experience in Catholic liturgy, collabora-

tion, and a variety of music styles. Degree in music or equivalent preferred. Must have excellent leadership, communication, and keyboard skills. Parish is an active 900-household parish with good mixture of age groups. Responsibilities include: planning music for all liturgical celebrations; scheduling and coordinating musicians and cantors for three weekend Masses, holy days, funerals, seasonal services, religious education and school liturgies, weddings; and conducting the adult choir. Salary commensurate with education and experience. Please send résumé and inquiries to Music Search Committee. HLP-6986.

### FLORIDA

**Musician/Liturgist.** St. Stephen Catholic Church, 5049 Bell Shoals Road, Valrico, FL 33594. Phone: (813) 689-4900; e-mail: [tmatthews@ststephencatholic.org](mailto:tmatthews@ststephencatholic.org). This person will work closely with the pastor, director of music, and youth minister and help provide music for our parish liturgies and LifeTeen and Edge youth ministries. This person will also serve as liturgist for the parish. Qualified applicant must be active Catholic; possess musicianship skills required to lead a congregation in worship; knowledge about and understanding of the liturgy of our Church; and the leadership skills required to recruit, develop, organize, and train liturgical volunteers and musicians. Salary commensurate with credentials and experience. Health insurance benefits are provided. Interested candidates should send résumé to Tim Matthews, Parish Manager. HLP-6963.

**Diocesan Director of Liturgical Music.** Diocese of Orlando, PO Box 1800, Orlando, FL 32802-1800. Fax: (407) 246-4941; e-mail: [humanresources@orlandodiocese.org](mailto:humanresources@orlandodiocese.org). The Diocese of Orlando seeks a full-time director to serve the needs of a diverse diocese. The director collaborates in providing norms and formation opportunities, planning diocesan liturgical celebrations and conferences, and serves as principal musician for diocesan cer-

emonies. Applicant possesses five years pastoral experience and master's degree, preferably in liturgical music. Excellent choral skills required as well as piano/organ skills. Some facility with Spanish preferred. Salary commensurate with education and experience. Send résumé to Theresa Simon, Director of Human Resources. HLP-7009.

### GEORGIA

**Director of Music and Liturgy.** Ss. Peter and Paul Catholic Church, 2560 Tilson Road, Decatur, GA 30032. Phone: (404) 241-5862; fax: (404) 241-5839; e-mail: [ehill@stspandp.com](mailto:ehill@stspandp.com). Full-time position in 700-family parish in Archdiocese of Atlanta. Responsibilities include adult Gospel and children's choirs; cantor training; and music at three weekend Masses. Must be available to play and coordinate music for weekend liturgies, weddings, funerals, and feast days. Also organize and facilitate liturgy committee and liturgical ministries. Strong piano/organ, vocal, and people skills. Degree in the music field/liturgy and three to five years experience in Catholic liturgy preferred. Benefit package including health insurance. Salary commensurate with experience and education. Please fax or e-mail résumé, references, and salary requirements to the attention of Father Eric Hill. HLP-6968.

### MARYLAND

**Associate Director/Organist.** Cathedral of Mary Our Queen, 5200 North Charles Street, Baltimore, MD 21210. Full-time position. Musician to join the cathedral music ministry to assist with choral, organ, and administrative responsibilities as they relate to the music ministry and the Cathedral Music Series, including accompanying the cathedral choirs, directing the handbell choir, assisting with the Cathedral Choristers and contemporary choir, and playing for weekend liturgies, rehearsals, and concerts. Please send a formal letter of application, résumé, and three personal references to Mr. Daniel J. Sansone. HLP-6991.

MASSACHUSETTS

**Director of Music Ministry.** St. Zepherin Parish, 99 Main Street, Wayland, MA 01778. E-mail: fatherronatstz@comcast.net. Part-time position in welcoming, suburban Boston, Vatican II parish (950 families). Candidate should possess excellent musical skills, be well-versed in both traditional and contemporary repertoire, and be a committed Catholic with a strong liturgical background. Duties include providing music for parish liturgies; recruiting and training parish musicians including volunteer cantors; and being an integral part of the parish, staff, and worship committee. Worship aids: *Gather Comprehensive* and OCP's *Spirit and Song*. Bi-manual Rodgers organ with MIDI, five-year-old Boston grand piano, and most importantly a singing assembly. Mail or e-mail letter of interest and résumé to Father Ron Bourgault. HLP-6944.

MICHIGAN

**Associate for Liturgical Music.** Catholic Diocese of Saginaw, 5800 Weiss Street, Saginaw, MI 48603-2799. Website: www.

saginaw.org. The Cathedral of Mary of the Assumption and the Catholic Diocese of Saginaw seek an associate for liturgical music serving in a dual capacity at the cathedral and the diocesan Office of Liturgy. Major responsibilities include planning, preparing, and coordinating the music for all cathedral and diocesan liturgies in collaboration with the newly established cathedral pastoral team and the Office of Liturgy staff. Requires proficiency in organ, piano, and conducting cantors, cathedral and diocesan choirs, and instrumentalists and experience in pastoral/liturgical music and Roman Catholic liturgy (both parochial and episcopal). Submit academic credentials, résumé, references, and salary requirements to Human Resources. HLP-6993.

MISSOURI

**Director of Music, Organist.** St. Gabriel the Archangel Catholic Church, 6303 Nottingham Avenue, St. Louis, MO 63109. Phone: (314) 353-6303; website: www.saintgabes.net. Full-time position. Assistant to be hired with the input of new director. Vibrant 1,600-family parish in

strong urban neighborhood with a long tradition of quality liturgy and music. Three-manual pipe organ and extensive music library. Active music department of adult, children, and handbell choirs with experienced cantors and instrumentalists available. Dedicated music space and offices in gallery. Master's degree preferred. Salary, benefit package, and health insurance commensurate with education, experience, and archdiocesan guidelines. Only well-qualified candidates will be considered. Send résumés to Fr. Bob Samson at the above address. HLP-7004.

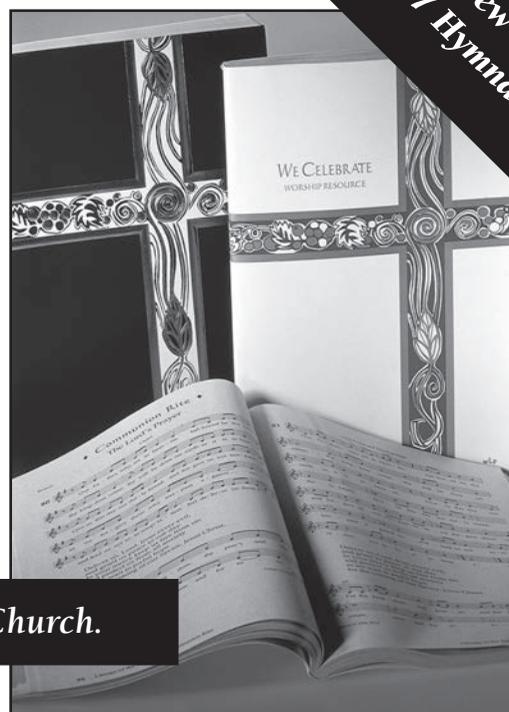
NEBRASKA

**Pastoral Minister Working with Liturgies.** Creighton University, 2500 California Plaza, Omaha, NE 68178. Campus ministry seeks a full-time pastoral minister beginning in August 2007. Creighton is a Catholic Jesuit university serving approximately 6,700 students. The ideal candidate will be Catholic and able to work collaboratively with our liturgy team to coordinate our university and parish liturgies. The person will be an integral member of the campus ministry staff and

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**- Kelly Barth** Director of Liturgical Ministries

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*"Your words, music and harmonies fit together as perfectly as a warm blanket wrapped gently around a sleeping, newborn baby."* - **Peg Lacy** Director of Music Ministry

*"We absolutely loved the Mass for the Advent Season. Our choirs and cantors felt it was easy to learn with the Login, Listen & Learn Teaching Tools. They loved that they had access to this new music and practice on their own time. The setting is familiar with a contemporary harmony that feels good to sing. It is like singing a song you grew up with and yet it is new and refreshing. Our congregation learned their part so quickly. We had so many comments on the beauty of the setting and yet they really liked how singable it is."* - **Carol Drvol** Liturgy Coordinator

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collaborate with parish staff. Familiarity with Catholic and Jesuit higher education and Ignatian spirituality is desirable. Send a current résumé and letter of interest to Laura A. Weber, Ph.D., Director, Campus Ministry. HLP-6981.

#### NEW JERSEY

**Director of Liturgy and Sacred Music.** Saint Magdalen de Pazzi R.C. Church, 105 Mine Street, Flemington, NJ 08822. Website: [www.stmagdalen.org](http://www.stmagdalen.org). Vibrant suburban parish seeking full-time director. Should be well versed in Church's musical documents, particularly *Musicam Sacram*, and recognize premier place of chant and polyphony in Church's musical treasury. Proficiency in organ, piano, conducting required. Director will oversee all aspects of music program and collaborate with pastor and liturgy committee. Must be practicing Catholic with evident faith life and reverential approach to liturgy. Collaboration, professionalism, and flexibility also necessary. Our liturgy is complemented by a new pipe organ—three-manual and pedal design, 569 speaking pipes, and MIDI. Résumé and cover letter to Sacred Music Search Committee by August 15, 2007. HLP-6994.

#### OHIO

**Director of Music.** Saint Columbkille Catholic Church, 6740 Broadview Road, Parma, OH 44134. Phone: (216) 524-1987; fax: (216) 524-9146; e-mail: [stcolumb@aol.com](mailto:stcolumb@aol.com). Full-time position in vibrant 4,700-family parish. Well-established program; adult, contemporary, men's, children's, and bell choirs; cantors; six weekend liturgies, holy days, and school liturgies. Funerals/weddings additional. Six-foot Yamaha grand, eighty-eight-key KORG Triton keyboard, pipe organ. Candidate must have good understanding of Roman Catholic liturgy and strong organizational and people skills, be comfortable with a wide variety of musical styles, and have strong keyboard and directing skills. Degree in music and five years experience in Catholic liturgy preferred. Compensation commensurate with experience and education. Send cover letter and résumé to the attention of Brother Lawrence Verbiar. HLP-6988.

#### PENNSYLVANIA

**Director of Music.** Phone: (610) 856-1006; e-mail: [musicmin1@dejazzd.com](mailto:musicmin1@dejazzd.com). Growing rural parish of 780 families that enjoys



Singing hymns at Mainside Chapel at Camp Taqaddum, Iraq. Photo by U.S. Marine Lance Corporal Joel Abshier.

a variety of musical styles and celebrates liturgy conforming to the documents of Vatican II seeks a part-time director of music. St. Benedict Parish is located in Berks County near Morgantown, Pennsylvania, five minutes from Pennsylvania Turnpike exit 298 Morgantown. Requires proficiency in organ, experience as choir director, and a thorough understanding of Roman Catholic liturgy. Two-manual Allen Renaissance organ, Rolland RD700SX keyboard, *RitualSong* hymnal. Position available July 1, 2007. Contact Marge Vath by e-mail or phone for a full job description or to submit résumé. HLP-6972.

#### WYOMING

**Director of Pastoral Music.** St. Paul's Newman Center, University of Wyoming Catholic Community, 1800 E. Grand Avenue, Laramie, WY 82070. Phone: (307) 745-5461; fax: (307) 742-0521; e-mail: [sandy@newmancenter.org](mailto:sandy@newmancenter.org); website: [www.newmancenter.org](http://www.newmancenter.org). University community of 450 families, 600 students seeks full-time director. Position objective is to facilitate participation of entire assembly at worship and to assist presider and other ministers in creating high-quality, Spirit-filled liturgical services through song and music. Responsibilities include: collaborating with staff and parishioners in planning liturgical music for four weekend Masses, other parish celebrations; directing cantors, instrumentalists; pastoral staff member. Requires proficiency in piano and conducting, knowledge of Catholic liturgy, and strong organizational skills. Relevant undergraduate degree

preferred—advanced degrees welcome. Compensation commensurate with experience, education. Detailed job description available upon request. Send résumé with references ASAP. HLP-6998.

#### Musician Available

**Accompanist Available.** Santa Barbara, CA. Fourteen years of experience in piano and organ congregation/choir accompaniment, familiar with all areas of Catholic liturgy. BM, piano performance, University of Evansville (Evansville, IN); MM, piano performance, University of Missouri Kansas City Conservatory; DMA collaborative piano in progress. Résumé and references on request. Contact via e-mail/phone at [marg21@ku.edu](mailto:marg21@ku.edu) or (812) 459-4346. HLP-6984.

#### Resources

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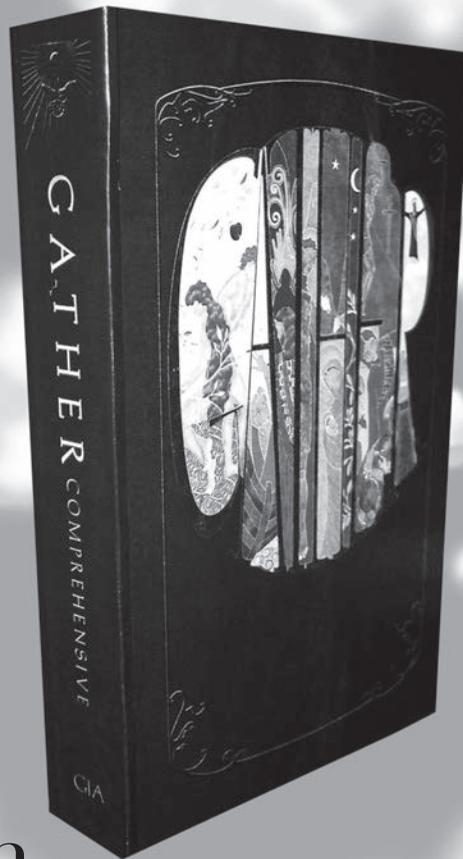
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# Reviews

## Organ Recitative

**An Introduction to the Organ Music of Louis Vierne.** *Selected, annotated, and edited on three staves by Rollin Smith.* Wayne Leopold Editions, WL600210, \$29.00. The edition will be helpful to beginning and seasoned players alike. The “Carillon de Westminster” is the final piece in this graded collection of seventeen of Vierne’s easier pieces for organ, the majority of which come from Op. 31 (24 *Pièces en style libre*). All are presented on three staves, the inner voices are distributed between the hands, and most notes are fingered and pedaled. There are liberal notes and illustrations to aid performance practice including biographical information, the Cavaille-Coll organ, style, registration, the music itself, interpretation, the editorial method, a photo of the composer, various images and specifications of the Notre-Dame organ, and a glossary. This volume is quite a generous introduction to Vierne’s organ music.

**Organ Music for Manuals Only, Volume 1.** *Selected and edited by Rollin Smith.* Wayne Leopold Editions, WL600211, \$13.00. This volume is mostly music and includes short notes about the thirty-seven pieces and their twenty-eight composers representing various historical periods and styles, from the sixteenth century through René and Louis Vierne. A few of the pieces have fingering suggestions, and many have registration indications.

**Communion Music for Manuals, Set 2.** *Charles Callahan.* MorningStar Music, MSM-10-828, \$10.00. This is another volume in the very practical “Music for Manuals” series. As in the other collections in the series, the pieces, on one or two pages, are useful as preludes, postludes, or “extra music” and are based on hymn tunes. Those include: ANIMA CHRISTI, BICENTENNIAL (FINEST WHEAT), CROSS OF JESUS, CRUSADERS’ HYMN (ST. ELIZABETH and SCHÖNSTER HERR JESU), DRAKE’S BOUGHTON, JESU DULCIS MEMORIA, LET US BREAK BREAD, NON DIGNUS, PICARDY, and SONG 46.

**Standard Wedding Music for Organ.** *Compiled and edited by David Sarandon.* Lorenz Publishing Company, 70/1550L, \$15.00. Here are twenty-one pieces, all on three staves, commonly played for weddings. The contents are grouped in two sections: preludes and processionals/recessionals. Most are arrangements of classics such as *Jesu Joy*, *Panis Angelicus*, *Canon in D*, Schumann’s *Traumerei*, Handel’s *Water Music*, *Hymn to Joy*, Wagner’s *Bridal Chorus*, Mendelssohn’s *Wedding March*, and Purcell’s *Trumpet Tune* and *Trumpet Voluntary*. A few original organ compositions are included: Dale Wood’s *Song in the Night* and *Processional for a Joyful Day* and Gordon Young’s *Prelude in Classic Style*.

Heather Martin Cooper

## Choral Recitative

All the selections reviewed here are from World Library Publications.

**Praise God in His Holy Dwelling.** *Jan Vermulst.* SATB choir, cantor, congregation, two trumpets, keyboard. 007991, \$1.40. This is an attractive and accessible arrangement of Vermulst’s popular setting of Psalm 150. The textual adaptation was done by Omer Westendorf, who has also provided an alternative text with more inclusive language. The choral writing uses bright, openly spaced voicings with the melody in the alto part, and it is nicely complemented by the trumpet part.

**Vocavi Nomine.** *Nicholas Palmer.* SATB choir, cantor, congregation, guitar, keyboard (opt. woodwinds and strings). 008795, \$1.20. Palmer has crafted a simple and engaging setting of a text he has adapted from Isaiah 43 (“I have called you, you are mine . . .”). An ostinato choral refrain (sung in either Latin or English) with a sturdy and predictable harmonic progression provides the background for the solo cantor verses.

**In the Presence of the Angels.** *Paul Inwood.* Unison choir, cantor, congregation, guitar, keyboard. 006276, \$1.15. This setting of Psalm 138 for unison voices incorporates

the proper antiphon for the Fifth Sunday of the Year (Cycle C). The unison writing creates a very clear and direct presentation of the text. It is harmonized modally with interesting shifts of tonal centers.

**Lamb of God.** *Robert Kreutz, adap. and arr. Rory Cooney.* SAB choir, cantor, congregation, flute, guitar, keyboard. 005266, \$1.15. Cooney weaves melodic fragments from Robert Kreutz’s beloved “Gift of Finest Wheat” into a setting of the Lamb of God. The instrumental obbligato is especially attractive.

**O God of Loveliness.** *Arr. Noël Goemanne.* SATB choir, a cappella. 007941, \$1.15. Goemanne uses a sturdy Silesian tune (CRUSADERS’ HYMN) to evoke the confident praise and adoration found in the text by St. Alphonsus Liguori. The choral writing is accessible throughout, with interest sustained by a key change for the second verse.

**Ave Regina Caelorum.** *Arr. Robert W. Schaefer.* SSAATBB choir, a cappella. 008793, \$1.30. Schaefer’s setting is unified with alternating ostinati (TBB or SAA) in counterpoint with various segments of the chant tune in the other voices. Skillful re-presentation of a few basic elements creates a variety of beautiful choral textures. Ensembles with enough singers to cover the divisi writing will find the piece to be accessible and rewarding.

**For the Healing of the Nations.** *Brian Bisig.* SAB choir, congregation, flute, guitar, keyboard. 008805, \$1.20. Bisig’s original hymn tune—with an alluring change in the metric treatment of the final lines—sings well and will be learned quickly by both the congregation and the choir; the three-part setting is perfect for smaller ensembles. Fred Kaan’s renowned text is timelier than ever.

**Praise the Lord, You Servants.** *Michael Perza.* Two-part choir, keyboard. 008772, \$1.25. This is an excellent motet for smaller ensembles with a text that Perza has adapted from Psalm 113. Rhythmic

energy abounds throughout the choral writing and the piano accompaniment. The points of imitation provide opportunities for changes of timbre (e.g., treble vs. bass voices or mixed vs. equal voices).

**Tower of Strength.** *Kevin Kelly. SAB choir, cantor, congregation, guitar, keyboard. 008329, \$1.30.* Here is a lively praise song with compelling syncopations and rhythmic energy. The antiphons are scored in SAB close voicing; alternate textures (solo, duet, SAB) provide variety in the verses.

**70x7.** *Ken Macek. SATB choir, descant, cantor, congregation, oboe, guitar, keyboard. 008238, \$1.30.* Macek's text, based on Matthew 18:21–35, speaks of our need to forgive each other. The antiphon-verse structure features a variety of choral textures that sustain interest. The oboe descant adds to the poignancy of the musical setting.

*Rudy Marcozzi*

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## Books

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### The Liturgical Flutist: A Method Book and More

*Denise La Giglia and Anna Belle O'Shea. GIA, 2005. G-6447. 272 pages, spiral bound paperback with CD. \$39.95.*

La Giglia and O'Shea have synthesized significant personal wisdom and experience with insights garnered from workshop presentations to produce a volume that focuses on the particular challenges and opportunities for the flutist in a liturgical setting.

*The Liturgical Flutist* is by turns a flute method book, a music theory tutorial, a guide to improvisation in a liturgical context, an introduction to liturgical principles, and a resource for cultivating musical spirituality. The book is organized in three sections (aimed at the novice, experienced, and advanced liturgical flutist respectively), with each section giving incrementally deeper attention to technical issues, music theory, and the liturgy. Musical examples are carefully chosen from the standard repertoire but serve also as models of various musical styles and structures. The accompanying CD has eighty-eight tracks that are closely integrated with the text.

Section I covers flute basics—posture, breathing, warm-ups, and so on. Music directors will benefit from the discussion of intonation problems (and the clear examples given on the CD). Basic

harmonic theory lays groundwork for improvisation, while an overview of the Mass anchors further discussion of liturgy. Section I concludes with an introduction to the important skills of reading from keyboard scores, guitar lead sheets, and instrumental accompaniment books as well as transposing parts.

Section II considers the variety of ensemble situations that might incorporate a flutist. The liturgical focus of this section—the role of the flutist in non-Eucharistic liturgical settings—is a highlight of the book. Readers are challenged to step beyond the Sunday framework and explore ways in which a skilled player might enhance assembly singing on occasions when the default might be a music-less celebration.

Section III offers an accessible approach to developing improvisational skills through attention to harmonic, melodic, and rhythmic factors as well as to tonal expressiveness. Related ear training exercises are provided on the CD. The book concludes with several helpful appendices, including repertoire lists, fingering and trill charts, a glossary, and a discussion of the delicate matter of contributed versus compensated talent.

*The Liturgical Flutist* is distinguished by its constant emphasis on the development of the flutist as a *liturgical* musician. Each chapter begins with a reflection that frames the technical material in a spiritual context. Quotes found throughout the text are drawn from a variety of sources that will appeal to a variety of spiritual temperaments, including documents on the liturgy and notable authors and composers from Haydn to Hovda.

A book of this scope cannot give equal attention to all matters. It would be helpful to flesh out topics (such as voice leading) that are touched on only indirectly. Internal referencing could be strengthened; for instance, a Section II reference to the threefold judgment in choosing music could be lost on someone who did not read Section I. The use of the term “descant” to designate the improvised line is perhaps a bit limiting since, particularly in an ensemble setting, instrumentalists might be called on to play more of an accompanying figure. That being said, the principles in this book will certainly equip a player to develop such a part.

*The Liturgical Flutist* is an ambitious project that should serve as a welcome and valuable resource for flutist and music director alike. It could work well in tandem with other recent publications such as *Liturgical Ensemble Basics* (Pastoral Press,

2005) and *The Musician's Soul* (GIA, 1999). This book may inspire a veteran player to push further and deeper, or it may unlock interior doors for those inclined to music ministry but uncertain about how to start. For the director, it may provide a blueprint for working closely with flutists (and other musicians) to develop their musical and liturgical skills.

*David Brinker*

### Understanding Sacraments Today

*Revised edition. Lawrence C. Mick. The Liturgical Press, 2006. ISBN-13: 978-0-8146-2925-3. 144 pages, paperback. \$14.95.*

Here is a useful book. The stated goal is “helping people to readily understand the sacramental signs.” Lawrence Mick delivers. He does this for the reader by approaching each sacrament on its own terms.

The book is short and easy to read. The information is richly compact. It is clearly evident that the author has a good understanding of the ritual books, church history, sacramental theology, and faithful pastoral practice. And although there are similarities in the chapters, each is just a little different to suit the sacrament under discussion.

The structure of the book is simple. After a must-read preface of only five pages, Father Mick devotes a chapter to each sacrament. He usually starts with Vatican Council II, naming what was called for in the reform. There is a brief look at history (for all sacraments but Eucharist). He then treats the structure of the rite, theology, good pastoral practice, as well as questions and misunderstandings people have about that sacrament. He looks to the future for confirmation, penance, and holy orders. Each chapter ends with discussion questions.

There are several assets that make this book valuable. First, in the preface, the author lays out eight basic principles for understanding all sacraments. This alone is worth the price of the book. Understanding and implementing them is worthy lifetime work. Second, he uses proper terms, titles, and concepts throughout and then, without being cumbersome, immediately defines or puts the technical language in simple words or gives an example. He identifies and then answers common misconceptions or concerns that parishioners raise. Third, he walks the reader through each sacrament in

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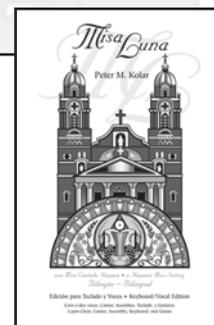
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logical ways. For example, in Eucharist, he moves rite by rite, action by action, from gathering to dismissal, naming the elements and exposing their purpose and intent. In anointing of the sick, he uses broader strokes to paint pictures for pastoral care of the sick and rites for the dying. Finally, he provides questions at the end of each chapter that go beyond a mere remembering of information. They are true discussion questions that may be used by a single reader but would foster fruitful group conversation.

In addition, there are wonderful nuggets sprinkled throughout the book that could provide rich discussion or homework assignments. Here is one from page 52: "It is important to remember that the liturgy is meant to be the source and summit of our spiritual life, not the whole of it." He then goes on to talk about personal prayer, preparing for liturgy, good celebration, and daily life.

I like the book so well that I intend to use it in my work. I also want to suggest how it might be helpful for others in pastoral ministry. On a basic level, it can be used as a primary text for adult learning and for basic catechist or lay ministry formation. A good teacher, who knows the broad tradition well, can expand, fill in blanks, and be more precise on areas of interest and need than is possible in a brief book.

On an advanced level, it can be used as adjunct text in deacon formation or liturgy specialization. In these instances, of course, the primary book would be the ritual book with its introduction, pastoral notes, and liturgical celebrations.

Using the eight basic principles found in the preface, the teacher or staff member could help the learners explore how those principles are evident in parish celebrations. The liturgy committee, musicians, and sacramental formation teams could use them to evaluate current praxis and then devise recommendations for suitable next steps.

Individual chapters also have value. A catechumenal catechist has a succinct source to refresh herself on some aspect of one or another of the sacraments. A mystagogical catechist has some good information for guiding conversation on the impact of a rite recently celebrated. Preachers and catechists can use the discussion questions to foster fruitful reflection. A presider can sharpen his focus on what is being celebrated and what is at stake. The liturgy committee could use the chapter on Eucharist, for example, as first-step formation for new members.

Pastoral musicians have a friend in this book. Each chapter can help connect the music and the music ministry to suitable service of the liturgy through easily understood reflection on the sacraments. For those rites not regularly celebrated—confirmation, penance, and anointing—a quick review of a chapter during the final preparation steps can help the music team do its job of fostering good and faithful celebrations that build up faith.

*Eliot Kapitan*

### **Priestly Ministry in Multiple Parishes**

*Katarina Schuth. The Liturgical Press, 2006. ISBN-13: 978-0-8146-1829-5; ISBN-10: 0-8146-1829-4. 256 pages, paperback. \$19.95.*

*The future is now.* Today, conversations among Catholics do not get very far before the impact of the priest shortage comes up for discussion. In some parts of the country, the discussion is sparked by the loss of a parochial vicar and the realization that another will not be assigned or the surprise at the small number of men being ordained. In other parts of the country, the conversation focuses on merging parishes, closing parishes, and concern for the possible loss of a Catholic presence in rural areas.

*Priestly Ministry in Multiple Parishes* is a sociological and pastoral examination of the phenomenon of priests serving multiple parishes. The book addresses the impact of this ministry on the priest and the local church. The research is thorough and fascinating, and it offers insight for the whole of the Church in the United States.

Katarina Schuth, who authored the research as well as the book, has done a tremendous work in the analysis of all aspects of the life and work of priests who serve multiple parishes. Schuth combines maps, tables, and statistical summaries with narrative responses and the priests' own words to tell the story of an emerging model of ministry that has changed the way many pastors and Catholics experience parish life. It is evident that their experience will serve as a starting point for more and more dioceses adopting the clustered-parish model.

While some of the statistics will not come as a surprise, i.e., that clustered parishes tend to be small, it is quite surprising that priests who serve more than one parish serve 44 percent of all parishes

in the United States. While priests are honest about the many challenges the ministry poses—e.g., time spent on the road between parishes (35 percent drive between 100 and 500 miles a month), the frustration of feeling that they don't give enough to any of the parishes for which they are responsible, and a lack of resources to get the job done—when they were asked about the level of personal satisfaction, 93 percent of the priests surveyed describe themselves as happy. Though ministry to multiple parishes has a twenty-year history in some dioceses, and a growing number of seminarians will find themselves working in such ministry, there is still little to no formal preparation or training in seminary or in diocesan programs for this type of service.

What is most striking about this research is that the issues the priests name as most concerning and as creating the biggest obstacles to success have solutions that are well within the reach of local bishops and the local church. All of the priests identify a desire to learn how to minister more effectively through ongoing professional development and the wisdom of the experience of other priests serving multiple parishes. There is consensus that their own pastoral ministry would be more effective if they could develop pastoral teams of lay people who have been educated and prepared for ministry. They recognize that lay formation requires a significant financial investment and candidates willing to travel far from home for theological education. Because this type of formation is crucial to the future of these parishes, they hope the local church can be more creative in developing programs to meet the need. There is an expressed concern that many dioceses lack appropriate structures for supporting ministry to multiple parishes. By way of example, in some dioceses, the priests must find their own substitutes for liturgy if they seek time for vacation, retreat, or continuing education. Given the importance of good mental and physical health, the priests suggest that the diocese be more active in assigning priests through regular rotation to serve as substitutes so that the priests do not have to spend precious time finding their own substitutes.

All of the priests comment on how much the appreciation and support of their local bishop means to them. Some recognize that many of the bishops, who come from urban dioceses or who had limited experience as pastors, do not really understand the nature of ministry in multiple parishes. They suggest that

bishops visit more regularly, maybe even spend a few days working with the priests and speaking with the people about their experiences.

As one moves toward the end of the book, one cannot help but wonder what a sequel to this book might report. Will it be the story of the death of the Church in rural communities and a diminishment of a Catholic presence across the United States for failure to read the signs of the times? Alternatively, will it be the birth of a new experience of parish life and ministry rooted in the tradition of the early Christian communities? Those early communities responded to the needs of a rapidly expanding and changing Church with confidence in the presence of the Holy Spirit and new vision for living the Gospel.

Susan Timoney

### Homilies for Weekdays, Year I Homilies for Weekdays, Year II

Don Talafous, *osb.* *The Liturgical Press, 2005 (Year II) and 2006 (Year I). Year I: ISBN 13: 978-0-8146-3031-0. Year II: ISBN 13: 978-0-8146-3032-7. Each book 232 pages, paperback. \$15.95 each.*

Since brevity is the soul of wit, according to Shakespeare, those who dare to step into the pulpit in order to “break open the Word” on Sundays are often reminded, urged, and cajoled into being brief but insightful. An even more daunting task is given to those involved in offering a “few words” on the weekday readings. Many times those in attendance at a daily Mass are rushing off to work or are on their lunch break and have little time to spare. Also, the fact that a person’s spirituality would include the sacrifice of precious time in order to attend a daily liturgy demands that the homilist takes the use of this time seriously. One memorable example of the impact of offering a simple daily reflection came to this reviewer while on retreat at the Abbey of Gethsemani in Trappist, Kentucky. The preacher gave a brief homily lasting only a couple of minutes, but it was packed with enough food for thought to last the whole day. The economy of words helped to focus attention on what was said. As one who attempts to practice the art of preaching on a daily as well as weekly basis, I find it apparent that it takes even more time and effort to distill one’s thoughts into a few lines than it does for a longer discourse.

This is where *Homilies for Weekdays* is very helpful in offering some creative

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# Dies Domini

## Sabbath Making for Liturgical Musicians



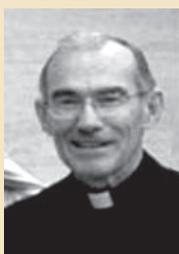
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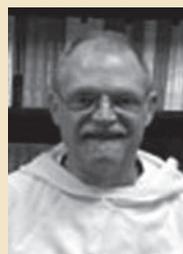
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suggestions for what a homilist might say about the daily readings of the two-year Lectionary for Weekdays cycle. Don Talafous, OSB, who serves as alumni chaplain for Saint John's University, Collegeville, Minnesota, has a background in Scripture and systematic theology, and this extensive compilation for each day is a result of his many years of experience in preparing homilies.

Each volume is organized very simply into five chapters: Season of Advent, Season of Christmas, Season of Lent, Season of Easter, and Ordinary Time. There is a brief reflection (averaging eighteen to twenty lines) written on a popular and pastoral level for each day. Each listing begins with naming the day within the season, a brief descriptive phrase, the citation of the Scripture readings including the psalm and the Lectionary number for that Mass. The reflection which follows is always situated within the season and the daily readings and includes realistic examples which help to connect the Scriptures with examples from daily living. Talafous also places his creative reflections within the context of the readings which have preceded the day and/or those which will follow.

Authors from Shakespeare to C. S. Lewis and T. S. Eliot are often cited to help illustrate the focus for the day. For example, for Wednesday of the First Week of Advent, Year I, we read: "C. S. Lewis says that God invented eating. Both readings today speak of it. Isaiah presents good and plentiful food as a sign of the time of the Messiah. Jesus fulfills this expectation by multiplying loaves and fish for the crowd. Satisfying our desire for good and necessary nourishment is an obvious way to indicate what God wants to do for us."

Often, descriptive and colorful examples are used to highlight a text. Commenting on the reading from the book of Numbers for Monday of the Eighteenth Week in Ordinary Time, Year I, he writes: "The book is about the Israelites' wandering in the wilderness or desert before finally entering the Promised Land. They are shown, as in today's first reading, as a crowd of grumpy old men, grumpy old women, grumpy kids. . . . The Eucharist reminds us to look for God in this life we live, in this place, with these people."

These two volumes will be an asset in the library of anyone who is charged with the task of preparing a short and meaningful reflection on the daily Lectionary cycle. Talafous offers consistently good daily reflections and realistic suggestions and is sensitive to the social justice dimension of

the Scriptures. These pages live up to the testimonial on the cover of Year II which describes them as "a treasure of short messages of hope in simpler language that moves the heart. For those who homilize regularly it is an insightful primer. For those who pray daily it offers illuminating reflections. Both will be inspired by keeping it close by."

*Victor Cinson*

### **A New Song for an Old World: Musical Thought in the Early Church**

*Calvin R. Stapert. Eerdmans, 2006. ISBN 978-0802832191. 246 pages, paperback. \$18.00.*

This wonderfully accessible book introduces readers to an early Christian world of song and prayer, notes some of the points of contact and friction between early Christian and pagan musical cultures, and invites Christians to a critically appreciative stance as they engage the cultures of their own time. Rich in quotations from early Christian writers, this book will be savored, pondered, and prayed over; used in catechesis and mystagogy; and shared with friends and colleagues.

Stapert reminds the reader that pre-Enlightenment music was connected with the whole of living, that singing ran through work and festival and was found in every aspect of urban and rural society. This opening observation leads into a development of the image, found in Jewish and Christian Scriptures, of the believer's life as a song of praise which responds to God's faithful love. Succeeding chapters note major themes in early Christian writing about Christian and pagan song, setting four principal authors in the context of major developments in their own centuries: Clement of Alexandria and Tertullian; Ambrose and Chrysostom. Though these writers offer differing evaluations of the tools and riches of the dominant pagan culture, they all insist that the Christian's imagination and practice must be radically different from that of the unbelieving neighbor. Stapert then presents the reader with Augustine's challenging reflection on the love of God and on the danger of loving beautiful voices more than Beauty itself. A final chapter points to some questions which arise for our own living. The first appendix gives some examples of how ancient hymn texts might be used in morning and evening prayers.

Pagan ritual music, Stapert says, had

three purposes: producing good omens, warding off evil demons or the anger of the gods, and cajoling and enticing the gods into action on behalf of worshipers. Christian music, in contrast, does not try to get God's attention, for Christians are convinced of God's active, loving presence. The basic song is God's own, heard in the harmony of the universe; the new song is Christ, the Word Incarnate. Christians sing Christ's song, in the Spirit, giving thanks for the salvation which they experience. This song is lived, treasured in the heart, and sung out loud at home, at work, or in liturgical prayer. It unites Christians' lives into a coherent whole, giving them unity with each other, the saints and angels, and a renewed creation in Jesus Christ. The harmony of God's own life, then, underlies the music of creation. The harmony of well-tuned human life is best heard in the Word Incarnate, the new song whose life gives praise to God. As Christians learn to sing that song with heart and voice, they are formed by Christ's song, and their lives are brought into harmony with the new creation of God's reign.

The Church Fathers, Stapert shows, insist that music teaches either harmonious or discordant behavior, developing a society of simplicity and honesty or greed and deception. Lifting the voice in praise, whether at work or at prayer, shapes the person's outlook and behavior, helping the singer to hear the music of the Creator in the creation and cooperate with it.

In the third century, both Clement—who believed that good could be found in pagan culture, for God is at work in all people—and Tertullian—who was suspicious of all pagan culture because of its pervasive idolatry and immorality—urged all Christians to sing psalms and prayers in their homes and not just in church. In fourth-century Antioch, Chrysostom, seeking to build a Christian society in a city and empire full of non-Christian influences, urged Christians to celebrate marriage with songs of joyful reverence rather than with wedding feasts characterized by licentious songs, tales of immorality and infidelity, conspicuous consumption, and forgetfulness of the poor. Christians, indeed, want to form marriages of joyful fidelity, caring for relationships with family and Church. Don't begin badly, he warned, surrounded by references to a different sort of married life, but begin well and form a life of devotion and love. Ambrose, steeped in the dominant imperial culture, adapted the popular rhythms used in Arian hymns both for psalmody and for new hymns which unified and

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gave energy and courage to his often beleaguered Christian community. All of these saints urged: Learn both hymns and psalms; sing always; and let Christ's song be found in every part of your life!

Stapert then turns to Augustine, the great lover of music, who calls the reader to a deeper awareness, letting the focus of heart and mind stay always on God, who is Beauty and the source of all beauty. Don't be distracted by beauty of voice or song, Augustine warns, but stay attentive to God! Sing with all your heart, to God!

This wonderful book points out the importance of song for the formation of life, family, and relationships, and it underlines the unity between liturgy and the rest of life as it offers short passages about singing with all of one's life, not just with upraised voice. It raises practical questions about Christians' relationships with non-Christian and non-believing cultures which carry different assumptions about God, world, marriage, and social responsibility. With the Fathers, it encourages us to let ourselves be formed by songs of praise, responsibility, love, and thankfulness. This challenging book will be helpful for prayer and reflection, even as it opens our history and introduces the reader to new friends and lovers of music. I recommend it to anyone who wants to learn more about prayer and music.

*Jerome M. Hall, sj*

## About Reviewers

Mr. David Brinker is assistant director of the Museum of Contemporary Religious Art, Saint Louis University, St. Louis, Missouri, and a freelance liturgical musician. He is currently pursuing graduate studies at Aquinas Institute of Theology.

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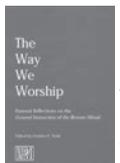
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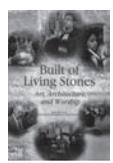
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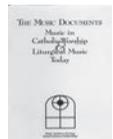


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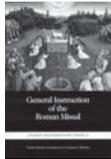
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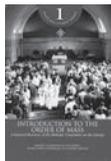


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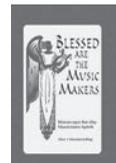
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# Calendar

## CONCERTS AND FESTIVALS

### OHIO

Hamilton

September 23–29

National Religious Music Week, sponsored by the National Religious Music Week Association. The observance to encourage all places of worship to celebrate and honor the ministry of music and to showcase their musical talents and traditions before the community at large. Information by e-mail: musicweek@aol.com; web: www.religiousmusicweek.org.

## CONFERENCES

### CONNECTICUT

Windsor Locks

October 9–12

National Meeting of Diocesan Liturgical Commissions. Theme—Liturgy: The Privileged Place of Catechesis. Co-sponsored by the Bishops' Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions; hosted by FDLC Region I and the Archdiocese of Hartford. Major presenters include Paul Turner, Carole Eipers, and Rita Thiron. Liturgy, workshops. Local Liturgy Day, Saturday, October 13. Place: Sheraton Bradley Airport Hotel, Windsor Locks, Connecticut. Information: www.fdlc.org.

### CALIFORNIA

San Diego

November 9–10

Focus on Initiation: Catechumenate. Sponsored by the Diocese of San Diego in partnership with The North American Forum on the Catechumenate. Presenters include Jim Bessert, Mary Birmingham, and Miriam Malone, SNJM. Registration deadline: October 12. Place: Roman Catholic Diocese of San Diego Pastoral Center; lodging at Holiday Inn Express San Diego-Mission Bay. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: www.naforum.org.

### GEORGIA

Atlanta

October 10–13

The Initiation Experience: Beginning Plus. Sponsored by the Archdiocese of Atlanta in partnership with The North American Forum on the

Catechumenate. Presenters include Kathy Kuczka, Donna Mostiller, and Tim Piasecki. Afternoon dialogue sessions in Spanish. Registration deadline: September 12. Place: Holy Trinity Catholic Church, Peachtree City; lodging at Holiday Inn & Suites, Peachtree City. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: www.naforum.org.

### MISSOURI

St. Louis

September 17

Models of the Eucharist. A one-day seminar presented by Rev. Msgr. Kevin W. Irwin, STD, and facilitated by Dr. J. Michael McMahon. Place: Aquinas Institute of Theology. Information: NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; website: www.npm.org.

### WEST VIRGINIA

Wheeling

September 27–30

The Initiation Experience: Beginning Plus with a Rural Focus. Sponsored by the Diocese of Wheeling-Charleston in partnership with The North American Forum on the Catechumenate. Presenters include Michael Clay, Rory Cooney, Gael Gensler, OFM, and Vivian Williams. Registration deadline: August 30. Place: Paul VI Pastoral Center, Wheeling. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: www.naforum.org.

## RETREATS

### WISCONSIN

Racine

October 15–17

Dies Domini: Sabbath Making for Liturgical Musicians. A fall retreat for parish directors of music ministries—full-time, part-time, or volunteer. Sponsored by the NPM Director of Music Ministries Division for members and non-members. Retreat leaders: Most Rev. Robert F. Morneau, auxiliary bishop of Green Bay; Rev. Dr. Paul H. Colloton, OFM, NPM director of continuing education; and Mr. Daniel Girardot, director of liturgy and music at St. Theresa Church, Austin, Texas. Place: Siena Center, Racine. Information: NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone:

(240) 247-3000; website: www.npm.org.

## OVERSEAS

### IRELAND

Dublin and Other Sites

January 28–February 4, 2008

Familiarization tour: Land of Saints and Scholars. Subsidized and inclusive continuing education program sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

### ITALY

Rome

January 10–17, 2008

Familiarization tour: Roman Polyphony. Subsidized and inclusive continuing education program sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

Rome

January 10–17, 2008

Tenth Gregorian Chant Study Week in Italy. Chant masters: Rev. Anthony Sorgie, Rev. Alberto Turco, Mr. James Goettsche, and professors from the Pontificio Istituto di Musica Sacra. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

### VIETNAM

Ho Chi Minh City, Hue, and Hanoi

January 10–21

Experience Vietnam: Pilgrimage/Study Tour. Tour coordinator: Bro. Rufino Zaragoza, OFM. Sponsored by OCP Pilgrimages. Discover the beauty of Vietnam and experience the fervor, liturgical traditions, and inculturation of Vietnamese Catholicism. Dialogues with local Catholics, prayer at traditional pilgrimage site. Contact Rufino Zaragoza. Phone: (510) 536-1287, ext. 140; e-mail: RufinoZ@yahoo.com; web: www.VNPilgrimage.com.

*Please send announcements for Calendar to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: npmedit@npm.org.*

# Singing Songs of Expectation



**T**he Church was born singing hymns—and the texts of some of those early hymns are found in the New Testament. When history ends, we will go into the reign of God singing “a hymn to the Lord’s glory with the whole company of heaven” (*Constitution on the Sacred Liturgy*, 8). Built on the strong foundation of the apostolic hymns, and with the song of the angels and saints echoing in our souls and drawing us forward, we sing hymns and liturgical songs as part of worship. The best song texts for us to use find their inspiration in the Scriptures, but the music for those songs is shaped by the many cultures in which we live, by the heritage of hymnody that we share, and by the way these hymns and songs are used in the liturgy.

The hymns and songs we use in worship should be beautiful in both words and music. We need hymns that are humanly attractive, songs of poetic beauty that *show* us—rather than merely *tell* us about—a God who is Beauty as well as Goodness and Truth.

## The Faith We Sing

A well-written and carefully chosen hymn or song will shape our Christian spirituality and our way of living out the Gospel. It shapes our relationship to God and to each other as the Body of Christ. We sing to God but also about God and about what it means to be Church. We pray, and offer praise, and proclaim our faith through our singing.

A wholesome song of faith becomes more and more meaningful as we sing it repeatedly through the rhythm

of the Church’s year. With repeated singing, the words lodge in our souls and gradually shape our beliefs and our Christian identity. These are the songs that we learn “by heart” and sing even without looking at the hymnal. They are the ones that become a reservoir of faith to draw on in dry times.

The songs we sing affect the way we gather together as Christians and the way we pray, think, and live. They give us words and images that nourish and sustain us and offer us a vision of what the Church can be, if we live the Gospel faithfully. They sing of hope in the future that God works to create for this world.

Many people have found specific hymns and liturgical songs that touch and express—through the combination of words and music—the deepest sources of their faith and hope and love. Such compositions range from the ancient songs of the tradition to newly composed songs that “sound like us” and our culture.

## Into the Future

Our hymns and songs don’t merely root us in the past or shape us in the present; they lead us forward. They put the taste of God’s vision in our mouths, on our lips, preparing us to sing the new song of praise to God and to the Lamb (Revelation 5:9–14). They remind us that we are “wayfarers,” as Saint Augustine called us. In one of his sermons, Saint Augustine spoke about how we should sing. He said: “You should sing as wayfarers do—sing, but continue your journey. Do not be lazy, but sing to make your journey more enjoyable. . . . Keep on making progress. . . . If you make progress, you will be continuing your journey, but be sure that your progress is in virtue, true faith, and right living. Sing then, but keep going.”<sup>1</sup> Walk, roll using a wheelchair, run with the enthusiasm of children, process solemnly with the great body of the saints; stroll, dance, hike. In whatever way you move, sing and press onward to the high calling of the people of God.

## Note

1. From Augustine of Hippo, “Sermon 256,” English translation from the *Liturgy of the Hours* © 1970, 1973, 1975, 1976, International Committee on English in the Liturgy, Inc. All rights reserved.

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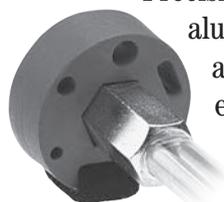


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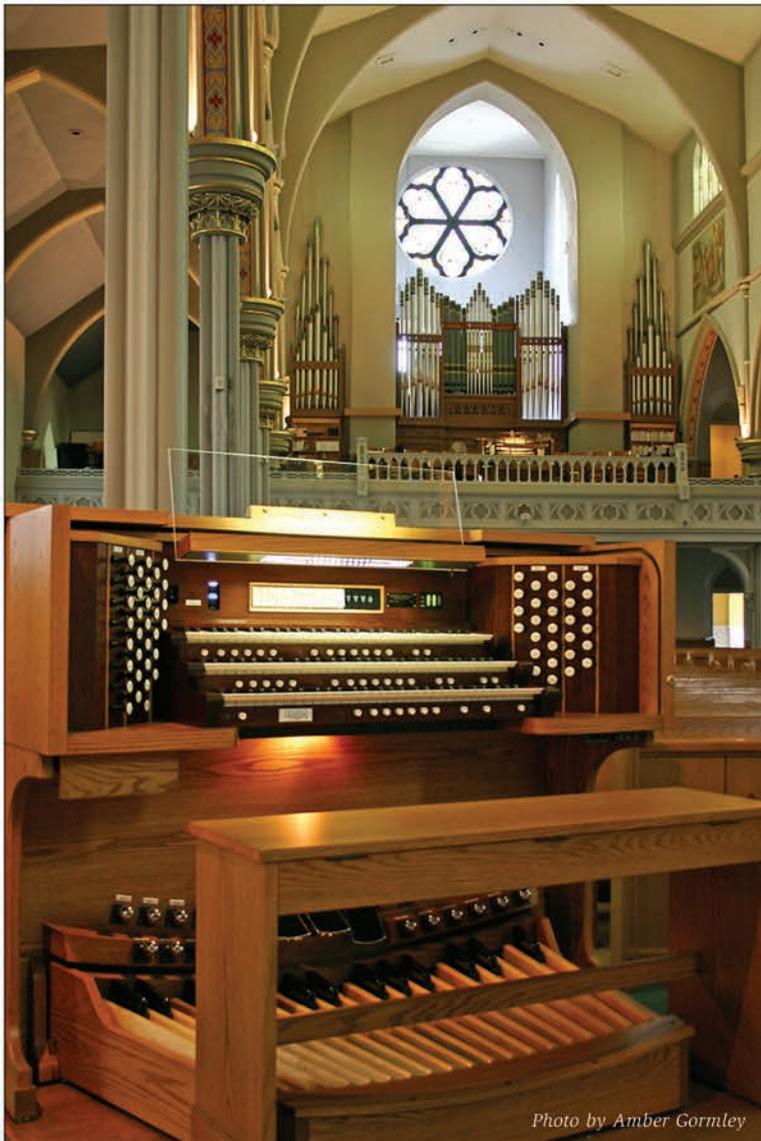


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		1 1/3 Quintflote		8 Swell to Choir	
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