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From the President

Dear Members:

People are often surprised at—or would be if they were aware of—the rich variety of personal qualities, professional competencies, and knowledge that pastoral musicians require to carry out their ministry.

In 1993, the Director of Music Ministries Division divided the qualifications for music ministry leadership into four areas of competency: musical, liturgical, pastoral, and organizational. The book *Qualifications for a Director of Music Ministries* (1993) describes these four broad areas in more detail, providing the basis for the process of becoming a Certified Director of Music Ministries (CDMM).

During the past two years, NPM has been working with the United States Conference of Catholic Bishops Commission of Certification and Accreditation (USCCB/CCA) for approval of the CDMM standards and procedures. DMMD President Jim Wickman and I presented the program at a meeting of the commission in early March, and we learned just a few days later that the commission members had granted initial approval of those standards and procedures. For more information about the USCCB/CCA approval, see the announcement on page eight.

In preparing the certification standards for commission approval, the DMMD Certification Committee was faced with the challenge that competency for ministry in the Church is even more demanding than they had previously considered. In 2003 the USCCB Commission approved standards for lay ecclesial ministry prepared by the National Association for Lay Ministry (NALM), the National Conference for Catechetical Leadership (NCCL), and the National Federation for Catholic Youth Ministry (NFCYM). These three organizations had collaborated on common standards—competencies that any lay minister should have—and then described additional competencies specific to each of the three groups.

In preparing the NPM proposal to the USCCB Commission, the DMMD Certification Committee adopted the common competencies for lay ecclesial ministry and then specified others for the director of music ministries. These standards are organized in five categories: personal and spiritual maturity, lay ecclesial ministry identity, Roman Catholic theology, pastoral praxis, and professional practice.

While pastoral music ministers need well-developed musical skills and thorough grounding in liturgy, they also need personal maturity, a healthy life of faith and prayer, and a theological background appropriate for pastoral ministry. Preparation for pastoral ministry in the Church requires far more than classroom instruction, calling for formation in all of a ministry’s dimensions—personal, spiritual, theological, pastoral, professional, liturgical, and musical.

To carry out its mission of “fostering the art of musical liturgy,” NPM continues to develop many ways for our members to grow in ministry, including conventions, institutes, seminars, retreats, publications, and chapter gatherings. The various NPM certification programs are likewise aimed at helping musicians to deepen their passion for and skill in pastoral music ministry.

This issue of *Pastoral Music* is a fine example of a practical resource for ministry. Musicians, clergy, and other worship leaders will find here a wealth of material to assist them in preparing liturgies and planning music for the church year. Candidates for NPM certification, including those with the CDMM and the Organist Colleague certificate, will find articles that will help them to prepare for their liturgy examinations.

Wherever you are in your own ministerial formation, I hope that you will continue to respond to the challenge to grow in your commitment and ability to serve God’s people faithfully and effectively.

J. Michael McManus
President

June-July 2005 • Pastoral Music
Pastoral Music (ISSN 0363-6569) is published bimonthly by the National Association of Pastoral Musicians (NPM), 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910.

NPM is an organization of musicians and clergy dedicated to fostering the art of musical liturgy. Member services include the bimonthly newsletter Pastoral Music Notebook, discounts on NPM conventions and institutes, and other benefits.

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Advertising Office: 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212. Fax: (503) 297-2412. E-mail: NPMWest@npm.org.

Publisher: Dr. J. Michael McMahon; Editor: Dr. Gordon E. Truitt; Assistant Editor: Ms. Andrea Schellman; Advertising Director and Director of the NPM Western Office: Ms. Nancy Bannister; Music Review Editor: Dr. Marie Kromer; Book Review Editor: Ms. Anne Y. Koester; Calendar Editor: Rev. Lawrence Heiman, CPPS; Printing: Bladen Lithographics

Subscription Information: One-year subscription, six issues a year (bimonthly), $32. Library rate: $35. Single copy: $7. For second class postage to Canada, add $10 per year for each membership (includes postage for Notebook); $6 per year for each subscriber. For postage to all other countries, add $14 per year for each membership (includes Notebook); $9 per year for each subscriber.

Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): $89 per year. $44 of this amount is for subscriptions to Pastoral Music for one year. Single Parish Membership (one member): $63 per year. $22 of this amount is for a subscription to Pastoral Music. Youth Membership: $26. Benefits equivalent to individual membership. Group membership rates are available. Membership rates in effect as of January 1, 2005.

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Periodicals postage paid at Silver Spring, MD. Postmaster: Send address change to Pastoral Music, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

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The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Catholic worshiping communities in the United States of America.

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NPM needs the support of its members and friends to continue the important work of promoting musical liturgy. Thanks to your generosity, we have been able to continue our popular educational programs and to plan several new programs to meet the varying needs of pastoral musicians in the United States.

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Association News

Convention 2005

Last Chance

The advance registration discount is no longer available, but you can still register for the 2005 NPM National Convention at the regular rate. Regular registration must be received at the NPM National Office by mail, online, or by fax by the close of business on June 15. After that date, please register on site in Milwaukee.

Send your convention registration to: NPM, PO Box 4207, Silver Spring, MD 20914-4207. Or register online at our secure site: http://www.npm.org/EducationEvents/convention/Milwaukee/index.htm.

Changes

New Institute Leader. Joining Dr. John Ferguson in leading the DMDM Institute will be Dr. Robert Scholz, replacing Sigrid Johnson. Due to circumstances beyond her control, Ms. Johnson will be unable to join us in Milwaukee. Dr. Scholz, a close collaborator with Dr. Ferguson on the St. Olaf faculty, is a member of the National Association of Teachers of Singing, the American Choral Directors Association, and the American Composers Forum. He conducts the Chapel Choir and Viking Chorus at St. Olaf and the Northfield Chorale. He is a teacher of voice and choral conducting and literature and is active as a composer, festival conductor, and clinician.

New Topic. The topic for breakout session E-25 on Friday morning has changed. Father Virgil C. Funk will lead a session on Joseph Cardinal Ratzinger on Church Music. This session will reflect on the writings of the former cardinal and what they might tell us about his attitudes toward and understanding of music in the liturgy.

Switched. Breakout sessions C-12 and D-12 have been switched. C-12 is now Organ Literature for the Beginning Organist with Stephanie Horz on Wednesday, June 29, 3:00-4:15 PM. And D-12 is now Fundamentals of Organ Registration with Jennifer Pascual on Thursday, June 30, 10:45 AM-Noon.

Ferry Discount

Those driving to Milwaukee from the east may want to avoid traffic around Chicago by taking the Lake Express, a high-speed ferry that crosses Lake Michigan between Muskegon, Michigan, and Milwaukee in just two-and-a-half hours. Lake Express is offering a ten percent discount to those traveling to NPM 2005. Phone (866) 914-1010 to make your reservation, and mention that you are traveling to the NPM National Convention. Additional information on the ferry is available at www.lake-express.com.

Review, Play, Stock Up

There will be more than eighty exhibitors at the NPM 2005 Convention, and...
the exhibits will be open for nearly thirty hours during the convention week (including a special late-night opening of the exhibit hall on Monday, 10:00 PM to midnight). This is your chance to review new music, try out new instruments, and stock up on supplies for the coming year. Don’t miss this opportunity to examine everything that the music industry has available to support our ministry—all in one place. In addition, you can examine such necessary liturgical materials as vestments, candles, art, and other resources.

The music industry also offers convention participants a chance to review new resources and work with experts during the Music Industry Showcases on Monday morning, June 27. There are seven sessions at 9:30 and eight more at 11:00 AM.

**Institutes 2005**

**Save Money: Advance Registration**

Now that you’ve chosen the NPM institute you are going to attend this summer, make sure that you get your registration in by the advance registration deadline, and save $50.00 off the regular fee. Advance registration deadlines in June include:

- **June 8** for the Cantor Express in Kalamazoo, Michigan (July 8–10);
- **June 11** for the Pastoral Liturgy Institute in Belleville, Illinois; the Guitar and Ensemble Institute in Erlanger, Kentucky; and the Choir Director Institute in West Hartford, Connecticut (all three institutes take place during the week of July 11–15);
- **June 15** for the Cantor Express in Providence, Rhode Island (July 15–17);
- **June 19** for the Music with Children Institute in Caldwell, New Jersey (July 19–21);
- **June 22** for the Cantor Express in Rapid City, South Dakota (July 22–24).

Advance registration deadlines in July are:

- **July 12** for the Pastoral Music and Liturgy Express in Detroit, Michigan (August 12–14);
- **July 19** for the Cantor Express in Seattle, Washington (August 19–21);
- **July 26** for the Bilingual Guitar Express in Albuquerque, New Mexico (August 26–28).

You can still register for an institute after these dates, but you will be charged the regular fee.

**Members Update**

**USCCB Approves NPM Certification**

The United States Conference of Catholic Bishops Commission on Certification and Accreditation (USCCB/CCA) has granted initial approval to standards and procedures developed by NPM for certifying directors of music ministries. This certification process was developed over a period of ten years by NPM’s Director of Music Ministries Division (DMMD). In the process, candidates enter into an extensive self-evaluation, study in conjunction with a colleague-mentor, and take examinations in various aspects of pastoral music ministry. Successful candidates are awarded the designation Certified Director of Music Ministries (CDMM).

The NPM certification standards are based on common competencies for lay ecclesial ministers developed in 2003 by the National Association of Lay Ministry, the National Conference for Catechetical Leadership, and the National Federation for Catholic Youth Ministry.

These core competencies include personal and spiritual maturity, lay ecclesial ministry identity, Roman Catholic theology, pastoral praxis, and professional practice. Fulfillment of certification standards requires formation in all dimensions of pastoral music ministry—personal, spiritual, theological, pastoral, professional, liturgical, and musical. In addition to demonstrating the foundational competencies expected of all lay ecclesial ministers, the Certified Director of Music Ministries is also required to demonstrate advanced musical skills and a thorough grounding in Catholic liturgical practice.

In addition to the CDMM, NPM offers several other certification opportunities. The Basic Cantor Certificate is designed for psalmists and cantors who lead congregational song in worship. The Basic Organist Certificate requires the candidate to demonstrate proficiency in playing hymns and service music for the Mass. Also, NPM sponsors two dual certifications with the American Guild of Organists, the Service Playing and Colleague Certificates.

For information on any of these certification programs, please contact the NPM National Office at (240) 247-3000; e-mail: NPMSing@npm.org. Information is also available at our website: www.npm.org.

**Keep in Mind**

Sister Catherine Marie Qualters died of lung and brain cancer on January 22, 2005; she was nearly seventy-five years old. Born in Indianapolis on March 13, 1930, Mary Catherine Qualters joined the Congregation of the Sisters of Providence of St. Mary-of-the-Woods in 1950, taking the religious name Catherine Marie. After earning bachelor’s degrees in music and education, she began her music ministry in 1952 at Catholic parishes in Terre Haute, Indiana. During her years of ministry as a musician and teacher, Sister Catherine Marie served parishes in Fort Wayne, Jasper, and Indianapolis. She also taught in Wilmette and Chicago, Illinois. From 1971 to 2004, she served St. Anthony Parish and All Saints School in Indianapolis as a teacher, liturgist, parish visitor, and music minister. For several years, she also assisted with liturgy at Central State Hospital. She was also an ardent supporter of the firefighters at Station 18 in Indianapolis, praying for them whenever she heard the siren, visiting them with treats, and thanking them for their service. One day, three fire trucks and the chief’s car arrived at the convent to thank Sister Catherine Marie and name her an honorary member of Station 18. Her funeral liturgy was celebrated on January 27 in Indianapolis.

We pray: All-powerful God, we pray for our sister, who responded to the call of Christ and pursued wholeheartedly the ways of perfect love. Grant that she may rejoice on that day when your glory will be revealed and in company with all her brothers and sisters share for ever the happiness of your kingdom.

**Advertiser Info**

For information on the advertiser in this issue, contact the NPM Western Office. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWest@npm.org.

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Recent Developments in Gregorian Chant: A Summary

BY ANTHONY RUFF, OSB

You may have noticed that something has changed as you listen to recent recordings of Gregorian chant, especially those from Europe. Compared to the way chant was sung "in the old days," the rhythms are different—they are no longer as even as those in older recordings using the Solesmes method. Perhaps even the melody you hear is altered from what you might find in the chant books. What's going on? This article offers a brief summary of recent developments in chant scholarship and performance practice. Even if the place of Latin chant in vernacular liturgy is quite small today, recent public liturgies in Rome and other places have sparked interest in chant once more, and recent scholarly developments will be of interest to those who sing chant in the liturgy—or who may be thinking about singing it.

Breakthrough

The revolution in chant interpretation

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The Primacy of Text

Cardine realized that the neumes of the earliest notation are highly nuanced and differentiated. It became clear to him that the text was originally the deciding factor and not the melody. The natural, flexible rhythm of speech once determined how the singers proclaimed the chant text. The highly detailed rhythmic nuance of the early neumes was a written attempt to remind the singer how to bring out the text. The nuances of rhythmic dosage in the notation called for careful pronunciation and proclamation but also for interpretative emphasis so as to highlight the spiritual and liturgical meaning of the sacred text. All of this was in sharp contrast to the melody-based approach of the old Solesmes method.

Today, the work of Cardine's followers has progressed to the point that nearly all the neumes of the early lineless notation can be decoded. Singers can interpret chant with a high degree of confidence that they are employing the mindset of the original singers. The Graduale Triplex (described below) has become indispensable. It offers lineless notation from two manuscripts to help singers interpret the melodic notes found in the four-line square-note notation.

Uncorrected Mode VIII Solemn Psalm Tone (for Introit and Communio) in Graduale Romanum

Corrected Mode VIII (based on manuscript Einsiedeln 381, 10th century)
Notational Changes

Now that interpretation of the chant is being derived from the early lineless neumes, the value of four-line notation in our chant books has been somewhat relativized. It has become more obvious that it is not the “original” notation in any sense. Rather, it is notation created at one point in chant’s historical development (roughly the twelfth or thirteenth century) in one region of Europe. The most original practice, followed for centuries, was to sing chant with no notation whatsoever. Gradually, though, over the course of many centuries, notation developed from lineless neumes to notation placed on or around one, then two, then three, then four lines. In fact, five lines were used in some places in the Middle Ages.

The twentieth century chant books since the reforms of Pope St. Pius X use four-line notation, but they are not uniformly consistent. Throughout the course of the twentieth century, the four-line notation was adjusted for succeeding chant books. These changes reflected continuing advances in chant scholarship with attempts to convey more of the distinctions in the earliest manuscripts. For example, Rorate celi in the 1934 Antiphonale Monasticum (page 213) has a different type of neubita and Salviume than it had in the 1912 Antiphonale Romanum. Such changes were made even though, for most singers, the interpretation remained equalistic according to the old Solesmes school.

With the rhythmic breakthrough of Cardine, this notational issue bore reexamination. Since, following Cardine, the melody would not be sung anymore according to independent melodic principles, it became more important that the four-line notation reflect more of the rhythmic nuance of the earliest lineless notation. Recent changes in four-line notation have been even more dramatic than earlier ones. For example, the 1983 Liber Hymnarius employs a heavily revised four-line notation which preserves the rhythmic principles of Cardine. There are now forms of the podatus and citivis (examples of two linked notes) with a smaller first note, indicating when this first note is to be sung more lightly and quickly than the following note. The recently revised notation makes some progress in conveying the information of the early neumes, but one still needs to consult the early neumes for the full picture.

Melodic Correction

In article 117, Sacrosanctum Concilium (Vatican II’s Constitution on the Sacred Liturgy) called for a revision of the chant books issued since 1904. It had been known for decades that the twentieth century chant books had melodies in need of correction. Although the monks of Solesmes did excellent and amazing work in the nineteenth century in restoring the original melodies, scholarship had made advances in the meantime. Also, the books issued since Pope St. Pius X did not always reflect all the results of Solesmes’ research. Unfortunately, a fateful decision was made at the beginning of the twentieth century to follow the Solesmes historical research only partially. While the most original melodic form was used in most instances, sometimes a later—and erroneous—manuscript tradition was followed.

The revision called for in article 117 has not yet happened. The post-Vatican II Graduale Romanum of 1974 simply gives the chants in the same melodic form as the 1908 Graduale Romanum. But scholars are making great headway in reconstructing a melodic form very close to the original. It can be expected that a future edition of the Graduale Romanum will appear—perhaps still decades in the future—with corrected melodies and altered four-line notation.

Most of the melodic corrections involve either the pitches E and B or the addition or subtraction of a liquescent note. Often, an original E or B became distorted to the stronger higher note of F or C in the course of history. For example, the first note of the entrance antiphon: Ecce Domine vece meum (“Lord, hear my voice”) for the Eleventh Sunday in Ordinary Time should be an E rather than the F given in our chant books. Accurate reconstruction of the liquescent is more difficult and will never be solved entirely. Still, to the extent the manuscripts allow, scholars try to determine whether some notes should be liquescent in the sense of lengthening or shortening a syllable as it is pronounced and whether notes need to be added or taken away from liquescent syllables.

Some melodic corrections are more dramatic. It is now established that the original chant melodies of the Carolingian era sometimes had pitches not permitted by the eight-mode system. These forbidden accidentals gradually fell victim to modal systematization beginning in the ninth century. Reconstructions today restore the occasional F-sharp or E-flat or other interesting melodic turns.

Whether it is canonically legal to sing melodies that correct the official chant books is an interesting question. Such
Chant Books Since Vatican II

To varying degrees, the Latin chant books issued since Vatican II reflect the continuing advances in chant scholarship. The books are also revised in accord with the liturgical reform. The Liber Usualis, because it was intended for the preconciliar liturgy, is now obsolete. Here is a description of the principal postconciliar chant books.

Graduale Simplex, 1967/1975. This book was called for by article 117 of the liturgy constitution and is an edition with simpler melodies for use in smaller churches. In preparing this book, the compiler made the ingenious decision to draw on the psalm antiphons of the divine office (from the Antiphonale Romanum, 1912), which are generally brief and syllabic. These antiphons are arranged as what could be called “semi-proper commons” for use freely within any season. Several psalm verses are pointed with each antiphon. Many of the antiphons are assigned to Mode C, D, or E, which might puzzle those who are aware only of eight modes. These three new modes are reconstructions of “ur-modes” which scholars believe predate the familiar eight modes. Because the melodies of this book come from the 1912 Antiphonale, they are badly in need of correction. Sometimes one can find the same antiphon in the 1934 Antiphonale Monasticum (for the Benedictine office) in a somewhat improved melodic version.

Graduale Romanum, 1974. This book contains all the Mass propers—the introit, graduale, Alleluia, tract, sequence, ef-
fertorium, and communio—for the entire year. The melodies are in the same form as the 1908 Graduale, i.e., uncorrected. A few chants from the authentic repertoire have been recovered and are new to this collection. The chants have been re-organized slightly to fit the revised liturgical year and three-year Sunday lectionary, but the vast majority are unrevised. The rubrics for liturgical use have been revised along principles of the reformed liturgy (see below). Because this is not an edition printed in Rome but rather privately at Solesmes, it contains all the added rhythmic signs of the old Solesmes school, such as the ictus and the horizontal episema. (Singers following Cardine’s principles would of course ignore these rhythmic signs.)

Graduale Triplex, 1979. This is a version of the 1974 Graduale with neumes from early manuscripts written above and below the four-line notation. The name “triplex” reflects the fact that there are three notations: the four-line staff with square notes, neumes of the Metz school above the four-line staff, and neumes of the St. Gall school below the four-line staff. Because these early neumes are added to the Solesmes version of the 1974 Roman gradual, one can readily see on every page how the added rhythmic signs of the old Solesmes school are faulty according to the early neumes.

The Gregorian Missal, 1990. This is a smaller version of the 1974 Graduale, containing only the chants for Sundays and the main feast days. The titles and directions are in English, and there are English translations of the text below each chant.

Liber Hymnarius, 1983. This “hymn book” is also the second book of the Antiphonale Romanum for the liturgy of the hours. The first volume, with the psalms and antiphons of the office, is still forthcoming. This volume provides all the hymns of the Roman and Benedictine liturgy of the hours. The hymn texts are restored to a much more original version, following article ninety-three of the Liturgy Constitution, and the melodies are restored to their most original form. The four-line notation is revised as described above. Invitatories and responsories for the hours are also included.

Psallite Domino: Canti per la Messa, 1997. This is probably the most useful smaller collection of selected chants, including easier Mass ordinaries, antiphons from the Graduale Simplices, and other well-known hymns and pieces. Italian translations of all the texts are provided. Since the melodies are from the Graduale Simplices, however, they are in their uncorrected 1912 state.

New Rubrics and Performance

The rubrics in the postconciliar chant books reflect principles of liturgical reform. They also allow for much greater flexibility and local adaptation. For example, the communio is now intended as a chant to accompany the distribution of holy Communion with suggested psalm verses to be sung in alternation with the antiphon. The introit (entrance antiphon) may be quite varied in its rendition depending on the length of the procession or the way in which the chant is used. One might sing just the antiphon or one or more psalm verses, and one may or may not sing the doxological verse Gloria Patri (“Glory to the Father”). As befits the liturgical form, it is now suggested that all the singers begin the antiphon together rather than having one singer intone the text until the asterisk. Page thirteen of the Graduale Romanum states that one is now free to choose any chant within the same season (including Ordinary Time). Page 391 lists several Communion antiphons that may now be used at any Mass. The revised chant rubrics are found in Latin in the Graduale Romanum (pages 9–11) and in English translation in The Documents on the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982, pages 1344–1347).

Some chant choirs have made interesting changes in their performance practice. Sometimes men and women sing together in octaves, which replicates more closely the original sound of a monastic schola of men and boys. Sometimes chant choirs add tropes to the chant, as was commonly done throughout the Middle Ages until the Council of Trent. These are a sort of alternating commentary on the chant, inserted phrase by phrase into the chant and sung by one singer. Sometimes primitive organum—the addition of a second voice at an interval of a fourth or a fifth in medieval fashion—is employed to great effect. Accompaniment might be necessary and appropriate when supporting a large congregation, but a small choir singing the more difficult pieces with rhythmic nuance would not want the obstruction of accompaniment. Conducting is sometimes done by painting in the air the graphic design of the early neumes, following the theory that the first notation was a “written gesture” imitating the conductor’s movements.

For Further Reading

Very little has been written in English on Gregorian Chant since Vatican II. The following bibliography indicates some important works in various languages.

Books

Agustoni, Luigi and Göschl, Johannes. Einführung in die Interpretation des Gregorianischen Choralis (Regensburg: Bosse, 1995). This “Introduction to the Interpretation of Gregorian Chant” is an extensive, detailed explanation of all the early lineless neumes in three volumes and 1,000 pages. Because it incorporates all the scholarship carried out since the time of Cardine, it is more thorough and accurate than the writings of Cardine himself. The first volume is also available in French with some additions to the original German text: Introduction à l’interprétation du Chant Gregorien (Solesmes, 2001).

Hiley, David. Western Plainchant: A Handbook (Oxford: Clarendon Press, 1993). This is a massive book, primarily historical, for the specialist. It does not treat the liturgical reforms, and it is not intended as a practical book for interpreting chant.

Marion, Theodore. A Gregorian Chant Master Class (Bethlehem, Connecticut: Abbey of Regina Laudis, 2002). Although recently issued, this book does not take into account recent chant scholarship or the reasoning behind the revisions in the postconciliar chant books. It is helpful if one wants an overview of the old Solesmes method.

Turco, Alberto. Il Canto Gregoriano (Rome: Edizioni Torre D’Orfeo, 1996). This is a two-volume introduction to Gregorian chant, with much information in the author’s specialized field of modal theory. It was also issued in Dutch in 1993 as Het Gregorians: Basiscursus.

Periodicals

Beitraege zur Gregorianik. This periodical from Regensburg has included in each issue since 1996 a segment of the Graduale Romanum with melodic corrections. The melodic reconstruc- tion team has worked through all the seasons and is now in the beginning of Ordinary Time. One does not need to read German to see what the melodic corrections are.

A Song of the Seasons
The Liturgical Year: 
The Journey Names Us

Time is our sacred gift from God, and the Christian 
recognition of this gift is also an acknowledg-
ment that we are pilgrims through time, living 
in the present but traveling from the past to the 
future. God has given us time to make this journey, time 
to learn where the journey began and how it got to the 
now in which we live, time to recognize our mistakes, 
time to receive forgiveness, time to celebrate both the 
journey and its end. We celebrate the gift of time in ritu-
als that recognize the sanctity of the day (liturgy of the 
hours), week (Sunday Mass), and year (liturgical cycle). 

We are pilgrims toward the reign of God, “bound for 
the promised land” and inviting others to join us on the 
journey—“Oh, who will come and go with me?”—as the 
old American hymn reminds us.1 As Christians, we em-
brace God’s gift of time as linear history, that is, as time 
that has a beginning and an end, and we affirm that we 
move from one to another through time. We do not bel-
ieve that time is cyclic, always doomed to return to the 
same point, not even in the sense suggested by George 
Santayana2 or more popularly in the 1960s by Joni Mitch-
ell:

And the seasons they go round and round 
And the painted ponies go up and down 
We’re captive on the carousel of time 
We can’t return we can only look behind 
From where we came 
And go round and round and round 
In the circle game.3

Our view of history runs from the creation through 
the redemption to the final coming of the reign of God, 
which will put an end to time itself. This does not mean,

We are pilgrims toward the reign of God.

however, that Christians believe that history moves in a 
simple or even direct straight line from beginning to end. 
There are all sorts of twists and turns, failures and suc-
cesses, byroads and accidents along the way. In fact, it’s 
easy to lose one’s way on this journey, to be sidetracked 
or to fall by the wayside, even to become forgetful of the 
journey’s goal.

The liturgical year—like the processional structure of 
the liturgy itself—serves as a reminder of our path, a 
guide to the right road, and a key to appropriate behav-
ior as pilgrims on this journey.4

Time and Meaning

On our journey toward the reign of God, as we pass 
through each liturgical year, we remember several sig-
ificant mile markers of Christian history—especially 
the birth and death of Jesus of Nazareth. It is important 
to us that these events actually happened in time and in 
a particular place and to particular people because it is 
important to our faith that Jesus was a human being and 
not simply a spirit or the product of someone’s fevered 
imagination. It is important to us—as it was to Luke the 
evangelist (Luke 2:1)—that Jesus was born, probably in 
about the year 4 BCE, during the reign of Augustus Caius 
Julius Caesar Octavianus (who reigned as Rome’s first 
imperator from 29 BCE to 14 CE). It is equally important 
that Jesus truly died after being crucified by order of the 
Roman governor of Palestine, Pontius Pilatus, in about 
the year 30 CE.

Such historical markers are important to us not simply 
because of their dates—placing these events in a certain 
cultural and ethnic milieu—but because of their mean-
ing. The historical reality of Jesus’ birth and death are 
significant because of Christian belief that, in the living, 
dying, and rising of Jesus of Nazareth, all of humanity 
is redeemed, made whole, and brought into union with 
God through the mediation of this particular human be-
ing. So what we celebrate, when we celebrate the Lord’s 
birth or death or resurrection each year, is not merely the 
historical fact but rather the meaning of those events. It 
is this meaning that shapes our observance and the flow 
of the liturgical year. Our celebrations are really a way 
to focus on one or another aspect of the mystery of Jesus 
the Christ, Son of God and Savior.

In a similar way, derived from the central truth of 
faith that is Jesus Christ, we celebrate the events of other 
people’s lives: the birth and death of Mary, Mother of the 
Lord, for example, and the lives of the apostles, martyrs, 
and saints. The fact of their living and dying is important 
to us, but even more important is the meaning of their 
living and dying: their fidelity to the God revealed in 
Christ, their unique spin on what it means to be Chris-
Christian, their example to us who might find ourselves in similar circumstances in our own lives as teachers, preachers, musicians, missionaries, parents, husbands, wives, dedicated celibates, bishops, priests, deacons, or martyrs.

Our Road Map

The liturgical year may seem cyclic at first glance. The same feasts and seasons recur, often on the same dates, at least in the same general order, year after year; the lectionary is arranged in three-year and two-year cycles. But if there is any circular motion in our liturgy, it is at best a spiral. Each year is different from every other; for we are different from year to year, and the year unfolds between before and after. The liturgical year that began in the fall of 2001, for example, was a dramatically different year than the one that began in the fall of the millennial year 2000. Each year, as we explore and celebrate the Christian mysteries, we are people who have learned more—as individuals, communities, and church—and who have responded to particular events in our own lives and the life of our community. We’ve grown tired or found renewed strength; we’ve gained insight into the Christian life or we’ve buried needed truth under fussiness and distraction.

But each year, we have this road map to point our way forward and, perhaps, to show us where we’ve wandered off the path. The map offers us key markers on the road toward the reign of God and offers us the example—in the sanctoral cycle—of those who have successfully, by God’s grace, traveled this road before us.

The map also offers us guides to good behavior on the way—the equivalent of speed limits on certain parts of the road, the meaning of various traffic signals, local practices to be careful about. One of the most important of those guides is the reminder that we’re traveling in a “high occupancy vehicle” or as part of a large group of pilgrims—the church—and that we need to pay special attention to travelers who have fallen out of the vehicle, become separated from the group, or who may, while traveling in similar vehicles or groups, have developed a flat or engine trouble or wound up at a dead end.

Broken by the Journey

Some of the pilgrims on this journey have gone ahead of the rest of us. They are bright lights shining on the path toward our goal. We call them “saints” and “blessed,” these pilgrims who have “gone before us marked with the sign of faith” (Eucharistic Prayer I). But withdrawn.

The purpose of this project, then, is to list repertory suggestions for parish choir directors, independent of publishing industry interests, so that those responsible for selecting and preparing choral anthems have a rich store of selections of high quality choral music related to the Sunday Scriptures from which to choose.

Listing Criteria:

- Anthems must be directly related to the First (Old) Testament, responsorial psalm, New Testament, or Gospel reading of the day from the Lectionary for Mass or to the entrance antiphon or Communion song from the Roman Missal (Sacrmentary). The anthem may quote the Scripture or antiphon directly, paraphrase it, or support the thematic content of the Scripture or the antiphon.
- Music for choirs of all sizes, voicing, and levels of ability should be included (unison through SSATTBB, children’s ensembles through adult).
- Anthems are recommended because of the quality of the compositional craft and the relationship of the texts to Scripture and because they have received merit (or demonstrate the potential of merit) through use over time.

The music has been suggested because, in the judgment of the committee, it has established its validity through use to be good music and appropriate rhythmically and/or liturgically for worship.
of creation, so the end of the journey is offered by God’s gracious act, for, as the General Instruction of the Liturgy of the Hours reminds us, “the renewal of the world has been irrevocably established and in a true sense is being anticipated in this world.” We do not build the new Jerusalem, the Book of Revelation reminds us; it “comes down out of heaven from God, prepared as a bride adorned for her husband” (Revelation 21:2). In the meantime—which is where we live—we prepare ourselves for citizenship in this new city. We practice behavior appropriate to the reign of God. The liturgy offers us the model for such behavior, and our lives surrounding the liturgy give us opportunities to put that model into practice. The liturgical year, leading us from incarnation to the eschaton and back again, renewed and challenged as one year blends into another, reminds us that our lives, in Christ, are directed toward that home where “death will be no more; mourning and crying and pain will be no more, for the first things have passed away” (Revelation 21:3, 4). Particularly in our sung prayer, we unite ourselves with that hymn of praise which is sung forever in the heavenly places throughout all ages and we receive “a foretaste of the song of praise in heaven, . . . the song that is sung without ceasing before the throne of God and of the Lamb.”

Notes

1. From the refrain to “On Jordan’s Stormy Banks,” Samuel Stennett (1727–1795).
2. George Santayana, U.S. (Spanish-born) philosopher (1863–1952), is famous for his comment that “those who cannot remember the past are condemned to repeat it” (The Life of Reason, Volume I, 1905).
4. Catholic liturgy is processional, moving from one place to another, reminding us, in a sense, that in this life we dwell in a temporary tent while waiting to share in the “house not made with hands, eternal in the heavens” (2 Corinthians 5:1). We are on pilgrimage, in movement. This processional nature of the liturgy is particularly visible in the baptism of infants and in the funeral liturgy, though it is a mark of all Catholic ritual.
5. This belief is expressed in the liturgy of the hours—our daily embrace of time itself—as well as in the liturgical year.
7. “Eschaton” is a Greek word meaning “the end” or “the final thing.” It is used as shorthand for the various aspects of the Christian view that history has a goal and a purpose given by God. The final part of the liturgical year and the beginning of each Advent focus attention on this eschaton. “Eschatology” is the theological study of the elements in this final purpose and goal.
8. James Hansen has composed a particularly usable setting of this text: “Death Will Be No More” (Portland, Oregon: Oregon Catholic Press, 10627), in the collection Carried by the Ark.
9. General Instruction of the Liturgy of the Hours, no. 16.
Advent: In My Beginning Is My End

Advent is currently the beginning of the liturgical year; in the Christian calendar, each year finds a new start on the First Sunday of Advent. As structured in Roman Catholic practice today, the season begins with a focus on the end of time itself, then it takes us to a specific time when John the Baptist was preaching that end—the coming of God’s reign and the arrival of the messiah who would introduce that reign. Finally, it directs us to what is, from a Christian perspective, the hinge of all history: the birth of Jesus of Nazareth, son of Mary and Joseph, son of God.

Advent as a preparatory season for Christmas probably developed in the West in the second half of the fourth century, most likely in sections of Gaul and Spain, though the exact cause for the development of this season is unclear. For some reason, Christians in those regions embraced an ancient pre-Christian pattern of fasting before a feast, which they then observed either before Christmas or Epiphany, though there was no set pattern at first for the length or severity of this fast. This pre-festival winter fast was probably not part of the liturgical celebrations in Rome until the end of the sixth century. As it emerged in the Western Church, Advent focused on the future coming of Christ in glory—an event that received its beginning with the birth of Jesus in history. When Advent, in a sense, followed Christmas into the calendar of the Eastern Church, it took on more of a historic focus, concentrating on the events leading up to the birth of Jesus. Both themes are woven together in our current season.

Our current season, in fact, serves as a bridge between the two celebrations of Christ’s coming—his coming in time, celebrated in the Christmas Season, and his return at the end of time, celebrated especially at the end of the liturgical year, from about the Solemnity of All Saints and especially on the Solemnity of Christ the King. So even though Advent comes before Christmas in the calendar and is usually thought of simply as preparatory to Christmas, it is not merely a pre-Christmas season. In fact, Advent is a bridge that connects our celebrations of Christ’s two comings: a reminder that the fulfillment of Christ’s reign that we anticipate is rooted in the historical fact of the incarnation. It is the season in which we proclaim with T. S. Eliot: “In my beginning is my end.” The readings and other texts reflect the bridge character of this season and so should our music.

If Advent as a season were to be sculpted in stone, it might look like the tympanum over the main doors of some medieval cathedrals. Often these carvings show Christ in glory, one hand raised, pointing to heaven, the other lowered toward hell. The glorified Christ is, of course, the human being born at Bethlehem who is also the eternal son of God, transformed through the resurrection, and icon of both the merciful God and redeemed humanity. This transformed Emmanuel, this God-with-us who is also God-going-before-us, is the central fig-

Sculpture on the tympanum of the twelfth century Abbey Church of St. Foy, Conques, France.

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ure for our Advent. As the crucifix on the rood screen of these same cathedrals is usually flanked by the images of the Apostle John and the Blessed Mother, so our Advent Christ on the tympanum would be flanked by two figures highlighted in the lectionary readings: John the Baptist and Mary, witnesses to hope and to the fulfillment of promises. Alternatively, Advent might look like Christ as the "Sun of Justice"—as in an ancient mosaic found in a tomb on the Vatican Hill during the construction of the first St. Peter’s Basilica in the fourth century. This image is reflected in the text of the seventh century Advent hymn “Conditor alme siderum.”

Shaping the Season

There are several special visual and audible aspects of the Mass liturgy in Advent that make it stand out from the other major seasons: the color of the vestments, the omission of the Gloria, and the incorporation of several devotional practices into the liturgy. The omission of the Gloria during Advent—like the use of dark-colored vestments (currently violet or purple, though black was once used in some places)—stems from the emphasis in the Gallican and Spanish Churches on the terror associated with the eschatological return of Christ and with the penitential nature of this season in Gaul and Spain. The absence of the Gloria contrasts with some of the joyful anticipatory aspects of the season, many of which originated in the way Advent was celebrated in Rome, where, at least in some centuries, Gloria was sung during Advent and the liturgical colors were white and gold. 

One of the more curious aspects of this season is the insertion of several devotional practices into the community’s liturgy. These include the blessing and light-
ing of the Advent wreath and the blessing of the crèche. In some places, the devotional procession known as las posadas forms a sort of extended entrance rite that leads into Mass. The Book of Blessings has texts and rubrics for the blessing of the Advent wreath and the crèche, and it notes that these devotions should not take on more of a role than is appropriate.

The eschatological aspect of early Advent calls attention to those parts of the Mass that focus attention on the future reign of God and our call to practice “kingdom behavior” in our liturgy and in our daily life, so that we are prepared when the Lord comes in glory. The Communion rite is one place where future-oriented language and behavior are most evident. In the Lord’s Prayer, for example, we pray that God’s will may be done “on earth as in heaven” and that God will not “lead us into temptation but deliver us from evil”—a better translation would be “save us from the time of testing and deliver us from the Evil One,” a reference to scriptural images of the final days of human history. In the embolism following that prayer, the priest expands the eschatological imagery by praying that we might “wait in joyful hope for the coming of our Savior, Jesus Christ,” and the community responds with an acclamation about the reign of God: “For the kingdom, the power, and the glory are yours, now and for ever.” Finally, in sacramental Communion, we share symbolically in the cena Agni, the “wedding feast of the Lamb” (Revelation 19:9).

The first part of Advent also calls attention to the prophets’ hope for a coming messianic age, an age of healing, peace, and justice. There is a temptation to treat such hope as pointing directly to Jesus Christ, though it is clear that the messianic role of Jesus was recognized by his followers only through hindsight. That temptation may also lead preachers to identify the covenant with Israel solely as preparatory to the Christian covenant or as a relationship with God that has been totally superseded by the covenant made in Jesus the Christ. In 1988, the U.S. Catholic bishops commented on these prophetic texts:

The lectionary readings from the prophets are selected to bring out the ancient Christian theme that Jesus is the “fulfillment” of the biblical message of hope and promise, the inauguration of the “days to come” described, for example, by the daily Advent Masses, and on Sundays by Isaiah in cycle A and Jeremiah in cycle C for the First Sunday of Advent. This truth needs to be framed very carefully. Christians believe that Jesus is the promised Messiah who has come (see Luke 4:22) but also know that his messianic kingdom is not yet fully realized. The ancient messianic prophecies are not merely temporal predictions but profound expressions of eschatological hope. Since this dimension can be misunderstood or even missed altogether, the homilist needs to raise clearly the hope found in the prophesies and heightened in the proclamation of Christ. This hope includes trust in what is promised but not yet seen. While the biblical prophecies of an age of universal shalom are “fulfilled” (i.e., irreversibly inaugurated) in Christ’s coming, the fulfillment is not yet completely worked out in each person’s life or perfected in the world at large... It is the mission of the Church, as also that of the Jewish people, to proclaim and to work to prepare the world for the full flowering of God’s Reign, which is, but is “not yet”...

Toward the end of Advent, the focus shifts from eschatological hope to the grounds of that hope in the historical birth of Jesus of Nazareth. Though they do not directly affect the celebration of the Sunday Mass liturgy, the weekdays between December 17 and 24 “serve to prepare more directly for the Lord’s birth.” These are the days on which the “O antiphons” are chanted at evening prayer, and they include most of the days for las posadas.

Other important days during Advent include the Marian solemnities and feasts of the Immaculate Conception (December 8—the patronal feast of the Catholic Church in the United States) and Nuestra Señora de Guadalupe (December 13, patronal feast of the Catholic Church in the Americas). Though these celebrations may not replace the Sundays of Advent, they do call for special observance by communities in the United States.

**Singing the Season**

While the media, the stores and even the streets proclaim a time of festival, the Church in Advent enters into a season of waiting, longing, repentance, and expectant joy. The Scriptures of the Advent Season warn us to be prepared for the final day, counsel us to be patient in the face of delay, announce the coming of the One who will bring peace and justice to the world, point to the Christ’s presence in our midst even now, and recall the people and events that led to his birth in history.

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The music of Advent stands in marked contrast to the music of the television specials, school programs, and community concerts that dominate this time of the year. The music of Advent, like the Scriptures proclaimed in this season, evoke a rather different variety of images and feelings: judgment, longing, repentance, hopefulness, and expectant joy. Here are some suggestions for preparing the music of Advent:

1. **Use simple settings of the acclamations and other unchanging parts of the Mass.** Consider using simple—perhaps chanted and/or unaccompanied—musical settings of the Kyrie, Alleluia, Sanctus, memorial acclamation, Great Amen, and Agnus Dei. One set of these Mass parts could be reserved for use during Advent and possibly during Lent as well. An excellent choice for Advent (but not for Lent) would be Richard Proulx’s Missa Emmanuel.

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(GIA). Simple and direct music for these texts can help the community enter more deeply into a spirit of preparation and waiting.

2. Choose familiar melodies with strong texts that express the various themes of Advent, especially for the entrance and Communion processions. Choose a few songs that can be used on more than one Sunday and that can be sung year after year. Nothing says Advent more than the tune of “O Come, O Come, Emmanuel.” The words too, although drawn from texts intended for evening prayer in late Advent, nonetheless express themes that permeate the entire Advent Season. Because this hymn has many stanzas, different verses could be selected for different Sundays. Some other songs to consider include “My Soul in Stillness Waits” (especially on the First Sunday of Advent); “On Jordan’s Bank” (especially on the Second and Third Sundays of Advent); “Christ, Be Our Light”; and “Creator alme siderum” (“Creator of the Stars of Night” or “O Lord of Light”). Advent is remarkably short: Choose wisely!

3. Prepare a sung introductory rite that can be used throughout the season. In conjunction with the presider and parish planning team, prepare an introductory rite that evokes a spirit of simplicity. Presiders might restrict the opening invitation to one or at most two simple and direct sentences with a longer than usual pause for silence. Consider preparing a simple setting of Penitential Rite C, with the deacon, cantor, or choir singing the invocations, followed by a sung collect. Some good musical resources for the introductory rites during Advent include James Cheponis’ Advent Gathering Song: Come, Come, Emmanuel and John Schiavone’s Advent Wreath Service. The Book of Blessings calls for the Advent wreath to be blessed after the homily on the First Sunday of Advent and then to be lit before Mass begins on subsequent Sundays.

4. Plan music for the season with an awareness of the season’s movement. Advent begins with a focus on the final coming of Christ, continues with a proclamation of his presence among us now, and concludes with a remembrance of his coming in history. Some texts are suitable for one or two Sundays, but not for others; for example, “Wake, Awake” on the First Sunday and “On Jordan’s Bank” on the Second and Third Sundays. Using the responsive psalm appointed for each Sunday also helps the community to enter into the movement of the season.

5. Let Advent be Advent and Christmas be Christmas! Advent is a season of preparation for Christmas. We should no more think of singing Christmas carols or having Christmas concerts and programs during Advent than we would think of singing Easter hymns and having Easter concerts during Lent. Why not schedule Advent Lessons and Carols in early December, then Christmas Lessons and Carols on one of the Sundays after Christmas?

The repertoire of liturgical music for Advent is rich and extensive. Careful, thoughtful choices can help our communities to enter into its spirit in the midst of sounds that summon them to bypass this important time of preparation.

Notes

1. There are other ancient patterns for the structure of the liturgical year, including one that begins with the First Coming of Christ at Christmas, in late December, and ends with the Second Coming of Christ, anticipated by the readings and other liturgical texts in early December. See J. Neil Alexander, Waiting for the Coming: The Liturgical Meaning of Advent, Christmas, Epiphany (Washington, DC: The Pastoral Press, 1993), 18–19, 20–21.

2. Alexander examines the complexities associated with the early development of Advent in ibid., 8–17.


5. The General Norms for the Liturgical Year and the Calendar describe Advent’s “twofold character: as a season to prepare for Christmas when Christ’s first coming to us is remembered; as a season when that remembrance directs the mind and heart to await Christ’s Second Coming at the end of time.” no. 39.


7. See Alexander, Waiting for the Coming, 23.

8. See the Book of Blessings for use in the dioceses of the United States of America (1989), Chapters 47 and 48. On restricting the place of these devotions in the liturgy, see especially nos. 1512–1513; 1544.

9. “Happy are those who are invited to the wedding banquet of the Lamb.” The current English translation of cœna Agni as “his supper” doesn’t quite capture this reference.


11. General Norms for the Liturgical Year and the Calendar, no. 42. While these days do not affect the celebration of Sunday Mass, they do change the way that evening prayer and morning prayer are celebrated. See the General Instruction of the Liturgy of the Hours, no. 247.
The Christmas Season is not so much a season as it is a collection of feasts, each reflecting a facet of the meaning of the incarnation. Together, this complex of feasts helps us understand what it means to name Jesus Christ “Emmanuel”—“God who is with us.” It is, next to the Easter Triduum, the “most sacred” time of year. The major festivals of the Christmas Season are deeply theological rather than historical. That is, unlike the Paschal Triduum, which is linked to the time of year that Jesus died, these celebrations are not linked in any way to the actual date of Jesus’ birth. We don’t know what time of year that was (thought it was probably in or about the year 6 or 4 BCE, and he was probably born in Bethlehem). Instead, the Christmas feasts highlight the theological meaning of Jesus and his mother: Jesus is truly human as well as truly divine; his mission as the Christ is to the whole world; that mission involves such routine parts of human existence as family life; and we are involved in Christ’s mission through baptism. The Solemnity of Mary Mother of God (January 1) focuses on Mary’s unique place in salvation history as well as on the intimate involvement of human beings in the fulfillment of the divine plan: God has chosen to act through us to reveal the meaning of creation. Curiously, though, the collection of major solemnities and feasts of the Christmas Season has as much to do with politics and popular devotion as it does with theology.

Feasts of the Incarnation

Christmas. The first mention of a feast at Rome “in nativitatem Domini” (a feast of the Lord’s nativity) appears in a document called the Chronograph of 354 that offers evidence that a celebration of the Lord’s nativity was observed in Rome at least as early as 336. For such an important feast, its origins and the reason for its placement on December 25 are remarkably obscure. The first appearance of this feast probably had something to do with an orthodox response to the Arian heresy, which denied the eternal divinity of the incarnate Son. The reason for the feast, therefore, would have been theological: to reaffirm the doctrine affirmed by the bishops at the Council of Nicaea (325 CE), the first truly ecumenical council. The statement of faith that the approved should sound familiar: It became the basis for the Nicene Creed.

Here is a literal translation of that statement; notice what it has to say about who Jesus is:

We believe in one God the Father almighty, maker of all things visible and invisible; and in one Lord Jesus Christ, the only begotten of the Father, that is, of the substance [οτε ουσίας in Greek] of the Father, God of God, light of light, true God of true God, begotten not made, of the same substance with the Father [ομοουσίων τῷ πατρὶ], through whom all things were made both in heaven and on earth; who for us human beings and our salvation descended, was incarnate, and was made man, suffered and rose again the third day; ascended into heaven and is coming to judge the living and the dead. And in the Holy Spirit. Those who say: There was a time when he was not, and he was not before he was begotten; and that he was made out of nothing [ex ousiōn] or who maintain that he is of another hypostasis or another substance [than the Father], or that the Son of God is created, or mutable, or subject to change, [them] the Catholic Church anathematizes [that is, condemns].

If the rapid spread of Arianism became a fairly obvious reason to celebrate orthodox belief in Christ’s incarnate divinity, the reasons for choosing December 25 as the date of the celebration are either very pagan or very Christian, indeed. Earlier theories suggested that the choice had to do with the development of the cult of Mithras and an imperial edict establishing a feast of Sol invictus (the Unconquered Sun) related to that cult, to be celebrated at the winter solstice on December 25. The cult of Mithras, adopted by Romans in the early Christian era, thrived particularly among Roman soldiers into the fourth century of the Christian era. In 274, in fact, the Emperor Aurelian had proclaimed the Sun God Mithras the principal divine patron of the Roman Empire.

A more recent theory suggests that the development of a Christian feast on December 25 had little if anything to do with the cult of Mithras but had very much to do with the fact that the major feast of the Christian calendar—Christian Pascha (Easter)—was being celebrated with special observances in the spring, on or about March 25, according to the Julian calendar then in use. It was a common belief in the Roman Empire that the lives of great people completed a kind of cycle, that their birth was associated somehow with their death, even to the day. So an early Christian tradition, drawing on
informed historical guesswork, put the death of Jesus on March 25, and another tradition, drawing on Roman hero mythology, placed the day of his incarnation in Mary’s womb exactly thirty years and nine months before his death, on December 25. This may have been the reason for placing a celebration of the nativity on December 25, but we’ll never know for sure. At any rate, this feast spread rapidly throughout the West, and it may have been accepted into Eastern calendars by the end of the fourth century.

The liturgical celebration of Christmas Day is unusual in just one respect: Roman tradition celebrates three Masses on this day. The original Mass of the feast in Rome is the current Mass during the day, celebrated in the fourth century at the Basilica of St. Peter. The Mass at midnight (originally the Mass ad galli cantum—Mass before dawn) dates to the reign of Pope Sixtus III (432–440), who turned the Liberian Basilica at Rome into the Church of St. Mary Major and ordered the construction of a copy of the Grotto of the Nativity at Bethlehem beneath the high altar—early signs of a “historicization” of Christmas and other Christian feasts that led, in later centuries, to practices like reproducing the site of Jesus’ birth in a crèche in homes and churches and to the development of Christmas pageants. The Roman Mass at midnight, therefore, was celebrated at this Grotto in St. Mary Major, possibly in imitation of a practice at Jerusalem, where pilgrims returning from Bethlehem would end their pilgrimage with a Mass at night, just before dawn. The current Christmas Mass at dawn (“ad aurora”) was originally a Mass for the martyr Anastasia, who was honored on December 25 by the Greek community in Rome and, beginning in the sixth century, by the pope, who celebrated a Mass at her basilica on the Palatine Hill before going to St. Peter’s for the Christmas Mass. It was the Frankish (Gallican) Church that incorporated this third Mass into its Christmas celebration and provided appropriate texts for Christmas, and that practice was adopted at Rome.

Holy Family Sunday. Celebrated on the Sunday after Christmas, the Feast of the Holy Family was introduced into the Roman calendar by Pope Benedict XV in 1921 as a feast on the third Sunday after Epiphany. He included it in response to a widespread devotion to the Holy Family that developed strongly in the seventeenth century and was especially important in Canada. It was introduced as a “didactic feast,” that is, a liturgy designed to teach a lesson, in this case to increase devotion to the Holy Family and to foster family life. On this Sunday, many parishes offer a special blessing for families, using some of the texts found in the Book of Blessings (nos. 40–67).

Mary, Mother of God. What a great way to celebrate the octave day of Christmas and the beginning of the secular calendar: to honor Mary as the theotokos, the “God-bearer,” the one who carried divinity inside herself. As we honor Mary’s unique contribution to the work of revelation and salvation, we also reflect on the image of Mary as the God-bearer to learn a truth about ourselves. Mary stands as an icon of what happens to all of us in baptism and in sacramental Communion: We receive (or, better, are received into) divinity in sacramental form. We become the God-bearers for our time and our place. This day is also a day of prayer for peace. This octave celebration, when it was introduced in Rome, was the first and major celebration of Mary in the Roman calendar. Originally a celebration of the motherhood of Mary, it later became, under Gallican influence, a celebration of Jesus’ circumcision. Now it has been restored as a Marian feast that celebrates Mary’s most important title.

Epiphany. First observed in Alexandria in Egypt as a celebration of the Lord’s nativity, possibly even earlier than the third century, this feast of epiphanein (the

The contemporary ensemble at St. Ursula Parish, Baltimore, Maryland, performs during a Christmas concert.

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Greek verb “to show” or “to manifest”) spread quickly throughout the Eastern Church in the fourth century. January 6 may have been chosen for this celebration because the pre-Julian calendar in use in Egypt placed the winter solstice on this date and, as earlier theories held, because there was a Mithraic new year festival celebrating the virgin birth of the god Aion (a god of time) associated with the solstice, though more recent theories suggest that the choice of this date for Epiphany may have been like the dating of Christmas in the West. In that theory, the calendar in use in the East would have placed the traditional date for the death of Jesus on April 6, thirty years and nine months after his birth on January 6. As Epiphany developed (especially after Christmas was incorporated into various calendars), this feast focused on the baptism of the Lord, though it included references to other “manifestations” — the birth of the Lord, the adoration of the magi, and the miracle at Cana. When it became part of Western calendars, the focus of the feast shifted to the visit by the magi and Christ’s manifestation to the nations. Because it is not a holy day of obligation in the United States, since the reform of the liturgical calendar in 1969 Epiphany has been celebrated in this country on the Sunday between January 2 and 8.

Baptism of the Lord. When the octave of Epiphany was abolished in the Roman calendar in the 1950s, the old octave day of Epiphany (January 13) became the feast of the Lord’s baptism. In the current calendar, this feast is a bridge: It concludes the Christmas Season and usually serves as the first Sunday in Ordinary Time. (Depending on when Epiphany is celebrated, this feast is sometimes moved to a weekday.)

An Incarnate Liturgy

This is a season of celebration that focuses on the incarnation and manifestation of Christ and their meaning: God became a human being, so that human beings might share divine life. The liturgical elements that reflect festivity or highlight the main theological points of the season should receive special emphasis. For example, as the famous French liturgist Pierre Jouuel observed: “The high point of the Christmas liturgy is the reading of the Prologue of St. John in the daytime Mass . . . . All the other readings lead up this one or echo it. The same is true of the prayers of the Mass and Hours. . . All of them proclaim the dogmas of Nicæa, Ephesus, and Chalcedon . . . .”

The Gloria, of course, echoes the song of the angels, and it should be sung in a way that encourages participation (see below). It would also be good to pay special attention to the profession of faith (creed), which places particular emphasis on the incarnation. It may be sung (GIRM, no. 68), and this may be the best time of the year to sing it, using a simple setting, perhaps either a chant setting or one with a congregational refrain. If it is not sung, perhaps it could be the focus of homiletic reflection and an encouragement to proclaim it carefully and thoughtfully. Note that the usual bow at “by the power of the Holy Spirit” is replaced by a genuflection at the words “and became man” in all the Christmas Masses.

Since Christ is the Logos, the incarnate Word of God, the liturgy of the Word should receive special care during the Christmas Season. Special ways of honoring the Gospel Book would be appropriate, including a procession with the book, the use of additional candles around the ambo, and the use of incense and flowers. Attention to body posture and gesture is also appropriate for a church that continues the incarnation through its liturgy.

Petitions for the act of penitence and the prayer of the
of Advent, choose the most joyful settings of the Alleluia and Eucharistic Prayer acclamations that you can find and use them throughout the entire season. Consider though that there may be many visitors at parish liturgies during the Christmas Season, so the settings should also be relatively familiar. Several texts of the Mass have been set to melodies based on familiar Christmas tunes, such as James Chepponis' Christmastime Alleluia (GIA) and Daniel Laginya's Christmas Gloria (GIA). Give especially careful consideration to the Gloria during Christmas time, since its opening line is drawn directly from the infancy narrative of Luke's Gospel.

2. Choose appropriate psalm settings. If possible, use the responsorial psalm of the day for each Sunday and feast. In some communities, however, it may be more appropriate to use the seasonal responsorial psalm—Psalm 98 until Epiphany and Psalm 72 for Epiphany and the Baptism of the Lord. A musical setting of Psalm 98 may also be used for the Communion procession throughout the Christmas season.

3. Make careful choices for the Communion procession. As mentioned above, Psalm 98 would be an excellent choice for the Communion procession throughout the Christmas season, but another good choice for the entire season would be Bernardette Farrell's "Bread of Life" (OCP) with the verses provided for Christmas. Some other texts are particularly appropriate for certain days, such as "Love One Another" or "Ubi Caritas" on Holy Family, the Magnificat on the Solemnity of Mary, Mother of God, and "One Bread, One Body" on Epiphany.

4. Prepare music that will serve the movement of the season. Good music planning will help the community to celebrate both the unity of the season and its various dimensions. Familiar Christmas carols and hymns throughout the season help the assembly to experience the continuity of the season long after the card shops have begun selling Valentines. One hymn that can be sung on any feast of the Christmas season—even on the Baptism of the Lord—is "Joy to the World," a paraphrase of Psalm 98 that proclaims the coming of the Lord yet never explicitly mentions the birth of Christ. Other familiar carols are suitable for different days during the season.

The first part of the Christmas Season (up to the Epiphany) focuses on the incarnation, the mystery of God taking on our human nature in Christ. Choose familiar carols that proclaim the birth of Christ, such as "O Come, All Ye Faithful" and "Hark! The Herald Angels Sing." Consider as well songs related to the particular
feast being celebrated, such as “Once in Royal David’s City” on Holy Family and “Sing of Mary” on the Solemnity of the Blessed Virgin Mary, Mother of God (January 1).

The second part of the season (Epiphany to Baptism of the Lord) celebrates the manifestation of Christ to the world, the various dimensions of which are marvelously expressed in a hymn like “Songs of Thankfulness and Praise.” On Epiphany, the manifestation of Christ to the Gentiles and thus to the whole world suggests songs like “As with Gladness Men of Old” and “We Three Kings.” Several fine texts have appeared to celebrate the Baptism of the Lord, including “When John Baptized by Jordan’s River.” Liturgy planners might consider the celebration of baptism during Mass on this feast or beginning the liturgy with the rite of sprinkling.

5. Keep it simple. The Christmas Season is a very demanding one for choirs, cantors, and other musicians. Avoid the pitfall of selecting music that is beyond the ability of the singers or that demands more rehearsal and refinement than will be possible. The community’s prayer will be better served by a simpler piece sung well than by a more ambitious one that causes discomfort for choir and congregation alike! Amid the festivities of the season, let the music proclaim the message of Christ’s coming in the ordinary, familiar, and simple.

Notes

1. See the General Norms for the Liturgical Year and the Calendar, no. 32.

2. Arius (c.250–336) was born in Libya; he died in Constantinople. He quarreled with Athanasius, the bishop of Alexandria, over Christ’s divinity. Following views which Gnostics had popularized, Arius regarded the Son of God as standing midway between God and creatures—that is, not like God without a beginning but possessing all other divine perfections, not of one essence, nature, or substance with the Father and therefore not like the Father in divinity. Arius regarded the Son of God as an attribute of the Divine nature—the Logos (Word or Reason). In 325 his views were condemned at the Council of Nicaea, and he was banished, though his teachings continued to spread and, for a long time, were the dominant form of Western Christianity.


4. Current practice has added a fourth Mass of Christmas: the Mass “at the Vigil,” celebrated either before or after Christmas Evening Prayer I on December 24 but before the current Mass at Midnight.

5. Alexander observes that such historicization has been for Christians a way to do the story rather than merely tell it. It has been for the Christian tradition, he writes, “a principal means of living into the stories of Jesus, and will continue to fulfill just such a role. It is vitally important, however, that this historicization exist in a very real tension with a strong eschatological pull that enables us to experience now the past acts of God and invites us confidently into God’s future.” Alexander, Waiting for the Coming, 43.

6. As a god of time Aion was associated with Kronos, the source of time as it affects human life. Kronos was begotten by Gaia (Earth) and Ouranos (Sky); in some legends Aion was another name of Kronos. In Hellenized Egypt, Aion was another name for Osiris. Epiphanius of Salamis (c. 315–403) says that, on the night of the fifth of January, approximately at cock-crow, a statue of Aion was brought by torchlight out into the open from a subterranean sanctuary dedicated to Kore. To the accompaniment of pipes and tambourines the statue was carried seven times round the temple and then returned to its place. According to Epiphanius this ceremony signifies that on that night Aion was brought into the world by Kore. This theology and its associated ritual were part of the cult of Mithras. On this theory and on the “computation theory” associated with computing the date of Jesus’ death, see Alexander, Waiting for the Coming, 69–72.

7. This point is made strongly in the excerpt from a sermon by St. Leo the Great used at the Office of Readings for Christmas Day: “Christian, remember your dignity, and now that you share in God’s own nature, do not return by sin to your former base condition. Bear in mind who is your head and of whose body you are a member.”


9. Chant settings of the Latin text of the Nicene Creed are available in By Flowing Waters, no. 623; The Collegeville Hymnal, no. 666; Lead Me, Guide Me, no. 450; Ritualsong, no. 367; and Worship, third edition, no. 345. Chant settings of the English translation are available in By Flowing Waters, nos. 624 (Nicene Creed), 625 (Apostles’ Creed), and 626 (Apostles’ Creed in Question Form); The Collegeville Hymnal, nos. 88 and 89. A setting of the Apostles’ Creed by Clarence Jos. Rivers is in Lead Me, Guide Me, no. 437.

10. A setting of the Apostles’ Creed with a congregational refrain (Taizé) is in Worship, third edition, no. 295. The Pastoral Introduction to the Order of Mass (Bishops’ Committee on the Liturgy) notes: “The form [of the profession of faith] customarily to be used is the Nicene Creed. The Apostles’ Creed may replace the Nicene Creed at Masses with children and on Sundays of Lent and the Easter Season as the Church celebrates the mystery of the resurrection of Christ in the sacraments of initiation” (95).
Lent is a preparation for the celebration of Easter that “disposes both catechumens and the faithful to celebrate the paschal mystery.” Lent is not self-contained; it is forward looking and focused on the meaning and the rites of baptism. For catechumens, the season is a time for the final ritual stages of the process leading to sacramental initiation at the Easter Vigil, that is, “the rite of election, the scrutinies, and catechism.” For the rest of the church, it is a time to reflect on personal and communal continuing participation in these sacramental rites and, therefore, since all are sinners who are not fully living the meaning of these rites, a time for “listening more intently to the word of God and devoting themselves to prayer,” preparing “through a spirit of repentance to renew their baptismal promises.”

Lent, in other words, focuses on what it means to live every day as a Christian. For catechumens, it is the final opportunity to understand the demands of such a life before committing irrevocably to it at Easter; for those already so committed, it is an opportunity to recognize that they may have wandered away from those demands but that the grace of God is greater than their failure.

In addition to images of life as a pilgrimage or journey “marching in the light of God,” Christian preachers and hymn writers have always liked the image of life as a sea journey or river crossing from one shore to another: “On Jordan’s stormy banks I stand/And cast a wistful eye/To Canaan’s fair and happy land./Where my possessions lie.” Such imagery, of course, is rooted in the Exodus story with its the passage through the sea from slavery to freedom (Exodus 14) and the New Testament story of the storm at sea (Mark 4:35–41). In his catechisms to the newly baptized, Bishop John Chrysostom said: “The Israelites passed through the sea; you have passed from death to life.” And an ancient Celtic blessing for the baptismal font describes Christians as people who “set sail with the cross for their mast.”

Two other favorite scriptural stories associated with the need for repentance—and frequently replicated in paintings—are the story of Jonah’s shipwreck and salvation by God’s intervention (Jonah 1–2) and the story of Peter’s near-drowning and his salvation by Jesus (Matthew 14:22–33). Lent is a time to acknowledge and ask for divine help with the stormy seas that are part of baptismal life. Catechumens—and the rest of the community—are reminded in the prayers for the three exorcisms that Christian life involves temptations by the “spirit of evil,” the “father of lies,” the “spirit of evil who brings death.” Lent is a time to reflect on the challenge issued by Bishop Theophilus of Antioch: “If you say, ‘Show me your God,’ I will say to you, ‘Show me what kind of person you are, and I will show you my God.’ Show me then whether the eyes of your mind can see, and the ears of your heart hear.”

A Time to Prepare

From sometime in the third century, most churches observed a special period before Easter in which catechumens made their final preparations and the faithful assisted them through prayer and fasting. It was also a time when penitents were excluded from the community until their reconciliation just before Easter, so it didn’t take long for churches to associate this period with the forty years of Israel’s wandering in the desert and Jesus’
forty days of prayer and fasting. This association was more symbolic than accurate; the time between the beginning of Lent and the beginning of the Triduum is about forty days, depending on how you count. Until the seventh century in Rome, Lent began on Quadragesiima (“Forty”) Sunday—the First Sunday of Lent—and by that time it had become a period of intense fasting and abstinence. But interest in a full forty-day fast, trying to replicate exactly Jesus’ time in the wilderness, became important at that same time, and since Sundays were exempt from the fast, the beginning of Lent was extended to Ash Wednesday.9

One of the key aspects of Lenten practice in Rome, beginning in the fifth century, was the celebration of “stational” liturgies with the pope. The whole community was invited to a particular church to celebrate with the bishop of Rome. The pope would come in procession from the Lateran Palace to the chosen church, and other processions, led by their pastors, would come from the rest of the city churches (or they would all meet at one church and process with the Holy Father to the stational church). After the thirteenth century, the processions formerly associated with these stational liturgies became devotional penitential processions. The Ceremonial of Bishops encourages bishops to preserve and develop such “stational” liturgies in their own dioceses, “at least in the larger cities” and “at the tombs of the saints, in the principal churches or shrines of the city, or in other frequently visited places of pilgrimage in the diocese” in order to “manifest more clearly and to promote the life of the local Church.”10 In fact, the Ceremonial notes, “all the elements of Lenten observance” should promote this communal aspect of Christian life—a reminder, especially in a season that has a highly individualistic cast in popular thought and practice, that all liturgy is the act of the whole Church.

Originally, the focus of Lent was on the elect preparing for initiation, but with the decline in the catechumenate and in adult initiation by the fifth century, focus shifted to the penitents, since public penance was still practiced. Lent then took on a penitential air, as the whole community prayed for the penitents and fasted with them. This was the time, by the way, when Ash Wednesday got its name. Beginning probably in Gaul, the practice developed of sprinkling the penitents with ashes—a practice which was adopted voluntarily by other community members in the tenth and eleventh centuries and was eventually incorporated into the liturgy on the first day of Lent.11 With the rise of the mendicant orders (especially the Franciscans and Dominicans) in the thirteenth century, Lent shifted focus again. Mendicant preachers focused on the passion of Christ, and the prayer and fasting of Lent assumed an aspect of suffering with the Savior. Penitence and a focus on participation in the sufferings of Christ led to very strict rules for fasting, abstinence, and other behavior during Lent. Although feast days were rarely observed during this season, the appearance of even a few feast days, with their relaxation of the Lenten rules, helped to lighten the load, and the appearance of rose vestments on Laetare Sunday (the Fourth Sunday of Lent) in the sixteenth century served as a reminder that Lent’s strictures would soon end.12

Singing Lent

In 1963 the Second Vatican Council called for the renewed Lenten liturgy to reflect the twofold focus of baptism and penance. This season is once more, with the widespread use of the Rite of Christian Initiation of Adults, a time for an intense preparation of the elect for the sacraments of initiation and for the whole community to walk this journey with them, since we too will be invited to renew our baptismal promises on Easter Sunday. It is also a time to hear God’s call to continuing conversion and to enter into a spirit of penance through prayer, fasting, and works of charity.

The Rituals of Lent. Music serves the rituals that are particular to this season, beginning with the imposition of ashes on Ash Wednesday. The liturgy of the First Sunday of Lent may begin with a Lenten procession and the singing of the Litany of the Saints, marking a solemn en-
trance of the whole community into a time of renewal. There are a number of rituals related to the celebration of initiation, such as the diocesan rite of election, the optional parish rite of sending (for election), the scrutinies, the optional penitential rite for baptized candidates, and the presentations of the creed and the Lord’s Prayer. Lent is also a popular time for penance services, when the community comes together to celebrate sacramental reconciliation. Masses on Palm Sunday of the Lord’s Passion open with a commemoration of the Lord’s entrance into Jerusalem, including the blessing of palms and either a full-blown procession of the whole assembly or a solemn entrance of the ministers. Pastoral musicians and liturgy planners should study these rites with an eye to providing music for the parts that are meant to be sung.

_Psalms_. There are seven psalms that Catholic tradition calls the “penitential psalms,” used during Lent and at other times to express repentance. In contemporary English numbering, they are Psalms 6, 32, 38, 51, 102, 130, and 143. Two of these—51 and 130—appear as assigned responsorial psalms on the Sundays of Lent and are among the common responsorial psalms for Lent, and Psalm 51 is suggested as the song during the distribution of ashes on Ash Wednesday. All of the penitential psalms—but these two psalms in particular—might also be used during penitential services and even in preparation for praying the stations of the cross or as part of other services during Lent.

This season is once more . . . a time for an intense preparation of the elect for the sacraments of initiation and for the whole community.

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_Years A, B, and C_. Before preparing music for the Sundays of Lent, be sure to check with the parish liturgy team on the selection of readings. The readings for the first two Sundays will be taken from the current year of the three-year cycle. If your parish has catechumens preparing to be initiated at this year’s Easter Vigil, then the scrutinies are celebrated on the Third, Fourth, and Fifth Sundays of Lent, and the readings for those Masses are always drawn from Year A. Even in Years B and C, the readings of Year A are proclaimed because of their traditional and intimate connection to preparation for baptism. (Even when there are no candidates for initiation, in fact, the _Lectionary for Mass_ offers the freedom to use the readings of either the current year or Year A at any Mass on those three Sundays.)

_Instruments_. The _General Instruction of the Roman Missal_ directs that, except on the Fourth Sunday (_Laetare Sunday_), the organ and other instruments should be used only to lead and support the singing. This restriction does not apply to music before and after Mass (prelude and postlude), but it does suggest that any music connected to the liturgy should be modest and reflective.

_Imnaccompanyed Singing_. Whatever instrumental accompaniment you use, Lent is a good time for the whole community to do some unaccompanied singing. Consider using simple Gregorian settings of the _Kyrie_, _Sanctus_, and _Agnus Dei_ or a chanted seasonal hymn such as _Parce, Domine_ or _Attendite, Domine._

_The Shape of the Sunday Eucharist_. Plan to use the same musical shape for the liturgies of the entire season, choosing simple settings for the _Kyrie_, the acclamations before the Gospel, the response for the prayer of the faithful, the acclamations of the Eucharistic Prayer, and the _Agnus Dei_. The act of penitence at the beginning of Mass might receive special attention during Lent. In fact, though it is not an option in the _General Instruction of the Roman Missal_, some communities kneel while praying this rite, in imitation of the prayer posture assumed by the ancient order of penitents.

_The Spirit of and Sound of Lent_. The music of this season can help express the spirit of the season and support the members of the community on their Lenten journey. Music planners should begin their preparation by reflecting on some of the words found in the Scripture readings of Lent: return, mercy, reconciliation, fasting, prayer, giving, covenant, test, light, kindness. The music of the season should express a penitential stance while at the same time giving voice to our hope and confidence in the God whose will is always to save, redeem, and reconcile. The music should reflect the simplicity of the season and allow the liturgy to be as unencumbered as the Lenten journey itself.

_Notes_

1. _General Norms for the Liturgical Year and the Calendar_, no. 27.
2. _Ceremonial of Bishops_, no. 249.
3. Ibid.
8. St. Theophilus of Antioch, _A Book Addressed to Autolycus_, used at the Office of Readings on Wednesday of the Third Week of Lent.
9. In the East, Saturday (Sabbath) was also exempt from fasting, so the beginning of Lent was moved forward by more than a week.
10. _Ceremonial of Bishops_, no. 260.
11. The rule that the ashes were to be obtained by burning the previous year’s palms did not appear until the twelfth century. See Adolf Adam, _The Liturgical Year_, trans. Matthew J. O’Connell (New York: Pueblo Publishing Co., 1981), 98.
12. The rose color was originally proper to the pope, who wore it on this Sunday to bless the golden rose which was given to individuals in recognition of outstanding service to the church. Other concessions granted on _Laetare_ Sunday included the use of flowers in the sanctuary and permission to use the organ.
The Paschal Triduum: Until the Lord Shall Come

In France, until the fifteenth century, each new calendar year began on Easter Sunday. In many places—and even until the eighteenth century in England—the new year began on March 25, the traditional date of Jesus’ death.¹ Such forms of calculating the year expressed belief in the central role played by the paschal mystery in the Christian view of existence—the event commemorated on every Sunday, at every Paschal Triduum, and in every Eucharist: “Christ redeemed us all and gave perfect glory to God principally through his paschal mystery: dying he destroyed our death and rising he restored our life.”² According to the General Norms for the Liturgical Year and the Calendar, the Paschal (Easter) Triduum is to be observed as Sunday is to the week: “The Easter [Triduum of the passion and resurrection of Christ is the culmination of the entire liturgical year.”³

It is not surprising, therefore, that the Triduum has also been the emotional heart of the year, attracting dramatic hyperbole in hymns, homilies, and heartfelt poetry. References to the exuberant text that became known in its Roman form as the Exsultet appear as early as the fourth century: “The power of this holy night dispels all evil, washes guilt away, restores lost innocence, brings mourners joy; it casts out hatred, brings us peace, and humbles earthly pride.”⁴ In the fifth century, Bishop Maximus of Turin saw cosmic consequences to the resurrection, and he saw those consequences extended through the church:

Christ is risen! He has burst open the gates of hell and let the dead go free; he has renewed the earth through the members of his Church now born again in baptism, and has made it blossom afresh with [people] brought back to life. . . . Because of Christ’s resurrection. . . . there is an upward movement to the whole of creation, each element raising itself to something higher. . . . Christ is risen. His rising brings life to the dead, forgiveness to sinners, and glory to the saints.⁵

In the sixteenth century, in his poem “The Dark Night,” the Spanish Carmelite Juan de la Cruz drew on the images of the Triduum celebration—especially the Exsultet (Easter Proclamation) to express his own experience of union with Christ:

O guiding night!
O night more lovely than the dawn!

O night that has united
The Lover with His beloved,
Transforming the beloved in her Lover.⁶

And in the twentieth century, reflecting on the readings of the Easter Vigil, Gail Ramshaw borrowed ancient Celtic prayer forms to express a union of cosmic and personal transformation through the paschal mystery:

In the morning sun:
Christ, our light.
In the shining stars:
Christ, our light.
In the burning bush:
Christ, our light.
In the pillar of fire:
Christ, our light.
In the glistening temple:
Christ, our light.
In the tongues of flame:
Christ, our light.⁷

One Feast, Three Days

The Paschal (or Easter) Triduum is one liturgical service spread over three days. Beginning with the Evening Mass of the Lord’s Supper on Holy Thursday and concluding with solemn evening prayer on Easter Sunday, it incorporates at least three liturgies of the Word, at least two liturgies of the Eucharist, a Communion service from the reserved sacrament, at least one day of fasting and abstinence, a solemn foot washing, a communal veneration of the cross, an extended service of light, a service of sacramental initiation, and selected times of prayer from the liturgy of the hours. It draws on the liturgical practices of Rome, Jerusalem, and the Frankish Kingdom founded by Charlemagne, and, in its basic shape, it took six centuries to develop. But that shape and those practices have been adapted and inculturated over subsequent centuries to embrace and express the sensitivities and imagery of various worshiping communities—most recently in the 1950s (under Pope Pius XII), in 1970 (with the revision of the Missale Romanum), and in the continuing adaptation of those rites for use by Catholics in the United States and in other nations. The best way to unfold this complex liturgy is to examine the development of its basic shape, which will also help us

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understand the layers of its meaning.

For the first century of its existence, the Christian community celebrated one feast day: the weekly observance of the Lord’s Day—Sunday, the first day of the week, the beginning of creation, which Christians also thought of as the “eighth day,” the day beyond time itself, the day of the resurrection. Sunday was the sole Christian feast day until sometime in the early second century, when certain communities began to celebrate an annual Great Sunday: Christian Pascha. Some observed the feast according to the traditional Jewish calendar, on the fourteenth day of the month Nisan; others celebrated on the Sunday following the fourteenth of Nisan. Pope Victor (c. 189–198) decided that the Roman Church would observe Pascha on Sunday, but it was not until the Council of Nicaea (325) that all the churches agreed to use the Church of Alexandria’s way of calculating which Sunday that would be (that is, the first Sunday following the first full moon after the spring equinox—in the current calendar, between March 22 and April 25).

At first, the nightlong celebration of Pascha comprised the whole celebration of the dying and rising of Jesus; it began in fasting on Saturday and ended in feasting on Sunday. Here is a fourth-century description, based on earlier documents, of what went on after the people had come to church fasting:

From the evening until cock-crow keep awake and assemble together in the church. Watch and pray and entreat God: reading, when you sit up all night, the Law, the Prophets, and the Psalms, until cock-crow, and baptizing your catechumens, and reading the Gospel with fear and trembling, and speaking to the people such things as tend to their salvation. Put an end to your sorrow and beseech God that Israel may be converted. . . . For this reason do you also, now that the Lord is risen, offer your sacrifice, concerning which He made a constitution by us, saying, “Do this for a remembrance of me.” Then end your fasting and rejoice and keep a festival, because Jesus Christ, the pledge of our resurrection, is risen from the dead. And let this be an everlasting ordinance till the consummation of the world, until the Lord shall come.9

By the fourth century, however, this description had become rather archaic, because the Christian celebration of Pascha had been extended after Easter Sunday for a full fifty days, and the end of the season (Pentecost) was marked with special observances. By that time as well, the Roman celebration had begun to incorporate some practices for the days immediately preceding Easter that had developed in the Church of Jerusalem, though a full embrace of those rituals would not occur at Rome until the seventh century. The pilgrim Egeria described some of these practices in Jerusalem at the end of the fourth century, just about the time that Bishop Ambrose in Milan was preaching about a “sacred triduum” in which Christ “suffered and rested and rose.”10

The first special service to be added to the extended celebration leading up to Easter was a service on Friday. Like every Wednesday, every Friday for the early church was a traditional day for communal fasting and prayer, so it would not be surprising that communities would begin to tailor the readings and prayers on this particular Friday to heighten reflection on the Lord’s passion and death, especially when influential preachers like Ambrose spoke about a parallel between the day of the passion and the day of the resurrection.11 The community in Jerusalem took advantage of its access to the holy sites to shape an elaborate processional liturgy on Friday that moved from the pillar of the scourging to the site of Golgotha, where the bishop led the community in the veneration of the true cross. Each station on this pilgrimage was marked by readings from Scripture, prayers, and the singing of appropriate psalms. Elements of this liturgy had migrated from Jerusalem to Rome by the seventh century, where there is evidence of a papal liturgy that included the proclamation of the Passion according to John and a set of intercessions that echoed those used in Jerusalem’s Basilica of the Holy Cross.12

Presbyteral liturgies for Good Friday in the seventh century Roman Rite were, however, more dramatic than the spare papal liturgy and more in tune with the historicized liturgies of Jerusalem. The presbyteral liturgy for Good Friday began with the display of a large cross, followed by the liturgy of the Word and the intercessions from the papal liturgy, then a Communion service that included a veneration of the cross and the distribution of Communion (under both forms) that had been reserved from Mass on Holy Thursday.13 We do not know what
the community sang during this service, but later antiphonaries include Greek texts and texts translated from Greek—the Trisagion and the antiphon Crucem tuam—which suggests that these song texts came to Rome with other elements from the Jerusalem liturgy. Eventually, of course, all of this (except Communion) became part of the papal liturgy for Good Friday, which in turn became the model for all the churches of the Roman Rite.\textsuperscript{14}

A celebration of the Eucharist on Holy Thursday—\textit{in coena Domini} ("of the Lord's Supper") developed next—by the end of the fourth century in Jerusalem, though like the Good Friday liturgy this observance was not incorporated into Roman practice until the seventh century.\textsuperscript{15} The foot washing appeared in Rome as a pious devotional practice that the pope conducted on this day for the papal household, and each priest and deacon did the same in his home, but it was not incorporated into the official Holy Thursday liturgy until Pope Pius XII's revision of the Holy Week liturgies in 1955.

Since the Easter Vigil ended before dawn, communities began to extend the celebration through the daylight hours on Easter itself. The extended celebration began in Jerusalem, but it spread quickly to other parts of the church, though like other aspects of the Triduum celebrations, these elements did not become part of Roman practice until the seventh century. The additional elements for Easter Day included a second Mass after the Vigil, and there is evidence that St. Augustine (354–430) preached in North Africa at this second Mass early in the fifth century, though he was exhausted after completing the Vigil. The day concluded in Jerusalem and, eventually, in Rome with solemn vespers attended by the newly baptized and the whole community. The papal vespers service began in mid-afternoon; it was a processional liturgy at the Basilica of the Savior (the Lateran Basilica) filled with song. It began with the Kyrie, sung while the clergy entered the church. The next part of the service consisted of singing Psalms 109, 110, 92, and 111, interspersed with numerous Alleluias. The whole community then processed to the baptistery while singing Psalm 112 and, in Greek, a reprise of Psalm 92. In the baptistery, they sang Psalm 113 and the Magnificat.\textsuperscript{16} The next stop in this processional liturgy was the Chapel of the Holy Cross, where the pope had confirmed the newly baptized during the night vigil; on the way, the community sang Vidi aquam. The papal celebration of Solemn Easter Vespers ended with a celebration in the chapel's portico, where the clergy were served three kinds of wine. The priests then went to their own churches, where they celebrated a similar service with their own communities—and served them wine in turn.\textsuperscript{17}

Singing the Triduum

There may be three days, as we said, but the Easter Triduum is one great celebration of the paschal mystery of Christ's death and resurrection, beginning on Thursday evening and extending through evening prayer on

A Note on the Chrism Mass

The Chrism Mass had its origins in papal practice in the seventh century. While other priests were celebrating a Mass on Holy Thursday morning to conclude Lent and a second Mass in the evening to commemorate the Last Supper, the pope at the Lateran Basilica was celebrating the Last Supper Mass at noon. At this Mass, he consecrated the chrism and blessed the other oils for the coming year—a practical necessity since, in Roman practice, such blessings were reserved to the bishop. The presbyteral practice (morning and evening Mass) and the papal practice (Mass in the morning and at noon) in Rome remained separate until they were combined in the Liber Sacramentorum Romanae Ecclesiae (Gelasian Sacramentary) sometime between the sixth and the eighth centuries. This influential book, assembled in the Frankish Kingdom and then imported to Rome, simply combined the separate practices into one set of Masses for Holy Thursday. The first Mass was for the reconciliation of penitents; the second Mass, celebrated by the bishop, was for the consecration of chrism and the blessing of the oil of catechumens and the oil of the sick; and the third Mass was the evening Mass in coena Domini.

In today's practice, this Mass is assigned to Holy Thursday morning (\textit{General Norms for the Liturgical Year and the Calendar}, no. 31), though for pastoral reasons it may be—and often is—celebrated on another day during Holy Week. Under the influence of Pope Paul VI, the contemporary Chrism Mass has taken on an added meaning. Not only is it consecrated by the bishop with the priests of the diocese, but it is also described as a Mass that "manifests the communion of the presbyters with their bishop" (\textit{Ceremonial of Bishops}, no. 274). Further, it has become an occasion for these priests to renew their commitment to priestly ministry.

After the renewal of priestly commitment that follows the homily comes a special part of this liturgy that requires musical attention. The procession with the oils is accompanied by the traditional hymn O Redemptor "or some other appropriate song, in place of the offertory song" (\textit{Roman Missal} [Sacramentary]). The blessing and consecration of the oils is done either at that point or, using an older practice, during the Eucharistic Prayer (oil of the sick) and following the prayer after Communion (oil of catechumens and chrism). During the procession with the blessed oils and consecrated chrism, the hymn O Redemptor may be reprised.

Sunday. These days present a variety of challenges for pastoral musicians. In addition to the Easter Sunday Masses—also part of the Triduum—there are the three major celebrations that lead to Easter morning: the Mass of the Lord's Supper on Holy Thursday evening, the Celebration of the Lord's Passion on Good Friday, and the
Easter Vigil on Saturday night.

Taken together, these three liturgies constitute a single celebration of Christ’s paschal mystery, yet there is movement within each celebration and from one to the next. The Triduum may begin by proclaiming “glory in the cross” in the entrance song on Holy Thursday evening and may conclude with the singing of Alleluias at the Easter Vigil, but along the way there are moments of proclamation, prayer, and ritual action that plunge us into a rich tapestry of human experience and divine mystery in the death and resurrection of Christ.

Here are some musical dimensions of the Triduum liturgies to which pastoral musicians should pay special attention:

Musical Shape of the Triduum. The General Instruction of the Roman Missal directs that instruments be used only to support the singing from the Gloria on Holy Thursday until the Gloria of the Easter Vigil. This norm suggests that there should be no instrumental music apart from singing and little if any instrumental elaboration connected to the singing. Some communities continue to observe the former practice of using no instruments during this period.

Acclamations and Service Music. It would be very appropriate to use different settings of the Mass parts for the liturgies of Holy Thursday and the Easter Vigil to express the different emphases of these two Eucharistic celebrations. Additionally, there are many ritual actions during the Triduum that invite the participation of the assembly through sung acclamations: on Good Friday, the Showing of the Cross; at the Easter Vigil, the opening proclamation of light, the solemn Alleluia, the blessing of baptismal water, and the baptisms.

Dialogues. The dialogues are among the most important sung parts of the liturgy. Musicians can help to provide gentle and loving coaching for priests and deacons who may be a little frightened of singing the preface dialogue (used both for the Eucharistic Prayer and the Easter Proclamation), the greetings, and the blessing. Make sure that the deacon (or priest) and choir are prepared to sing the dismissal and response at the end of the Easter Vigil with its double Alleluia.

Psalms. The liturgies of the Triduum make generous use of the psalms, especially during the Easter Vigil’s extended liturgy of the Word. Make careful choices that require little if any instrumental support in order to maintain the musical shape of the Triduum and to allow the texts of the psalms to be proclaimed with as little encumbrance as possible.

Sequence. The Easter sequence Victimae paschali is as much a part of the celebration as other non-scriptural texts used in the liturgy (the collect texts, the renewal of baptismal promises). It is a required part of the celebration, and as a hymn text it should be sung. Some parishes use the sequence with an interspersed congregational Alleluia, and they sing it during an extended Gospel procession, while the Book of the Gospels, accompanied by candles and incense, is carried through the congregation as a symbol of the risen Lord. Other communities use a metric setting of the sequence, with or without procession.

Liturgical Songs. There are both familiar and special ritual actions calling for liturgical songs during the Triduum. The Holy Thursday liturgy includes not only songs for the entrance, preparation of the gifts, and Communion but also for the washing of the feet and for the transfer of the Eucharist. On Good Friday, there are liturgical songs for the two great processions—veneration of the cross and Communion. At the Easter Vigil there should be songs for the sprinkling of the assembly with blessed water, the preparation of the gifts, and Communion. The Roman Missal (Sacramentary) provides official texts and, in some cases, music for all of these ritual actions, many of them of long-standing tradition and deeply expressive of the mysteries being celebrated, such as Ubi caritas for the preparation of the gifts and Pange lingua gloriosi for the Eucharistic procession on Holy Thursday. A number of composers have created contemporary musical settings of some of these texts, such as “We Should Glory in the Cross” (S. Janco, GIA) or “Glory in the Cross” (D. Schutte, OCP) for use at the entrance on Holy Thursday.
The Whole Community. These liturgies bring together the entire parish community in ways that the Sunday liturgy does not. Even in parishes with a diversity of music groups, there should ideally be one group of musicians (combined, if possible, from all the parish's musicians) to serve the singing assembly for these celebrations. In parishes with a variety of cultural groups, the voices, images, and languages of all should be part of this central celebration in the church year and in the life of the community.

Notes

1. January 1 became the beginning of the calendar year for the Roman Empire with the introduction of the Julian calendar by Julius Caesar in 45 BCE. A reform of the Julian calendar approved by Pope Gregory XIII in 1582 kept January 1 as the beginning of the year. That calendar was accepted in Catholic European nations but not in others. Because it was a Catholic reform, and because Christians in England saw it as a surrender to secular forms of measuring time, the English continued to use the unreformed Julian calendar (but to begin their year or March 25) until 1752, when the Gregorian calendar was also accepted in the English colonies—including those in North America.

2. General Norms for the Liturgical Year and the Calendar, no. 18.

3. Ibid.

4. From a sermon by Saint Maximus of Turin (c. 380–c. 465) proclaimed during the Office of Readings on the Fifth Sunday of Easter.


7. No one is sure just where the English word “Easter” comes from. Theories of its origin range from an Old English word meaning “double dawn” to the association with Christian Britain of a Celtic spring festival in honor of the goddess Eostre. The name of the feast in most other languages is a variant of the Greek and Latin Pascha, itself borrowed from the Hebrew Pesach (Passover in English).

8. There were gatherings for prayer and, in some places, even Eucharist on other days, but the Day of the Lord was considered the weekly feast day.

9. The Apostolic Constitutions was probably composed in Greek in Syria in the fourth century, though it largely incorporates earlier documents, including the Teaching of the Twelve Apostles, which was probably written in the third century and may be based on even earlier texts. This translation of Book V, Section III, §19 of the Apostolic Constitutions is based on Alexander Roberts and James Donaldson, eds., The Ante-Nicene Fathers, Volume VII: Fathers of the Third and Fourth Century, rev. A. Cleveland Coxe (originally published in Grand Rapids, Michigan: Wm. B. Eerdmans, 1890, available online at http://www.ccel.org/fathers2/ANF-07/anf07-38.htm).


12. Ibid., 49.

13. Ibid., 50.

14. From its embrace and adaptation of the Frankish version of the Good Friday liturgy until the twentieth century reform of that liturgy, Roman practice restricted Communion on Good Friday to the priest celebrant.

15. Until that time, Holy Thursday in Rome was the day for reconciling penitents. By the seventh century, it had become a day to celebrate one Mass in the morning, to reconcile penitents and to mark the end of Lent, and another in the evening—in coena Domini—to commemorate the Last Supper.

16. The numbering of the psalms follows the Vulgate numbering. Contemporary English translations would number these 93 and 110 through 114.

The Great Fifty Days: From Fire to Fire

Christ is our light, symbolized by the paschal candle that burns in our midst for fifty days, and the image of light and the special use of light in our sacred assemblies during this season can be one focus for our celebration.

Alleluia is our song—so much our song, the Eastern Churches remind us, that we sing Alleluia even at the grave. “Praise God!” is what we sing. Our life should be one of praise and thanks, summed up in this one word that we sing with more fervor than ever in this season. This word, this attitude of praise, can be a focus for our celebration.

These fifty days were the first extension of the Paschal feast, once it expanded beyond the unitary all-night vigil of Easter. The season was probably modeled on Luke’s chronology, which gives us an account of the ascension

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That Your Joy May

2005 National Convention

June 20

Plenum Speakers

Paul Turner
Entering the Mystery

Bill Huebsch
How Do We Enter into the Mystery?

J. Michael Joncas
Style Wars

Mary McGann, rscj
Embracing the Diversity within the Church

Carol Doran
Where Is the Joy? Where Is the Passion?

Hispanic Ministry Day

Sunday, June 26
and Hispanic Ministry Retreat on Tuesday
May Be Complete in Milwaukee, Wisconsin

July 1

Liturgy

Convention Eucharist
Wednesday evening

Morning Prayer
Each morning of the Convention, with...
Byzantine Matins on Wednesday
Youth-led Morning Prayer on Friday

Evening Prayer
Ecumenical Evening Prayer on Tuesday

Taizé Prayer
Tuesday night

Prayer Room
Available daily in the Midwest Airlines Center

Exhibits

More than 100 Exhibitors
Music, Instruments, Books, Videos, Resources

Workshops

175 Opportunities
Workshops, Showcases, Musical Opportunities

Concerts and Events

Monday
National Catholic Children’s Choir Festival
National Catholic Handbell Festival
Pius XI High School Choir
Young Organists

Tuesday
Blessed Are You: Pilgrimage with Mary
National Lutheran Choir
That You May Have Life
African American Festival
Organ and Choir Concert
Fiesta Latina: Diversity in Culture, Unity in Faith
Harmony in Faith: An Asian/Pacific Rim Event

Wednesday
Rockin’ the Lake

Thursday
Hymn Festival
¡Marimbas Fantásticas!
Blessed Are You: Pilgrimage with Mary
Cantus Vocal Ensemble

Send your completed registration to: NPM, PO Box 4207, Silver Spring, MD 20914-4207. Or register online at our secure site: http://www.npm.org/EducationEvents/convention/Milwaukee/index.htm.
forty days after Easter (Acts 1:1-11) and the coming of the Holy Spirit on the day of Pentecost (Acts 2:1-4). It is proper, then, that the first reading at Sunday Mass in this season is always from the Acts of the Apostles, and these texts can be one focus for our Easter celebration—they remind us that we are church.

John’s Gospel (and, on the Second Sunday of Easter, Luke’s) offers us rich images for reflection and celebration throughout this season: the faith of Thomas, the road to Emmaus, the shepherd and sheep gate, the true vine, the hope and promise of the farewell discourse.

Though we do not often sing the entrance antiphons (the ones in the Roman Missal, different from those in the Graduale, are there only for use when there is no singing), these texts offer us some wonderful images with which to decorate our Fifty Days. We are invited to “rejoice to the full” for we are the people whom God has called to the eternal reign. We are the ones who can “infect” the whole earth with joy, because the earth itself is called to “praise the glory of [God’s] name.” In fact, we are challenged to recognize the very goodness of creation, for “the earth is full of the goodness of the Lord.” As we live, we are to “sing to the Lord a new song,” for God has done marvelous deeds and has revealed saving power to the nations. Our “voice of joy” should be heard “to the ends of the earth,” for “the Lord has set his people free.” Our hope is not only in the past; it is lived in the present with hope for the future, for “the Lord will return, just as you have seen him ascend.” And “the love of God has been poured out in our hearts by [the] Spirit living in us.” Alleluia!

We wrap up our celebration of the Fifty Days on Pentecost, the only other day beside Easter with an extended vigil and a required sequence. Though Pentecost served as the early conclusion of the Easter Season, that connection had been lost by the time of the Gelasian Sacramentary (between the sixth and the eighth centuries). By then, Pentecost had developed its own octave, and soon Sundays began to be counted “after Pentecost.” Now Pentecost has been restored to its place as the solemn conclusion of the Easter Season. Though the Vigil Mass of Pentecost is designed to be celebrated with three readings and a psalm, it could, in fact, be celebrated like an echo of the Easter Vigil, by reading all of the texts from the First (Old) Testament and following them with appropriate psalms. The sequence Veni, Sancte Spiritus is used at Mass on the day of Pentecost, but not at the vigil. Like the Easter sequence, it is a required text and should be sung in its entirety. It could be used as a prayer for enlightenment while the Gospel Book is processed solemnly through the congregation.

Singing the Easter Season

Perhaps more than any other element of the liturgy, music has a way of evoking the spirit of the various liturgical seasons. The sounds of “O Come, O Come, Emmanuel” or “Silent Night” draw us immediately into the seasons of Advent and Christmas. More than helping us to know which season we are celebrating, however, the sounds of these songs draw us into memories, images, and emotions of the season and open us to the mystery that is set before us and made present among us in the liturgy.

During the Easter Season, pastoral musicians have a wealth of resources from which to draw in helping their communities to enter into its spirit. Here are several suggestions for singing the liturgies of Easter.
1. Make it last! The Easter season continues for fifty days, beginning on Easter Sunday and concluding on Pentecost. The music for the entire season should be distinguished by a festive spirit.

2. Be attentive to special ritual dimensions of the Easter Season. Musicians should prepare for several ritual elements that are unique to this season:

- sequences to be sung before the Alleluia on Easter Sunday and Pentecost;
- the addition of Alleluia to the dismissal on Easter Sunday, the Second Sunday of Easter, and Pentecost—sung, if possible;
- renewal of baptismal promises at Masses on Easter Sunday, with an appropriate song during the sprinkling of the assembly;
- encouragement of the rite of sprinkling during the introductory rites on the other Sundays of Easter.

3. Use musical settings of acclamations and other parts of the Mass to unify the season. Using the same musical settings of the Alleluia, the acclamations of the Eucharistic Prayer, the song during the rite of sprinkling, the Gloria, the Agnus Dei, and other parts of the Mass throughout the entire season helps the assembly to experience the unity of Easter time. Several familiar settings of the Alleluia are drawn from sources long associated with the season, including the familiar and simple chant setting or the Alleluia refrains from “O Sons and Daughters” (O filii et filiae), “The Strife Is O’er” (Victory), and “Good Christians All” (Gloria Dei Gott).

4. Use familiar melodies to unify the season. They may not be quite as well known as Christmas carols, but there are plenty of familiar melodies associated with the Easter Season. Additionally, several widely used hymnals and service books include hymn texts for Easter Sunday, Ascension, and Pentecost that all use the same tune, such as “Hail Thee, Festival Day” (Salve Festa Dies) or texts set to Lasst Uns Erfreuen—a very familiar, versatile, and joyful melody.

5. Be sensitive to the movement of the season. The Easter Season celebrates the glory and abiding presence of the risen Christ not only from the perspective of the empty tomb (Easter Sunday), but in many other ways. To name just a few: appearances to the disciples (Second and Third Sundays); the breaking of bread (Third Sunday); the Good Shepherd (Fourth Sunday); the love of believers for one another (Sixth Sunday); the glorification of Christ (Ascension Day); the mission of the community to give witness (Ascension Day and the readings from Acts); the sending of the Spirit (Pentecost). Pastoral musicians should take advantage of the vast repertoire of sung texts that allows the community to sing Its joy and faith in the many aspects of the Easter mystery. The joy of the community on Easter Sunday may have a triumphant sound, as in “Jesus Christ Is Risen Today,” but the joy of some later Sundays may sound more tender and reflective, as in “Unless a Grain of Wheat.”

6. Be mystagogical. For the newly initiated in our midst (and for all of us, really), the Easter Season is a time of mystagogy. Following the celebration of sacramental initiation at the Easter Vigil, our gathering on each Sunday of Easter to experience Christ's real presence in Word and Eucharist is meant to draw us more deeply into the meaning of our baptism. Through baptism, we are intimately connected with Christ in his dying and rising and now have a share in his new life. By baptism we have received the Holy Spirit and have been entrusted with the mission of Christ to give witness to the Gospel. Pastoral musicians contribute to the mystagogy of the neophytes and of the whole community by choosing texts with an ear shaped by the Word that is proclaimed in our midst during this season.

This is the day the Lord has made; let us rejoice and be glad!

Notes

1. One reviewer of this classic film has called the “Night on Bald Mountain” sequence “probably the darkest thing I have seen in an animated film.” Another called it “one of the most terrifying and most impressive episodes in the history of animation.”

Ordinary Time for an “Ordinary” God

We like to hear about mountain peaks and to look at pictures of the incredibly beautiful vistas visible from such peaks. When we look at the Gospels, we often focus on the mountain peaks in the stories about Jesus—the moments of great insight (Sermon on the Mount), transfiguration, or ascension—the dramatic high points of the story. But we might forget that, most of the time, Jesus didn’t talk about such “peak” experiences; he tended to talk about everyday matters—a woman hunting for a lost coin, a man trying to find a firm foundation on which to build a house, grain ripening in a field, the growth of a mustard seed.

Being Christian is about the mountaintops, of course, but it is also about coming down from the mountain and returning to the plain. In fact, most of our lives are spent on the plain (and sometimes in the valleys), living every day in communion with God, living the routine aches and pains and small joys and occasional victories of the journey. Ordinary Time puts us in touch with our “ordinary” God who, in Christ, walked the roads with ordinary folk like us, had to find food and shelter, had to find a place to sleep. It puts us in touch with an incarnate God who loved parties, hated oppression, got angry, and told jokes (Jesus seems especially to have loved puns). It is the time when we meet God “in street clothes”—for example, as the nameless woman kneading yeast into a loaf of dough until the whole loaf is leavened (see Matthew 13:33) or as the woman who catches us up short with unexpected insight: “Even the dogs under the table eat the children’s crumbs” (Mark 7:28).

Most of the liturgical year is spent in Ordinary Time, also known in the liturgical books as the tempus per annum (“time through the year”). It is the time that does not require any great energy in preparation or celebration—just the ordinary commitment to doing the liturgy with “conscious, active, and full participation . . . both in body and in mind, a participation burning with faith, hope, and charity, of the sort which is desired by the Church and demanded by the very nature of the celebration, and to which the Christian people have a right and duty by reason of their Baptism.”

There is a second meaning to “ordinary”: Besides “commonly encountered,” this word can also mean “ordered,” from its Latin root ordine. So “ordinary” time is ordered time, counted time, numbered time—time that focuses on now in the sequence of before and after and on Sunday as the day that gives meaning to the rest of the week. Such time celebrates the God who first “ordained” time and its order: “God, whose almighty word/Chaos and darkness heard,/And took their flight.”

Shaping the Year

Ordinary Time is the foundation of the liturgical year on which the major feasting and fasting seasons build. It is the time built around Sunday, “the first holy day of all.” Although this season may be called “Ordinary Time,” there is no such thing as an “ordinary” Sunday. Every Sunday is a feast day! As early as the New Testament, Sunday was identified as the day of resurrection and the day of assembly for the Christian community. Throughout its history the Church has maintained the centrality of gathering for the celebration of the Eucharist on Sunday. Pope John Paul II devoted a special apostolic letter—Dies Domini (1998)—to the importance of Sunday for the life of the Church.

The General Norms for the Liturgical Year and the Calendar say this about Ordinary Time:

Apart from those seasons having their own distinctive character, thirty-three or thirty-four weeks remain in the yearly cycle that do not celebrate a specific aspect of the mystery of Christ. Rather, especially on Sundays, they are devoted to the mystery of Christ in all its aspects. This period is known as Ordinary Time.

There are two parts to Ordinary Time. The first falls between the end of the Christmas Season (Monday after the Sunday following January 6) and the beginning of Lent on Ash Wednesday. The second part begins on the Monday after Pentecost and lasts until Evening Prayer I of the First Sunday of Advent.

The post-Christmas and pre-Lent part actually starts with the Second Sunday in Ordinary Time and begins a semi-continuous reading of a particular Synoptic Gospel. (The first reading is usually chosen because of its connection to images and phrases in the assigned Gospel text; the second reading is also semi-continuous but is not linked directly to the Gospel text, though one may often find a connection without forcing the point.) In Year A, then, we read Matthew; in Year B, Mark (and parts of John); and in Year C, Luke.

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The second part of Ordinary Time begins with two solemnities celebrated on the Sundays after Pentecost: Trinity Sunday and the Solemnity of the Most Holy Body and Blood of the Christ. Then the semi-continuous reading of the Gospel for that year continues, with one major exception. In Year B, beginning on the Seventeenth Sunday (late July), the reading of Mark is interrupted for four weeks by John’s account of the feeding of the five thousand and the “Bread of Life” sermon (John 6). This might be a good time, once every three years, to focus a mystagogical reflection on the structure and meaning of the Order of Mass. Finally, toward the end of Ordinary Time in each year, the narratives shift our focus to the time-beyond-time: to Jesus’ return in glory and to the future coming of the reign of God in its fullness. Ordinary Time—and the liturgical year—ends with the Solemnity of Our Lord Jesus Christ the King.

The Sundays of Ordinary Time are the only Sundays on which the texts proper to the day may be displaced by certain other days in the calendar. These include solemnities and feast of the Lord, solemnities of the Blessed Virgin Mary and saints, All Souls Day, solemnities proper to a particular place, and, with a bishop’s permission and “for the pastoral advantage of the people,” by “celebrations that fall during the week and have special appeal to the devotion of the faithful,” provided these celebrations take precedence over the Sundays in the table of liturgical days.” At first glance this replacement of the Sunday texts might seem curious because the Ceremonial of Bishops reminds us that “since Sunday is the first holy day of all, the nucleus and foundation of the liturgical year, the bishop should ensure that . . . on the Sundays in Ordinary Time the proper Sunday liturgy is celebrated, even when such Sundays are days to which special themes are assigned.” But this clash between special feasts and preservation of the texts proper to Sundays in Ordinary Time suggests three realities deeper than the structure of the liturgical calendar: The Church’s assembly for Eucharistic worship on the Lord’s Day is the primary value to be preserved and fostered; some aspects of the Christian mystery stand out even in the season that focuses on Sunday, order, and the ordinary; and some cultural communities find certain feasts more important for their understanding and practice of the Gospel than do other ethnic or cultural groups.

Ordinary Time is also a good time to use Eucharistic Prayer IV. This is the only Eucharistic Prayer intended for use on Sunday that has an invariable Preface. Normally, one of the proper Prefaces would be required for a celebration on the Lord’s Day, and therefore only a Eucharistic Prayer designed to begin with a variable preface could be used. But Eucharistic Prayer IV may be used on the Sundays in Ordinary Time. This prayer, with its “fuller summary of salvation history,” is a perfect complement to the Sundays of Ordinary Time, which “do not celebrate a specific aspect of the mystery of Christ” but “are devoted to the mystery of Christ in all its aspects.”

Singing Ordinary Time

Many musicians feel a sense of relief when the green vestments appear after the Christmas Season and reappear early in the summer. Particularly after the demanding music of Lent and the rich fare of the Easter Triduum and the Easter Season, pastoral musicians often approach the Sundays of Ordinary Time with a desire for the simpler, the less complicated, the more tried-and-true.

Even though Ordinary Time is not a season in the same way as Advent, Christmas, Lent, or Easter, there is nonetheless a sense of movement in the time after the Easter Season through a long series of Sundays. In preparing music for these Sundays, pastoral musicians can assist the worshiping assembly to focus on two major elements of our liturgical practice: Sunday is itself the most important feast day of the Church year, and the proclamation of the Gospel is a centerpiece of the liturgy on Sunday. Here is how that focus might be expressed musically.

Get the basics right. Sing the liturgy, don’t just sing at the liturgy. Because Sunday is a day of feasting, of course, the liturgy should be sung. Place emphasis on singing the actual texts of the liturgy before considering other songs. Begin planning for this time by choosing settings of the Kyrie, Gloria, Alleluia, Sanctus, memorial acclamation, Amen, and Agnus Dei. Resist the temptation to cut out the Gloria in order to set this time apart from the more festive seasons of Christmas or Easter. Remember, Sunday is the most important feast day!

Choose durable settings of the liturgical texts. The beginning of Ordinary Time, after the feasts of the Christmas Season, is a good time to scale back musically for a bit and pay attention to the ordinary chants of the Mass. It would also be a time to use a setting of the Mass texts that has
stood the test of time, is familiar to the congregation and its musical leadership, and will be able to sustain itself when it is picked up again after the Easter Season. Most communities will participate more strongly in the singing of these texts if the settings are familiar, simple, and durable. Two or perhaps three “ordinary” settings are plenty for most communities. The music ministers may crave more variety at times, but these texts demand settings that are so familiar that people can sing them easily and by heart.

Sing the dialogues between priest and people. The General Instruction of the Roman Missal encourages priests to sing at least some of their parts, especially the preface dialogue, the preface, the invitation to the memorial acclamation, the doxology of the Eucharistic Prayer, and perhaps also the other presidential prayers and the Lord’s Prayer. The General Instruction notes that the singing of the dialogues expresses the communion between priest and people in their distinctive roles in the liturgical action (see GIRM, no. 34).

Sing the responsorial psalm. Just as the First (Old) Testament reading for each Sunday in Ordinary Time is chosen in light of the Gospel, so the responsorial psalm of the day is usually selected in light of the First Testament reading. If possible, use the psalm of the day and choose a musical setting with a refrain that will engage the assembly and verses that can be easily and effectively proclaimed by the psalmist. If the psalmist is not presently proclaiming the psalm from the ambo, the return to Ordinary Time presents a good opportunity to begin implementing this norm of the Order of Mass (see GIRM, no. 61).

Let the Scriptures and the liturgy speak through the songs of assembly and choir. Official documents on liturgical music have consistently directed that sung texts should be based primarily on biblical and liturgical texts. While music should not be used in a pedantic or contrived manner, the choice of texts for songs at the entrance, preparation of the gifts, and Communion can serve to deepen the community’s appreciation of God’s Word as it is proclaimed on each Sunday in Ordinary Time. Appropriate sung texts may be related to the readings of the day or to the nature of the Mass. Texts reflecting specific readings may help the assembly to hear the Word, to celebrate the presence and action of the living Word of God, and to take the Word into the world through lives of witness and service. Texts related to more general aspects of the Order of Mass may be used as a limited but solid reper-

Psalsms in Ordinary Time

With 150 psalms to choose among, plus a few biblical canticles, it’s no surprise that the scholars who created the Lectionary for Mass were able to assign responsorial psalms to the Sundays in Ordinary Time without repeating many of the texts in a particular year or even across the three years. In fact, they used all or part of fifty-five psalms to create the responsorial psalms used in the three-year set of readings for the thirty-four Sundays in Ordinary Time. The psalms that are repeated, therefore, deserve some special attention, because they clearly offer important insights into the mystery of salvation or into the connections among Lectionary texts. Here are the psalms used most frequently in this part of the Lectionary for Mass.

Psalm 34, the traditional song for the Communion procession in the early church, is used three times in Year B; it also appears in Year C and as one of the seasonal psalms. In this individual song of thanksgiving, the psalmist invites the just to join in praising God, who delivers all who place their trust in the Lord.

Psalm 40 is one of four responsorial psalms to appear in all three years of Ordinary Time. The original text begins with a thanksgiving hymn (verses 2-11) but then turns into a lament.

Psalm 63 is used twice in Year A, once in Year C, and as a seasonal psalm. This psalm of trust expresses the psalmist’s deep-felt longing for God and a belief that the love of God is better than life itself (verse 3).

Psalm 103 appears in all three years (twice in Year C); it is also a seasonal psalm. This individual thanksgiving hymn moves from the psalmist’s praise of God for personal vindication to praise of the God who brings justice to the oppressed (verse 6). God’s covenant love extends even beyond time (verse 17) and deserves praise not only from mortals but also from the heavenly court (verses 20-22).

Psalm 145 is also used in all three years (three times in Year A) and as a seasonal psalm. This hymn of praise centers on the affirmation of God’s divine governance, revealed in what God has done for the psalmist (verses 1-3), for generations through history (verses 4-7), and for all creation (verses 10-13). The hymn concludes with an extended doxology on the Lord’s faithfulness, justice, and nearness “to all who call.”

Psalm 146 appears twice in Year A and once in each of the other two years. It is the first of five psalms that form the “Great Doxology,” the conclusion of the Book of Psalms. Each of the five is framed by the acclamation hallelujah: Praise the Lord! Psalm 146 is a hymn voiced by an individual. The singer announces a lifelong intention to praise God as the hope of the just, the one who “sets captives free, . . . gives sight to the blind, . . . raises those that were bowed down, . . . loves the just” (verses 7-8). This goodness is woven into the very fabric of creation, because the One who “made heaven and earth” (verse 6) is the same God who “pro-
toire during any choral and instrumental “down time,” such as the summer months, when the musical support for the assembly’s singing may be limited. An assembly can sing such a set of good and reliable selections nearly by heart and may enjoy them enough to sing them several times over the course of the year.

Summer Vacation?

Directors of music ministries may want to reconsider a common practice: scaling back the music ministry for the summer months, especially the ministry of choirs and choral or instrumental ensembles. As Rick Reed has observed:

We all work so hard from September to May that we think we need three months to relax so that we’ll be ready for the next intensive fall season. But this attitude seems to suggest that we’re looking at the wrong calendar. . . .

If the basic alignment of other liturgical ministries doesn’t change when summer arrives, why do we accept that two parts of our music ministry (cantor and organist/keyboardist) don’t need the summer break as much as another part (choir or contemporary ensemble)? The unfortunate parallel of a large portion of Ordered Time with the summer “farming break” only serves to diminish the longest season on the liturgical calendar.11

Some adjustments may be necessary in response to school and vacation schedules,12 but the importance of Sunday and of music’s role in the liturgy should make us rethink the practice of ending the choir’s and instrumentalists’ ministry during the summer. After all, “every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation”13—even in the summer.

Whether they choose to scale back or not, however, musicians preparing for Ordinary Time need to take note of special solemnities and feasts, because some of these have special rites that require music and have assigned (or recommended texts) to sing, and some of them naturally call for the involvement of the parish’s full music ministry. The first of these is the Feast of the Presentation of the Lord (February 2), which may take precedence over a Sunday. Also known as Candlemas, this feast includes a solemn opening procession with a proper antiphon for the Canticle of Simeon, which leads into the entrance chant of the Mass. The Solemnity of the Birth of John the Baptist (June 25) has its own vigil—a fact to be noted for Saturday evening Masses when this celebration falls on a Sunday. The same is true of the Solemnity of Peter and Paul, which comes four days later. The Solemnity of the Assumption (August 15), of course, will require special attention, even if it doesn’t fall on a Sunday, because it is a holy day of obligation. That is true as well of the Solemnity of All Saints (November 1). All Souls Day takes precedence over the Sunday texts, and, even though it is not “of obligation,” it is a very special day for many people and calls for careful attention to the music and other aspects of the celebration. One of the feasts of the Lord that occasionally catches people by surprise, when it displaces the Sunday, is the Dedication of St. John Lateran (originally the Basilica of the Savior—the mother church of Rome and the pope’s church as bishop of Rome) on November 9.

And, of course, as at any time during the liturgical year, pastoral musicians and other worship leaders need to keep an eye—and ear—on world and ecclesial events so that our responsibility to sing about the needs of our world and church is always reflected in our choice of music.

Notes

1. General Instruction of the Roman Missal (GIRM), no. 18.
2. General Norms for the Liturgical Year and the Calendar (GNLY), no. 4.
3. GNLY, no. 43.
4. The Feast of the Baptism of the Lord replaces the First Sunday in Ordinary Time; the Second Sunday in Ordinary Time continues the manifestation theme that governs the Christmas Season. See the Introduction to the Lectionary for Mass, nos. 104, §1; 105.
5. See the Introduction to the Lectionary for Mass, no. 67.
6. It is important to note the name change from the Solemnity of the Body of Christ (Corpus Christi) to the new title that includes both the Body and the Blood of Christ (Corpus et Sanguinis Christi).

Names are important!

7. Ceremonial of Bishops, no. 380.
8. Ibid., no. 379.
9. GIRM, no. 365d.
10. GNLY, no. 43.
12. Reed suggests cutting back on rehearsals but working, shortly before Mass, with those musicians who are able to be present that week.
13. GIRM, no. 40.
Sanctoral Cycle:
The Whole Company of Heaven

In addition to the great seasons centered on major Christological mysteries and Ordinary Time, with its concentration on Sunday and on “the mystery of Christ in all its aspects,” there is a special cycle in the liturgical year that focuses on those who have embraced the call of discipleship in amazing and varied ways, who have “gone before us marked with the sign of faith” (Eucharistic Prayer I), and who stand as examples for the rest of us on our pilgrimage and as bright lights showing us the way to fullness in the reign of God. With angels and archangels, they form “the whole company of heaven” with whom “we sing the unending hymn of [God’s] praise” and with whom, one day, we hope to “have some part and fellowship.” These are the saints, and some of their feasts and solemnities are so important that we remember them with special celebrations throughout the year—and sometimes even on Sundays.

Some saints are so important to Christian history and to understanding how to live a Christian life that their feast days are “obligatory throughout the entire Church.” These heroic women and men “show the universality and continuity of holiness within the people of God.” The memory and witness of other saints may be important to one part of the Church but not so important to another, and their memorials may be optional or part of a particular calendar, so that “the individual Churches or families of religious should show a special honor to those saints who are properly their own.”

Tradition has always looked for ways to distinguish among the saints whose memories and stories are worthy of greater or lesser honor by the universal and local church. This problem became acute once local churches began to include special memorials for the saints on weekdays, because until that time, each day of the Christian week was simply a feria, a “feast.” Like members of other religious traditions, the early Christians created names for the days of the week. The first and holiest day, of course, was Dominica or dies Domini: the Lord’s Day. The last day of the week was sabbata: the Sabbath. In between were six “feasts”—feria prima, feria secunda, and so on. But what do you call a feast that is to be observed with special solemnity? Various hierarchies of days were developed in previous periods; the current arrangement divides the days for special observances and for remembering the saints into solemnities, feasts, memorials, and optional memorials.

Aside from Sunday, solemnities are the principal days in the calendar. They begin with evening prayer I and end with evening prayer II; some have a special vigil Mass. Two of these solemnities—Christmas and Easter—also have an octave; that is, the main celebration continues for eight days (from Christmas to January 1 and from Easter Sunday to the Second Sunday of Easter). Like Sunday, each solemnity has three readings plus a proper responsorial psalm, and the Gloria is part of Mass on a solemnity. Feasts—with the exception of...
some feasts of the Lord—are only celebrated within the limits of the natural day (that is, from midnight to midnight); they do not begin on the evening before the feast. The Gloria is normally a part of feasts and some other occasions, but feasts only have two readings plus a proper responsorial psalm. Memorials are blended into whatever else may be going on that day. Obligatory memorials must be part of the liturgical cycle; these usually have at least a special collect for the day, and some have special readings; otherwise the readings for the day are used. Even if a particular memorial has special readings, “the use of such readings is not to be insisted upon, unless a pastoral reason suggests it.”7 Optional memorials may be observed at the discretion of the local bishop, community, or priest celebrant.8

First the Martyrs

Of course, among the special occasions honoring someone other than the Lord, first came those related to the Blessed Virgin Mary, honored for her unique role in salvation, but devotion to Mary was—and remains—something special. The apostles were also honored from the first days of the church, but initially they were not assigned special cultic observance. The development of the Christian practice of honoring and commemorating the saints, then, really began with a desire to celebrate the martyrs, especially those who died during the persecutions ordered between the first persecution under the Emperor Nero (54–68 CE), in which Peter and Paul died, to the edict of toleration by the Emperor Galerius (311) and the legal recognition of Christianity under the co-emperors Constantine and Licinius (Edict of Milan, 313). Those who died for the faith were thought to be united in a special way to—and to be special icons of—Christ, the first martyr (that is, Christ the “faithful witness”—_martyr _in Greek [Revelation 1:5]).9 Though the martyrs were honored as a group, Bishop Polycarp of Smyrna (who died c. 155) may have been the first martyr to receive a special cult,10 but this new practice was expanded soon after to include honor paid to the memory of Felicity and Perpetua and other martyrs in the early third century and—especially in Rome—the virgin martyrs of the third and fourth centuries, among them Agatha, Lucy, Agnes, Cecilia, and Anastasia.11

A second set of saints to receive special honor in the early church were the confessors. Though not killed for their faith, the confessors were often punished by exile, torture, or imprisonment for testifying as Christians. Soon the list of those honored as saints expanded to include virgins, ascetics, and other people who led exemplary and even heroic lives. Devotion to the saints spread rapidly during the fourth century, and by the fifth century there were so many people just on the list of martyrs in Rome that the church began celebrating a feast of all martyrs rather than remembering each one on his or her “birthday,” that is, on the day of death. The Feast of All Holy Martyrs was introduced to the Roman Church by Pope Boniface IV on May 13, 610, when the ancient pagan temple called the Pantheon was rededicated as a Christian church.12

Most of the devotion to the saints was local and popular, not part of official liturgy, at least until the fifth century. The names of martyrs and confessors appeared on diptychs (boards that opened like a book) in churches in Gaul, Spain, and Celtic communities, and the names were included at some point in the liturgy—often during the Eucharistic Prayer. This practice spread to Rome by the sixth century, as exemplified in Eucharistic Prayer I (the Roman Canon). Lives of the saints began to be part of the pre-dawn office in monastic and religious communities, and the liturgical calendar started to fill up with special days devoted to the saints. The first calendar of saints days for the Church of Rome was not compiled until the eighth or ninth century, and then it was not put together in Rome but in the Frankish Kingdom, in a Sacramentary that edited and updated the Roman sources on which it was based.13

Once devotion to the saints caught hold of popular religious imagination, the problem was never finding enough saints to commemorate; until recently it was more difficult to find ways to rein in popular piety. Saints’ days proliferated, filling the calendar and pushing out all but the major Christological feasts. Fevered preaching, often based on slim to no evidence, created elaborate legends for the saints. Local councils limited the number of saints whose feasts could be included in the calendar, and the Council of Trent did the same for the universal calendar, paring back what Johan Huizinga called “the whole luxuriant growth of medieval imagination” and establishing stricter rules for the calendar and for devotion to the saints.14 And that list created after Trent was severely pared back once more by the reform of the calendar following the Second Vatican Council.

After the Council, for perhaps the first time in Catholic history, devotion to the saints waned.

After the Council, probably for the first time in Catholic history, devotion to the saints waned. Perhaps with the recovery of the Scriptures and a stronger focus on imitating Jesus and, secondarily, Mary, and with a greater sense of Jesus’ humanity in addition to his divinity, people paid less attention to the saints than in former times, when Christ’s divinity and distance from mere mortals were emphasized. In addition, solid historical research did much to debunk some of the more exotic (and, it must be admitted, popular) stories about the saints and the miracles they were purported to have performed. Once the saints ceased to be “special” in these dramatic ways, they seemed to be less important. Now, however, there may be a greater need than ever to study the lives
of the saints and to celebrate their variety and diversity. With the ethnic and cultural diversity of the Church coming to the fore, it is important to provide models of Christian living from various times and cultures to put a familiar face on what it means to be Christian. Now, more than ever, we particularly need exemplars of lay Christianity as well as solid models for vowed religious and clergy to imitate.

A Song of the Saints

Commenting on the current sanctoral calendar, Michael Kwatek wrote that “a revised calendar will mean little if it does not become the basis for the fitting celebration of saints’ feasts in parishes and religious communities. The celebrations of patronal feasts, for example, should be truly festive. Care should be taken so that the day does not slip by unnoticed or creep up unexpectedly on the pastor or liturgy committee.” And the same might be said for feasts of saints after whom towns and cities are named and for those that honor the founders of religious orders that staff the parish or school or other institution.

Most parishes have limited resources for sung worship during the week, when most of the saints are commemorated, but those musicians who do lead the congregation at weekday Mass should work with priest celebrants or lay presiders to honor the saints and to share historically accurate lives of the saints with their communities. When possible, they might also share something the saint has written; when such texts are available, excerpts are often found in the office of readings for that saint’s feast or memorial. Musicians should also work to celebrate in special ways the patron of the parish on or near the patronal feast.

Solemnities of Christ, Mary, and the saints and feasts of the Lord in the sanctoral cycle call for special attention. Catholicism has a long and rich history of celebrating holy days. Even though contemporary society may limit our ability to celebrate those days with the same abandon and panoply as in former times, we should find ways to celebrate the days that are identified as the most significant in our calendar. These include the holy days of obligation—both those transferred to Sunday and those observed on weekdays—as well as other solemnities: the Presentation of the Lord, with its special procession and blessing of candles (February 2); the Solemnity of Joseph (March 19) and of the Annunciation (March 25), which usually occur in Lent; the Solemnity of the Sacred Heart (Friday after the Solemnity of the Body and Blood of Christ); the Birth of John the Baptist (June 24) and the Solemnity of Peter and Paul (June 29); the Feast of the Transfiguration (August 6) and the Solemnity of the Assumption (August 15); All Saints and All Souls (November 1 and 2) and the Dedication of St. John Lateran (November 9); the Solemnity of the Immaculate Conception (December 8) and, of course, Christmas.

Other days that call for additional festivity are the feasts that are important to a nation, a particular ethnic community, or a parish. National days include some celebrations unique to or special in the United States and proper to our calendar: Elizabeth Ann Seton (January 4) and John Neumann (July 5), Independence Day (July 4), Kateri Tekakwitha (July 14), Peter Claver (September 9), Isaac Jogues and Companions (October 19), Frances Xavier Cabrini (November 13), and Our Lady of Guadalupe, patroness of the Americas (December 13).

Some saints are important to particular ethnic communities. In some places, for example, there are huge festivals on or near the Birth of John the Baptist or Our Lady of Guadalupe. Paul Miki and his companions (February 6) are important in Japanese communities, and Charles Lwanga and the other Ugandan martyrs (June 3) have a special place in communities of African heritage. Cyril and Methodius (February 14) are important to Slavic communities, and Casimir (March 4) and Stanislaus (April 11)—and now St. Faustina (October 5)—are important to Polish people. The Irish honor Patrick, of course, even though his memorial falls during Lent. Andrew Kim Taegon and other martyrs (September 20) are important to the Korean community, and Wenceslaus (September 28) receives special honor from Czechs. Cecilia (November 22) is important to musicians.

Other saints have a special affiliation with religious communities. If you serve a parish staffed
by a religious community of men or women, the feast or memorial of the founder or saints of that community are also times for a special celebration. Some of these communities also celebrate other feasts and memorials with special festivity: The Carmelites, for example, give special honor on July 16 to the Blessed Virgin under the title of Our Lady of Mount Carmel.

Recent hymnals and collections of hymn texts certainly offer some fine additions to the repertoire that bear consideration in broadening the music we have to celebrate the saints. But unless there is a special ritual associated with a particular solemnity, feast, or memorial that calls for certain music, it may only be possible to choose a processional hymn for Mass (entrance, for example) that honors the saint or the category of saint. Still, pastoral musicians should remember that we are not limited in our options only to Mass on these special days. The liturgy provides the daily ritual of the hours, especially morning and evening prayer, as a way to celebrate the feasts, and there are devotions associated with some of the saints to which we can focus our attention. In other words, we ought to “sing a song of the saints of God,” for “they lived not only in ages past, there are hundreds of thousands still, the world is bright with the joyous saints who live to do Jesus’ will...” for the saints of God are just folk like me, and I mean to be one too.”

Notes

1. General Norms for the Liturgical Year and the Calendar (GNLY), no. 43.
2. These phrases are used in several of the Prefaces to lead into the Sanctus.
4. GNLY, no. 9.
5. Ibid., no. 49.
6. Ibid.
7. GIRM, no. 357.
8. For the details of these distinctions, see GNLY, nos. 8-15; also GIRM, nos. 353-355, 357.
9. In fact, the Roman Chronogram of 354, the earliest list of bishops of Rome and martyrs, begins the section on the martyrs on December 25, the natal (birthday) of Jesus Christ.
10. In the Martyrium Polycarpi (an account of Polycarp’s martyrdom written in about 156), his followers express an intention to “celebrate the birthday of his martyrdom.”
11. Though most of the apostles were martyred, they were honored primarily as apostles. The Roman Church developed a particular fondness for the virgin martyrs, which is why those saints are included by name in Eucharistic Prayer I (the Roman Canon).
12. Under the influence of practices in the Irish and English churches, in the eleventh century, during the pontificate of Gregory VII, this feast was moved to November 1 and renamed All Saints.
16. Other good resources include the Sourcebook series published by Liturgy Training Publications, Chicago, and A Saint a Day by Leonard Foley, oer, published by St. Mary’s Press.
17. Lesbia Lockett Scott (1898-1986) wrote the text of the children’s hymn “I Sing a Song of the Saints of God” in the 1920s. Created only for her children, it was never intended for publication. Yet Mrs. Scott’s hymns were published in England in Everyday Hymns for Little Children (1929) and in the United States in the Episcopal Hymnal 1940.
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Word Made Flesh: Crossroad in the Community

BY LYNN TRAPP AND ANNE SUSAG

Through the ages, Christianity has celebrated the Word of God, revealed in the Scriptures and incarnate in Jesus the Christ, with the human voice, tapestry and scroll, drama and music, so that the heaven-sent Word might meet earthly believers to transform and inspire them. Believers know the power of the Word proclaimed and sung as minds and hearts open to its tone, texture, and rhythm. The experience transcends human time and place and connects the prophets of old to Christ the Savior and to our very being.

Bringing the Word to life in our midst is a true manifestation of God's presence. Celebrating the Word made flesh provides opportunities for the human senses and imagination to create a response with song, psalm tone, horn, organ, drum, and procession. Our cries of petition, lament, and praise rise in response when the Word is in our midst. We cannot help but focus with awe on its historical, salvific, and theological meaning. Adorned with both silence and sound, the Word draws all to its center.

Illuminated with calligraphy and color, the Book of the Word echoes the timelessness of divine revelation through the timely work of artisans.

Honoring the Bible Project

Music and the spoken word were recently used to honor a project of international scope in a celebration of the St. John's Bible Project of St. John's Abbey and University, Collegeville, Minnesota. On April 9, the church in the Archdiocese of St. Paul-Minneapolis gathered at St. Olaf Catholic Church in downtown Minneapolis for procession, song, study, and an art exhibition under the banner of the parish's Worship and Sacred Music Series; the event was co-sponsored by the Archdiocesan Worship Center. The magnificence of the books, the story of the scribes who created them, the depth and spirituality of the Bible project were celebrated in a liturgy of the Word. Only then did the exhibition at the Minneapolis Institute of Art open formally.

The St. John's Bible Project involves writing the entire Bible by hand in English, with illuminations or artwork that contribute to bringing the written Word to life. The custodian, guardian, and primary benefactor of the project is the Benedictine community at St. John's Abbey and University in Collegeville.

The project is the lifelong dream of Englishman Donald Jackson, one of the world's foremost Western calligraphers and former scribe to Queen Elizabeth. "The Bible is the calligraphic artists' supreme challenge (our Sistine Chapel), a daunting task," Jackson has said. Because of the monastic tradition and commitment to manuscript preservation, book arts, and calligraphy, Jackson felt this project belonged to St. John's. Begun in 1999, it is scheduled for completion in July 2007. The Bible consists of seven volumes; the first three completed volumes contain the Gospels and Acts of the Apostles, the Pentateuch, the Book of Psalms, the Prophets, the Wisdom Books and Poetry, the Historical Books, and Letters and Revelation. The books measure two feet tall and three feet wide and together contain nearly 1,100 pages and 160 illuminations. A committee of theologians and artists from the United States and the United Kingdom decides issues of translation (the text is based on The New Revised Standard Version) and spiritual themes to be highlighted in the illuminations. Each illumination is a work of art and theology, reflecting contemporary themes in familiar scriptural messages.

While the entire Bible is being ren-
The St. John's Bible at St. Olaf Catholic Church
Celebration of Word and Song
Saturday, April 9, 2005

Prelude
*God, You Made All Things for Singing*, arr. J. Ferguson
*Serenes Alleluias*, O. Messiaen (Dr. Kim Kasling, organ)
*Almighty God, Your Word is Cast*, R. Johnson

Opening
Welcome (Father Eugene Tiffany, Pastor of St. Olaf)
Hymn: “Word of God, Come Down on Earth” (LIEDER JESU)
Chorale Prelude: *Lieder Jesu, wir sind hier*, J. S. Bach
Presentation: The St. John's Bible (Tim Ternes) and video *In the Beginning*

Pentateuch
Procession of the Book: *Canzona Fancese*, T. Crequillon
Proclamation: Genesis 1:1-22 (Vicki Klima, Lector)
Hymn: “Thy Strong Word Did Cleave the Darkness” (ESENEZER, arr. D. BUSAROW)
Presentation: The St. John's Bible (Father Michael Patella, o.s.a)
and video *The Word Made Flesh*
Choir Anthem: *In the Beginning Was the Word*, M. Ryan-Wenger

Psalms
Procession of the Book: *Cantate Domino*, arr. A. Roberts/D. Henderson
Proclamation: Psalm 119:1-16 (Carol Marrin, Lector)
Choir: Selected verses of Psalm 119
Hymn: Sing a New Song to the Lord (CANTATE DOMINO)
Presentation: The St. John's Bible (Carol Marrin)
Choir Anthem: *Cantique de Jean Racine*, G. Fauré

Gospels
Procession of the Book: *Moderato*, B. Marcello
Proclamation: Luke 4:16-22 (Father Eugene Tiffany)
Hymn: *Come To Us Creative Spirit* (CASTLEWOOD)
Video Presentation: The St. John's Bible, *The Calligrapher*
Choir Anthem: *Exsultate Justi*, J. Williams

Closing (Vicki Klima, Dr. Lynn Trapp)
Blessing (Father Eugene Tiffany)
Postlude: *Canzon Septimi Toni*, G. Gabrieli

A Liturgy of the Word

This model of celebration emphasizing the central role of the Word is an example for liturgists and musicians to use in exploring celebrations of the Word with the assembly. The celebration of Eucharist is certainly at the heart of our faith, but so is the Word out which Eucharist grows, and we are called to create a spiritual-liturgical program of special services and events for our parish to enrich its prayer life extended from the Eucharist in the other sacraments and in devotions. There are many rays to the prism of a parish's prayer life that deserve time, attention, and creativity in order to manifest the Word more fully. Art and music are tremendous vehicles to this end. As in our celebration of the St. John's Bible, a local or regional artist may be offered the opportunity to exhibit sacred art, and the liturgist-musician may be asked to design a liturgical or devotional service in combination with that exhibit. A composer may have a similar lifework with music that invites demonstration and celebration. After all, even parish palm-weavers in the church complex on Palm Sunday articulate the Gospel story in a way that enables children and adults to touch the Word in concrete ways. Simply enshrining the Gospel Book in the vestibule for a closer look by worshipers also brings them in contact with the Word in a physical way. Exhibits at the parish level celebrated with liturgy and music take works out of the formality of a museum to a location more intimately connected with the people of God. At that crossroad of art with faith and spirituality, under the roof of the temple of God, the Word made flesh is given another opportunity to become the marrow of the community, revealing with solemnity and grace the God which dwells among us.

More information on the Bible project is found at www.stjohnscoordinate.org. Inquiries are welcome and may be directed to Tim Ternes, Director of Public Programs and Education, Hill Museum and Manuscript Library, Saint John's University, Box 7333, Collegeville, Minnesota 56321. Phone: (320) 363-3351; e-mail: tterms@csbsju.edu.

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Mrs. Eileen M. Ballone, president of NPM’s Music Education Division (NPM-MusEd), is a music teacher at St. Francis of Assisi School in Ridgefield Park, New Jersey, and the director of music at St. Margaret of Cortona Roman Catholic Church in Little Ferry. This article is copyright © 2005 by Eileen M. Ballone.

to them. Experiencing the rich visual nature of the liturgical symbols and ritual actions awakens their minds. With some assistance, they notice the lighting, smells, movement, processions, liturgical colors, and décor. All of these things help them reflect on and participate fully in the liturgy, giving them a conscious awareness that will help their full and active participation.

Our children also come to know their faith musically through various hymns, anthems, and Mass settings. Many hymns of the Catholic faith are in our heritage, and these should be the foundation of their musical understanding in the church. The children should be aware that music heightens the spoken word, and hymns are often chosen for that purpose. They need to understand the links among visual signs, symbols, Scripture, and music.

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ent seasons of the church year through
music, but what do we do about other
important aspects of the liturgy? We
have a role in helping students un-
derstand that the Scriptures proclaimed on
Sundays and major feasts are arranged
in a three-year cycle and that the year is
divided into sacred seasons and feasts,
each marked by special texts. The pur-
poise of all these feasts and seasons is to
put us in touch, in a dramatic way, with
the meaning of the story of our redemp-
tion and its continuing presence in our
lives. Those who participate with the
Church are united to the unfolding of
the divine plan, especially through
the life, ministry, death, and resurrection
of Christ. Such union unfolds for us the
truth of our faith—the nature of God,
humanity; and the purpose of creation as
Christians understand them. Musically,
the liturgical year is a magnificent hymn
of praise, a true journey. This journey,
then, is meant to draw the Catholic faithful
into the mystery of Christ, helping us
to experience divine life more fully and
deeply.

Learning the Year

A learning experience for the student
body, set in the church space, can be an
enlightening liturgical experience. Plan
to have this happen with full use of the
visuals, symbols, and music used in the
parish, accompanied by explanations re-
lated to the readings for each part of the
liturgical year.

The whole year can be reviewed in
several gatherings: one devoted to Ad-
vent-Christmas, one focused on Lent-
Easter and the Triduum, and one dedi-
cated to that long period of thirty-four
weeks called “Ordinary Time.” The
gathering for Ordinary Time would
include an explanation that the name
means “not seasonal”: Ordinary Time
is outside the seasons of Lent-Easter, the
Paschal Triduum, and Advent-Christ-
mas. Within Ordinary Time, the Church
celebrates the mystery of Christ in all its
aspects. The first part of this non-seasonal
time begins on the Monday following
the Christmas Season. (The Christmas
Season ends with the Feast of the Bap-
tism of the Lord, usually celebrated on
the Sunday following January 6.) This
part of Ordinary Time lasts until Ash
Wednesday, the beginning of Lent. The
second part of Ordinary Time begins
at the end of the Easter Season, on the
Monday after Pentecost, and continues
until the Saturday before the First Sun-
day of Advent.

The Scripture readings during Ord-
inary Time present, in a semi-continuous
fashion, the life and work of Jesus Christ
as proclaimed especially in the Gospels
of Matthew, Mark, and Luke (with some
readings from the Gospel according to
John). The Sunday readings also speak
of the disciples and a Christian life of
discipleship. The selections from the
First (Old) Testament correspond to the
Gospel passage for the day and are in-
tended to bring out the unity of the First
and New Testaments.

Since the Catholic Church in the Unit-
ed States may use altar cloths of vari-
ous colors in addition to the uppermost
white cloth (General Instruction of the Ro-
man Missal, no. 304), some parishes use
a green cloth for Ordinary Time. If your
parish follows this practice, then be sure
to show the two cloths to the students
and explain their meaning. Green is a
color of hope and continuing life; apart
from special feasts and solemnities, the
green cloth remains on the altar during
all of Ordinary Time. Plants and flowers
adorn the sanctuary during Ordinary
Time, and some parishes also hang ban-
ners that include shades of green.

The children should be familiar with
the “ordinary” music used during Ordi-
inary Time—the settings of the ritual
texts, especially the Gospel Acclama-
tion, the acclamations of the Eucharistic
Prayer, and the chants used during the
Communion rite (especially the Lord’s
Prayer, if sung, and the Lamb of God).
If the parish uses seasonal responsorial
psalms, the children might also learn
and sing some of the responses used in
those psalms. The possibilities for hymns
and songs used during the processions
at Mass in Ordinary Time are too many
to list here, but each parish should make
sure that the children are familiar with at
least several of the selections used most
frequently for the entrance, procession
with gifts, and Communion procession.
Here are some of the songs and hymns
used most frequently in this time.

Abba! Father
All Creatures of Our God and King
All the Ends of the Earth
Amazing Grace
Anthem
Be Not Afraid
Canticle of the Sun
City of God
Gather Us In
Glory and Praise to Our God
Hail Mary, Gentle Woman
Here I Am, Lord
Holy God We Praise Thy Name
How Great Thou Art
Immaculate Mary
Joyful, Joyful, We Adore Thee
Lift High the Cross
On Eagle’s Wings
One Bread, One Body
You Are Near

Each section of the liturgical year can
be addressed in this way. A similar ex-
planation of each section of the year for
music educators may be reviewed at the
Music Education Division page on the
NPM website: http://www.npm.org/Sec-
tions/NPM-MusEd/articles.htm.

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Director of Music. Episcopal Church of St. Martin, 640 Hawthorn Lane, Davis, CA 95616. E-mail: revd4jc@cal.net. We seek a full-time music director. Should be someone with vision and good instrumental and conducting skills, well versed in liturgy—contemporary and traditional styles—for two distinct Sunday services. Inclusivity, variety, and excellence are of utmost importance. We have two adult choirs, a teen choir, and a children’s choir. Facilities have outstanding acoustics, a 1982 Schlicker pipe organ, keyboard, and Schulmerich handbells. UC Davis offers unique opportunities and resources. Salary and benefits commensurate with qualifications. Weddings and funerals extra. Contact the Rev. Mark Allen. HLP-6466.

FLORIDA

Assistant to Director of Music. Espiritu Santo Catholic Church, 2405 Philippe Parkway, Safety Harbor, FL 34695. Fax: (727) 799-2062; e-mail opusjeff@aol.com. Part-time position available September 2005. Responsible for directing one choir rehearsal and directing choir and playing at 6:00 pm Saturday Vigil Mass. Other opportunities available for weddings, funerals, holy day Masses. Send résumé and/or letter of introduction to Director of Music. HLP-6470.

STEWART FOR MUSIC AND LITURGY. E-mail: Office@StMaryMagdalen.org. Large, dynamic Catholic parish with school in Orlando, Florida, area seeks a Catholic candidate with organ and keyboard proficiency and vocal skills; experience in directing choirs and training cantors; knowledge and experience in liturgical planning and coordinating liturgical ministers; organizational skills; strong spirituality; and willingness to work in a collaborative setting with our parish staff and worship commission. Music-related degree required. This position is full-time and will require working on weekends. Salary depends on experience and qualifications. Diocesan benefits. To inquire or request application packet, send your complete name/address/phone by e-mail. HLP-6476.

GEORGIA

Director of Liturgy and Music. Transfiguration Catholic Church, 1815 Blackwell Road NE, Marietta, GA 30066. Phone: (770) 977-1442; fax: (770) 578-1415. Suburban Atlanta parish of 4,000+ families with Vatican II vision of church seeking energetic, Spirit-filled person with good understanding of liturgical planning and pacing. Musically diverse with pop, rock, Gospel, and Latin American styles. Qualifications: bachelor’s in music; exceptional piano, vocal, and directing skills; familiarity with contemporary OCP and GIA repertoire. Recording studio experience or electronic equipment knowledge helpful. Liturgical ministry training and Spanish and English ensemble directing are shared collaboratively with full-time associate director and part-time administrative assistant. Salary and benefits are very competitive. Send résumé and salary expectations attention Liturgy Search Committee. HLP-6454.

ILLINOIS

Director of Music Ministry. Active, vibrant parish, 1,500 families, seeking Roman Catholic to provide full-time leadership for parish, school music ministry. Team player to direct adult choir/cantors for weekend, seasonal liturgies, and collaborate with staff. Will recruit, train volunteer musicians from parish; coordinate music for weddings and funerals. Requires teaching general music, band, youth choirs for school and parish Masses. BME or BA in music; experience preferred; proficient in vocal, instrumental instruction, keyboard skills, application of Catholic liturgical principles, familiarity with variety of musical styles. Position has competitive salary, benefits based on experience. Cover letter, résumé to Msgr. Powell, msgr.powell@epiphany.parish.com. HLP-6450.

INDIANA

Director of Music and Liturgy. St. Joseph University Parish, 113 South 5th Street, Terre Haute, IN 47807-3577. E-mail: . Active parish of 750 households

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with a substantial campus ministry invites applications for the position of director of music and liturgy. As director of music, this person is responsible for the effective preparation, coordination, leadership, and performance of music for parish liturgies. Director of liturgy responsibilities include the training, coordination, and catechetical development of liturgical ministers, requiring good communication and managerial skills. Compensation will be commensurate with education and experience. Applicant screening begins immediately and continues until the position is filled. Please submit your letter of interest along with a current résumé to Search Committee: Director of Music and Liturgy. HLP-6445.

Director of Music and Liturgy. St. Louis de Montfort Church, PO Box 241, Fishers, IN 46038. Fax: (317) 576-1932; e-mail: mbanta@sdlmfishers.org. Active parish of 1,200 families seeks a dynamic, collaborative individual with strong leadership skills to serve as a full-time director of music and liturgy. This person directs the worship life of the parish including preparing for weekly and seasonal liturgies, planning of sacramental celebrations, and leading the choirs. Requirements include a bachelor's degree in music or other related field; liturgical experience in the Roman Catholic tradition; and proficiency in organ, piano, and accompaniment. Competitive salary with full benefits is offered. Please mail, e-mail, or fax résumés to Music and Liturgy Search Committee. HLP-6485.

IOWA

Director of Liturgy and Music. St. John Vianney Parish, 4097 18th Street, Bettendorf, IA 52722. E-mail: office@stjohnvianneybettendorf.org. St. John Vianney Parish in Bettendorf, Iowa, a young, thriving, growing parish of 1,400+ families on the banks of the Mississippi, is seeking a dynamic, collaborative individual for this full-time position. SJV is listed as one of the top 100 Catholic parishes in the country. The director is responsible for directing the overall music and liturgy programs of the parish and for working cooperatively with a large parish staff. Preference will be given to individuals with knowledge of composing and arranging music. For more information, including a job description, please send résumé and references. HLP-6471.

Director of Music. University of Northern Iowa, St. Stephen the Witness, 1019 W. 23rd Street, Cedar Falls, IA 50613. Website: www.ststephenuni.org. Seeking full-time director of liturgy and music for campus ministry team. St. Stephen is a faith community dedicated to prayerful liturgical celebrations. We seek a candidate with a background including: keyboard proficiency and vocal skills, experience in directing choirs and training cantors, strong spirituality, and willingness to work in a collaborative setting. Requirements: master of theology or related field. Prior experience preferred. Begin July 2005. Salary commensurate with experience/training. Application process: Send letter of interest, résumé, and names and addresses of three references to Search Committee. Job will remain open until position is filled. HLP-6484.

KENTUCKY

Liturgy/Music Director. Sts. Joseph and Paul Church, 609 East 4th Street, Owensboro, KY 42303. Phone: (270) 683-5641. Full-time position with competitive salary/benefits. Parish is seeking a pastoral musician with an academic background in both music and liturgy. Openness to using both traditional and contemporary music a requirement as well as strong keyboard and choral conducting skills, ability to supervise and train cantors, strong people skills, and a desire to work on a collaborative staff—all are expected of applicant. For more information contact Rev. Brian Roby at the above phone number or the Office of Music of the Diocese of Owensboro, (270) 683-1545. HLP-6455.

MICHIGAN

Director of Liturgy and RCIA; Director of Music. St. John Student Parish, 327 MAC Avenue, East Lansing, MI 48823. Phone: (517) 337-9778. Large, vibrant campus parish serving Michigan State University has two openings on campus ministry pastoral team starting July 1. MA preferred. Contact Search Committee for application packet. HLP-6457.

Director of Liturgical Music. St. Joseph, 1406 E. Washington Street, Louisville, KY 40206. E-mail: sisterjustina@insightbb.com. Part-time ministerial position. Built in 1883 and recently restored in 1995, the building is beautiful both visually and acoustically; pipe organ also rebuilt in 1995. This position offers an exciting challenge for person whose passion it is to build the reign of God through music that serves the liturgy, nourishes and leads the assembly, and inspires continued spiritual growth to work collaboratively and creatively on pastoral team. Saint Joseph Parish strives to be a welcoming community, inspired by good music, challenged by thoughtful preaching, nourished by meaningful ritual and empowered by strong leadership. Send résumé to Sister Justina Heneghan, RSM. HLP-6475.

MASSACHUSETTS

Contemporary Music Leader. United Church of Christ, 496 Main Street, Medfield, MA 02052. Phone: (508) 359-2351; e-mail: molbash@uccmedfield.org. Musician needed to lead Wednesday evening rehearsals and Sunday morning (11 AM) paise service. Requires ability to train volunteer vocalists, knowledge of contemporary praise/worship repertoire (similar to LifeTeen), vocal keys, keyboard and/or guitar ability, familiarity with computers and sound equipment, strong leadership and organizational skills, commitment to faith-centered rehearsing and music making. Work with great equipment and outstanding ensemble. Start date flexible. Five to ten hours/week; approx. forty-five weeks/year. Salary: $11,000. Job swap possibility: Our organist could play traditional music for your late morning Sunday Mass so that you can play contemporary music with us. Contact: Michael Olbash, Minister of Music. HLP-6442.

Continued on page sixty
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OCP Showcase
Continued from page fifty-seven


Life/Teen and Youth Music Director. St. Catherine of Siena Church, 1150 W. Centre, Portage, MI 49024. Phone: (269) 327-5165 ext. 121; website: www.stcatherineps.x.org; e-mail: arohlik@stcatherineps.x.org. Part-time position (fifteen hours per week, September-May) in 1,800-family parish with strong Life/Teen program. Primary responsibilities include working with a collaborative “praise and worship” style band for Life/Teen Masses. Applicant should have familiarity with a variety of musical styles, strong vocal skills, proficiency in keyboard, strong sight-reading and improvisational skills. Strong organizational, communication skills, and ability to work in a collaborative setting are essential. Audio and visual technology experience helpful. Bachelor’s degree in music or equivalent experience required. Salary commensurate with experience. Full job description posted on website. Send résumé to Angie Rohlik, Director of Music. HLP-6459.

MINNESOTA

Director of Music and Liturgy. St. John the Baptist, 4625 West 125th Street, Savage, MN 55379. Fax: (952) 890-3006; website: www.stjohns-savage.org. St. John the Baptist Catholic Church, a suburban parish of 2,700 households twenty miles south of Minneapolis, is seeking a full-time director of music and liturgy. Applicant should have organ and piano accompaniment skills in addition to experience in directing both adult and children’s choirs. Applicant should also have experience in planning liturgies and training lay liturgical ministers. Salary and benefits commensurate with education and experience. Mail or fax résumé and letter of interest to Fr. Mike Tix. For more information about the parish and current music program see our website. HLP-6490.

MISSOURI

Director of Liturgical Music. St. James Parish, 309 S. Stewart, Liberty, MO 64068. Phone: (816) 781-4343; fax: (816) 792-8691; website: www.stjames-liberty.org. Kansas City metro area. Growing 1,500-family parish. Applicants should have full knowledge and appreciation for Catholic liturgy and be proficient in organ and keyboard. Director is responsible for training cantors and directing the adult choir. Requires interest in recruiting and developing parish talents for our music ministry for youth and adults. Director must also be available for funerals and weddings. Position will be a vital part of a team that works closely with other staff members and the pastor. Please contact the pastor, Father Joe Miller, by phone, or fax résumé and cover letter. Start date: July 1. HLP-6490.

NEW HAMPSHIRE

Music Director/Organist/Choir Director. St. Charles Borromeo Parish, PO Box 237, Meredith, NH 03253. Phone: (603) 279-4403; fax: (603) 279-9924. Meredith is a resort community on Lake Winnipesaukee. St. Charles is seeking a part-time organist/choir director to schedule and plan music for all liturgies. Plan and conduct choir rehearsals. Play organ, piano, and direct choir. Three weekend liturgies with a vibrant community. Salary negotiable based on experience. Qualified applicants should send cover letter and résumé to the pastor, Father Dick Thompson, at the address above. HLP-6443.

LITURGICAL MUSIC DIRECTOR. Aquinas House Catholic Student Center at Dartmouth College, PO Box 147, Hanover, NH 03755. Phone: (603) 643-2154; fax: (603) 643-9541; e-mail: anna.mae.mayer@dartmouth.edu. Catholic student community seeks quarter-time director to direct and coordinate student musicians at morning and evening Sunday and holy day liturgies. This person prepares and conducts liturgies, rehearses choir, and recruits student musicians. Keyboard, organ, or voice skills strongly desired. Salary: $8,000–10,000. E-mail for more information. HLP-6468.

NEW JERSEY

Director of Liturgical Music/Organist. St. Cecilia Parish, 10 Kingston Lane, Monmouth Junction, NJ 08852. Phone: (732) 329-2893. Central New Jersey parish of 1,500 families in the Diocese of Metuchen seeks a dynamic, motivated individual to serve as director of sacred music. Knowledge of Vatican II documents and ability to implement them very important. Must be a competent organist. Duties include playing at weekend liturgies and other liturgies throughout the year. One choir rehearsal weekly. Direct and develop cantor guild as well as direct and augment growth for parish choir. Position available July 2005. Please send your résumé to St. Cecilia Church at above address. HLP-6439.

PASTORAL ASSOCIATE FOR MUSIC AND LITURGY. St. Bernadette Parish, 20 Villanova Road, Parlin, NJ 08859. Phone: (732) 721-2772. Part-time position. Parish seeks an individual to work with pastor to oversee music program and establish parish liturgy commission. Must be familiar with Vatican II documents. The applicant will serve as organist at the Saturday 5:00 pm, Sunday 8:00 and 11:00 AM Masses; direct adult choir (one rehearsal weekly); assist with children’s choir and contemporary ensemble; plan all liturgies; and accompany two weekday liturgies, weddings, and funerals. Salary/benefits commensurate with experience. Send résumé to the above address. HLP-6460.

PASTORAL MINISTER FOR MUSIC AND LITURGY. St. Pius X Catholic Community, 24 Changebridge Road, Montville, NJ 07045. Phone: (973) 335-2894; fax: (973) 394-0069; e-mail: office@st-pius-x.org; website: www.st-pius-x.org. Full-time. Active, suburban parish, 2,450 households, forty miles west of NYC (Passaic Diocese). Prepare/expand music program for new church building. Needed: enthusiasm, Vatican II approach, organ as primary instrument with MIDI use, collaborative, experience in choral and instrument conducting; recruit adult, children, ensemble, and handbell choir members; revise and prepare liturgical celebrations for parish and school. Rodgers Trillium Millennium 2000L (MIDI), Ferragallo pipes to be added with new church. Gather Comprehensive. Four weekend liturgies, private music office, diocesan benefits, NPM membership, educational allowances. Résumé, three letters of recommendation, and recommendation list with telephone numbers to Pastor or Parochial Vicar. HLP-6489.

NEW YORK

Organist/Director. St. Michael Church, 136-76 41st Avenue, Flushing, NY 11355. Fax: (718) 961-1403; e-mail: tepjames@aol.com. Responsible for the overall mu-

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Brooks at address above. HLP-6479.

VIRGINIA

Music Minister. Holy Trinity Catholic Church, 155 W. Government Avenue, Norfolk, VA 23503. Website: www.trinitynorfolk.org. Established 1,100-family parish near Chesapeake Bay beaches seeks creative, enthusiastic music minister committed to vibrant, eclectic liturgy. Responsible for adult and senior choirs. Good organ and piano skills are required, as is the ability to conduct from the console. BA in music, related fields, and/or equivalent experience preferred. Position is twenty-six to thirty hours per week with benefits. Salary commensurate with experience and education. Send cover letter, résumé, and references to Search Committee. Further information available at our website. HLP-6446.

Director of Music Ministry. Church of the Holy Family, 1279 North Great Neck Road, Virginia Beach, VA 23454. Phone: (757) 481-5702. Full-time position for a 1,100-family parish. Responsible for adult choir, teen choir, and children’s choir program; three-octave handbell choir; instrumental ensemble and cantors; wedding and funeral liturgies. Full concert-size Baldwin piano, three octaves of handbells, and three-manual Ahlborn-Galanti organ. Coordinate and train music ministers as well as serve as a resource person to staff personnel. Strong piano and organ skills desired, vocal skills a plus. Salary commensurate with experience. Requires a BA with advanced degree or three years experience. Send résumé to Music Search Committee at above address. HLP-6469.

Director of Music Ministry. St. Francis de Sales Catholic Church, 37730 St. Francis Court, Purcellville, VA 20132. Phone: (540) 338-6381; e-mail: sfrancisde-sales@adelphia.net; website: www.sfrancisde-sales.ws. Vibrate 1,450-family parish. Applicant should possess knowledge of Catholic liturgies and music from the sacred tradition of the Church and must have keyboard/choral directing skills and leadership skills. Responsible for music at weekend Masses; provide support for funerals, weddings, penance services, and other Church activities and events to foster parish life such as holiday choral concerts. Attractive salary benefits package; full-time position. Located in the shadow of the beautiful Blue Ridge Mountains. Respond by e-mail or contact Diane by phone. HLP-6488.

WASHINGTON

Pastoral Assistant for Music and Liturgy. St. Mary Church, Anacortes, WA. E-mail: dlcor@ridge.net. Full-time position. Must be a skilled singer and choral conductor with a broad knowledge of sacred music from Gregorian chant to renaissance polyphony to the best work of the twentieth century and beyond. Duties: hiring, directing, and arranging music for small instrumental ensembles, since brass and string quartets are often used to enhance special liturgies. Other duties: recruit, train, and schedule altar servers, lectors, and Eucharistic ministers. Finally, the pastoral assistant for music and liturgy assists with some office work (such as preparing the weekly bulletin) and therefore must possess a reasonable degree of computer literacy. E-mail résumé and references. HLP-6486.

WEST VIRGINIA

Music Director. St. Agnes Parish in Shepherdstown, West Virginia, is seeking a collaborative, dynamic individual to serve as part-time music director for a growing, 320-family, Vatican II parish near Baltimore and Washington, DC. The director is responsible for the overall music program of the parish. Keyboard skills for organ and the piano are required. For a detailed job description please contact Rev. T. Mathew Rowgh at stagnecenter@frontiernet.net or call (304) 876-6436. HLP-6451.

Musician Available

Organist/Choir Director. Traditionally-minded organist/choir director with experience in a variety of musical styles and parish settings returning to California from Washington, DC, in May 2005. Seeking full-time church music director position in California. Education: M.Mus. in Sacred Music (organ performance specialization), The Catholic University of America. Contact Melissa Weidner at organistweidner@hotmail.com or (714) 832-3995. HLP-6472.

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Choral

Guide My Feet

Octavo collection with CD recording. GIA. G-6344, $27.50. Individual octavos also available.

A review of the collection Guide My Feet is a welcome task for any musician who has some affinity for the genre of spirituals and Gospel music. As a truly indigenous art form, this music represents some of the best writing from the Black Church experience, and Dr. James Abbington and GIA have made it accessible to all congregations. Here one will find pieces of various levels of difficulty. Start simply with an easy piece, and then try something more challenging. The good news is that some of the pieces can move a congregation more deeply than one that is more complex or composed more artistically. As a “cradle Catholic” in the early 1960s, my formational years kept me from spirituals and Gospel music as a liturgical art form, but today a new world has opened for us. We need to know Gregorian chant to practice our craft to the best of our ability, but we also need to know in equal parts Palestrina, Mozart, Gelineau, Haas, Farrell, Hagen, Roberts, Louis, Boyer, and so many others. Here are a few more composers worth knowing and adding to your repertoire.

Guide My Feet. Traditional, arr. Avis D. Graves. G-5952, $1.40. The rich texture of this piece offers many opportunities for participation by choir and congregation. While Graves provides a whole-some four-part arrangement, the hymn may also be sung through by a congregation, including the fourth verse modulation, accompanied by hand clapping. Other options include a soloist alternating with the choir in a call-and-response format or a trained soloist embellishing the verses as the choir sings harmony or a competent soloist filling in the embellished fermata at the end. Though Gospel music tends to be very high for tenors, this piece only kisses a Gb in a scalar or ascending pattern before resolving ultimately to a middle C. Overall, this is a wonderfully edited piece—not the greatest page turns, but for singers music like this is meant to be memorized.

The Lord’s Prayer. Charles Garner. G-6026, $1.40. How many arrangements of the Lord’s Prayer have we heard, and how many of those are memorable or even practical? This choral arrangement has a beautiful texture and a decent range for all voices (usually four voices, five at times) in a rich Verdi-esque texture. Page turns are a bit challenging for the accompanist, but that’s what page turns are for! Remember to close the “n” at the end of Amen—always an effective technique.

Sing to the Lord a New Song. Willis L. Barnett. G-5809, $1.50. “Canon and repetition” is the name of the game here. The ABAA form has a mood and key change at the B section that unifies the piece through canon at the octave between the men and women. This leads to a four-part choral presentation that underscores the text “Our God is worthy of all praise.” The A’ key change from F to G ends with an a cappella six-voice, broad, fortissimo proclamation of “Sing a new song!” Not for the squeamish.

Seek the Lord. Arr. Glenn L. Jones. G-6025, $1.40. Here is a cappella arranging at its finest. The A, B, and C sections are driving and moderately challenging for a fine four-voice choir. A good soprano soloist is required to allow the true nature of this spiritual to sing. The choral challenge comes near the end, beginning at measures sixty-three and sixty-four. It broadens and leads to a sforzando and fermata—very important at its zenith for the sopranos. The drive to the end gives way to a six-voice texture in measure sixty-eight with soprano soloists chromatically resolving the texture on top. (Kathleen Battle, Faye Robinson, and a host of other fine sopranos would revel in the moment.) Finally the choral text with soloist broadens and stretches to the end with the soloist having the final word—a Christmas-tree-topping high C that resonates the chord in a different light.

Psalm 1. Nathan Carter. G-6024, $1.50. Mass choirs, diocesan choirs, and sumptuous parish and congregational choirs will enjoy this six-voice setting of Psalm 1. The ranges are not too steep, and the accompaniment flows. This anthem would sing well in the great cathedrals or shrines in the United States. It is meant to take a congregation deep into prayer, and its beauty could bring the faithful to tears. The piece is well worth the challenge for those choirs that are ready to meet it.

We Are Climbing Jacob’s Ladder. Traditional, arr. Horace Clarence Boyer. G-5926, $1.40. Thank you, Doctor Boyer, for the new twist on this old favorite: nice, tight vocal harmonies over a richly embellished accompaniment. Take your time: This arrangement sings better slower rather than faster. Verse four can be a challenge particularly for tenors and basses. An unmarked fermata or grand pause at the end of this verse sets up verse five quite nicely.

It Is Well with My Soul. Traditional, arr. Nathan Carter. G-5868, $1.60. The flowing, river-like accompaniment is the first impression about this anthem, and a mastery of pianissimo singing is required to interpret it. From simple unison beginnings, the texture grows and grows, adding more voices with a descant on the fourth verse. The expected modulation takes place during the final repetition of the refrain, leading the sopranos to a well-placed high B. The piano accompaniment flows to the end, as the voices return to the pianissimo from whence they came.

Go Where I Send Thee. Traditional, arr. Ulsee Brown, Jr. G-5778, $1.60. New syncopated interpretation with updated dynamics make this anthem memorable from its very beginning. Sing it a cappella, and have the choir memorize the “D.S.” at the very least, as they go back after each verse. (Avoid the page turning in concert.) The coda has a challenge all its own, and learning this piece will require some work. Selected sopranos can
handle the high parts nicely.

**My Soul Is Anchored in the Lord.** Arr. Charles Garner. G-6137, $1.60. Finally, a tenor solo worth singing! But the whole choir is challenged by this work with its beautiful harmonies, bass voice features, and rapid syncopations. Practice well so as not to overwork the soloist. Keep it crisp in presentation—and choose a tenor who can really sing!

**Great Is Thy Faithfulness.** Ranuy, arr. Nathan Carter. G-5590, $1.60. This old favorite is loved by the choir, the singing congregation, and all soloists. It doesn’t matter whose arrangement you use, the hymn never fails to please. Nathan Carter’s little gem offers some new options that can only be discovered by the director who molds it through personal interpretation. Included are the obligatory three repetitions that lead to the second ending at measure eighty-five. The a cappella texture in verse three is tight and flexible for dynamic shading. What’s new is the unmarked cadence, which can be daunting for the alto section, given its tessitura. The coda requires big singing, whether the voices are small or large. This anthem takes work to prepare, but once learned it is most rewarding.

**Worthy is the Lamb.** Lamont Lenoix. G-5807, $1.40. “Benevolent Gospel” may be the best way to describe this piece. The composer says: “We begin singing softly and carefully, approaching the throne of God in awe of His holiness and majesty. Feeling His love and acceptance, we sing our adoration gradually stronger and louder until, caught up in the magnificence of His glory, we offer Him rapturous and explosive praise.” Terraced dynamics and broadened texture through repetition lead this piece to its pinnacle. It’s all about praise, and your congregation will be on their feet praising God’s glory before it’s over. As the composer says: “Worthy! Worthy!”

**The Precious Blood of Jesus.** Arr. Joseph Joubert. G-5631, $1.60. This medley has several pieces packed into a tight arrangement for SATB and soprano soloist: “There Is a Fountain” (William Cowper); “Lamb of God” (Twila Paris); “O, the Blood of Jesus” (Anonymous); “I Know It Was the Blood” (Traditional); “Nothing But the Blood” (Robert Lowry); and “The Blood Will Never Lose Its Power” (André Crouch). These fifteen pages of music require a lot of singing, and that makes its preparation most important. Take time learning it to get the most from it. And tenors, your work is cut out for you.

Jesus, You Brought Me All the Way. Kenneth W. Louis. G-6131, $1.40. Louis brings predictable excellence to this timely arrangement. As with all Gospel pieces, there is as much or as little room for artistic license as one would like. The syncopated rhythms shouldn’t hinder a choir’s rendition but should roll off their tongues with the declamatory nature of the text. Congregations also love singing this piece (“Lead Me, Guide Me, 253”)

**Some Day.** Arr. Nathan Carter. G-6023, $1.60. Don’t let the eight voices intimidate you! Be creative! There are ways to get around obstacles. A piece like this is well worth getting into your repertoire. It may take a while to perfect it, but Rome wasn’t built in a day.

—Meyer J. Chambers

### Choral Recitative

The first set of items reviewed in this section is from Oregon Catholic Press (OCP Publications).

**Ave Verum Corpus.** Clark Mallory. SATB a cappella. 4596, $1.60. A challenging but poignantly beautiful choral motet based on a very familiar Latin text. The writing displays masterful understanding and control of choral timbres and expressive dissonances, using chromaticism to affect frequent tonal shifts. A keyboard reduction is provided for rehearsals.

**Give Us a Pure Heart.** Christopher Willcock. SATB, organ. 4529, $1.10. Choirs of average size and ability will enjoy success with this accessible motet. The piece is essentially organized in two verses. The first uses a soprano solo (or unison soprano) to present the melodic material, and the second is a repetition of this material using SATB voices. The organ provides supportive accompaniment throughout.

**Holy Is the Temple.** Bob Hurd. Congregation, SATB, keyboard, guitar. 11970, $1.20. The scoring for this attractive responsorial setting of Psalm 84, suitable for a wide variety of liturgical uses, includes SATB voicings throughout, but you can achieve variety with unison presentations of either the antiphon or the verses.

Lamp unto My Feet. M. D. Ridge. Congregation, SATB, keyboard, guitar. 11537, $1.20. The attractive four-part choral writing of the refrain for this fine setting of a text based on Psalm 119 contrasts nicely with the two-part texture of the verses.

**Let All Who Whirl.** Dan Schutte. Congregation, SAB, keyboard, guitar, two solo instruments. 12080, $1.50. Based on Isaiah 55, this hopeful text is set to a sturdy and engaging hymn tune. It sings extremely well, and the standard AABA phrase structure will facilitate easy learning. The SAB chorale writing is very accessible, and the solo instruments (violin and viola) are a tremendous addition to the arrangement.

I’m Gonna Sing. Arr. Tom Kendzia. Congregation, SATB, keyboard, guitar. 11982, $1.35. In this straightforward arrangement of a traditional spiritual, the basic four-part material (ten measures) remains the same throughout and makes the arrangement easy to learn. A solo bridge, solo verses, and modulations are used for variety.

**Saints of God.** Bob Hurd. Congregation, SATB, keyboard, guitar. 12091, $1.40. This short, well-crafted composition based on Revelation 6:9–11:7, 9, 17 and Hebrews (12:1) is ideal for All Saints or All Souls. A warm engaging refrain is scored for SATB voices and alternates with solo verses.

**The Angel Rolled the Stone Away.** Arr. Kenin Keil. Congregation, soprano solo, SATB a cappella. 12128, $1.70. Keil has created an engaging and accessible arrangement of a jubilant spiritual that is well within the grasp of the average amateur ensemble. He creates a variety of choral textures using imitation, cross-texting, and accompanimental ostinati. Choirs and congregations are sure to enjoy this exciting proclamation of the resurrection.

—Rudy Marcouzi

### Four Masses for Cantor, Assembly, and Organ

**Arr. Richard Proulx.** GIA. G-5537, $9.95. Individual octavos also available. These Mass settings are based on popular chant hymns that have been arranged and harmonized by Richard Proulx. All the settings are in singable keys with supportive accompaniment for use in parishes where Gregorian chant is desired and sung. Missa Emmanuel uses the Kyrie from Mass IX (Cun jubilato) and the tune from “Veni, Veni, Emmanuel.” Corpus Christi Mass is based on the Kyrie from Mass XVI and “Adoro te, devote.”

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Paschal Mass draws on the dismissal tone and psalm tone I. And Te Deum Mass uses the Ambrosian Te Deum.

Renaissance Alleluia. Arr. Gary D. Penkala. Cantor, congregation, organ, opt. SATB and soprano descant. CanticNova. 3079-E, $1.85. This arrangement of music by Leisring and Pitoni offers all the verses in the Lectionary for the Gospel acclamation in the Easter Season plus three additional verses for general use and for Eucharistic and Marian themes. Choros short of singers or of rehearsal time for new music can find this a valuable adjunct in the Easter Season. There is a congregational part as well as an optional descant. This is truly an opus multum in parvo (a work that has a lot of uses with sparing music composition).

James M. Burns

Organ Recitative

Here are two new collections from GIA for preludes and interludes at funerals.

In Paradisum: Twelve Organ Settings Based on Hymntunes for Funerals and Memorial Services. J. William Greene. G-5954, $20.00. This collection contains short, colorful pieces based on the following hymntunes: Balm in Gilead (meditation), Bunessan (trio), Hyfrydol (departure), Hymn to Joy (solemn recessive with fanfares), In Paradisum (improvisation), Kingsfold (cortège), New Britain/In Paradisum (quodlibet), St. Anne (recessional), St. Columbia (pastorela), Sine Nomine (fauxbourdon), Victory (prelude), and Wondrous Love (toccata). There are as many lively and majestic pieces calling for full registration here as there are reflective ones requiring a quieter sound. These pieces are as useful for funerals as they are throughout the year, especially when you need a one- to two-minute prelude or postlude.

Six Hymntune Preludes for Funerals and Memorial Services. Austin C. Lovelace. G-5961, $15.00. Lovelace’s collection offers two variation sets based on stanzas from “O God, Our Help in Ages Past” (St. Anne) and “America the Beautiful” (Materna). The remaining four pieces are softer than these two, requiring solo and accompaniment registrations. They include “Abide with Me” (Evenside); “Jesus, the Very Thought of Thee” (St. Agnes); “O Love That Will Not Let Me Go” (St. Margaret); and “Rock of Ages” (Toplady). These pieces may be useful throughout the year as well as in services for burying and memorializing the dead.

Heather Martin Cooper

Book Reviews

Living Baptism Daily


Post-baptismal catechesis draws its inspiration from the baptismal catechumenate. Lawrence Mick demonstrates the powerful implications of the parish-based liturgical-catechetical Rite of Christian Initiation of Adults, since the way the Church initiates adults and children of catechetical age inspires and expands our awareness of the meaning of baptism. The twist is that in Living Baptism Daily, Mick’s focus is on the already-baptized.

An increasing number of the baptized have shifted beyond a passive Catholic role. Many, however, are yet to take up their fully adult role in the Church: “I was born into a Catholic family,” or “I was ‘done’ as a baby” are inadequate defenses for inaction from an adult. For those who ponder what difference baptism might make, this accessible book offers an inviting approach and much encouragement.

Twelve short chapters give accessible, realistic, yet challenging insights into the meaning and processes for developing a baptismal identity, i.e., a spirituality that is grounded in baptism. Paralleling the dynamism, process, and experience of adult initiation (see chapters five to eleven), Mick unfolds the implications for those baptized who are not always eager, interested, or well informed enough to live a fully adult Christian life. When people develop a more informed understanding of the meaning of baptism—both its responsibilities and its rights—they are able to live more meaningful lives. “Aware of how much God loves them,” and “blessed beyond measure,” people develop “a strong sense of hope and trust that God is in charge of the future” (pages 110, 102). Christian service becomes a way of life.

This approach is precisely the one
championed since Vatican II. A richer life arises from deeper insights into the baptismal-paschal journey. Effective catechesis demands a full, rich liturgical life. Thus, the parish liturgy, Sunday after Sunday, is the privileged place, not just for celebrating and renewing our baptismal promises, but for actively shaping and fostering lives of holiness, the goal of baptism (chapter one). In liturgical catechesis we acknowledge people's life experience (and assist them to become more aware of the mystery in daily life), focus on full and effective celebration of the liturgy (and approach it with expectation!), and then provide a variety of opportunities for deepening people's understanding of what they experienced. Mick emphasizes that "there is always more that we can explore, more insights that are available, more depth to probe" (page 88). Thus nurtured by word and sacrament, we recognize our obligation to carry on Christ's work in the world today.

Conversion, not restricted to those entering the Church via the catechumenate, becomes a fundamental way of life for all Christians (chapters two and three). Chapter four unlocks the essential value of community for Christian identity; this chapter, like others, could stand on its own and bears re-reading.

What better way than the baptismal catechumenal model of formation for the already-baptized? To understand that it is a deliberate life-long journey with no quick fixes or magic shortcuts is to grow more attuned to the Spirit in daily living. For old Catholics as well as new, dying to sin and selfishness requires more than instruction about Catholic doctrine. We mature into the new life of the risen Christ not merely through undergoing the liturgical rites of baptism, confirmation, and the weekly Sunday Mass but especially through embracing all that these imply. The chapters on each sacrament of initiation are invaluable (chapters eight through ten).

A little story heads each chapter, directing the reader's attention to what follows, and each chapter closes with a prayer from the adult initiation rite or the Roman Missal (Sacramentary). Rich fare, indeed. Reflection-discussion questions at the end of every chapter provoke deeper thought for either individual or group use. The suggestions given in the appendix also follow the book's model of catechesis for all the baptized, with extensive material for a program of parish post-baptismal catechesis during the course of a year or three. Readers are reminded that parish catechetical efforts should ensure that the whole tradition is adequately conveyed, for this is the birthright of the baptized.

Mick's grasp of liturgical catechesis is excellent. Particularly pleasing are the focus on the Holy Spirit (chapters two, nine, and passim); the need for a vital, continual awareness of the potential for encounter with the divine mystery within liturgical celebration (chapter eleven); and the need for parish support for parishioners to carry the Gospel into the workplace and neighborhood (chapter twelve).

Living Baptism Daily grasps how we become Catholics, for, as the familiar adage goes, Catholics are made, not born! I warmly recommend this book as a primer of baptismal-paschal spirituality for all in the parish.

Veronica Rosier, OP

Eternal Seasons


"You have to trust that every true friendship has no end, that a communion of saints exists among all those, living and dead, who have truly loved God and one another. You know from experience how real this is. Those you have loved deeply and who have died live on in you, not just as memories but as real presences." These words for All Saints' Day from The Inner Voice of Love make up just one of the many compelling reflections from Henri Nouwen included in Eternal Seasons. Nouwen is a widely known contemporary spiritual writer who authored some forty books before his death in 1996. He was also a teacher at the University of Notre Dame, Yale, and Harvard. During the last ten years of his life, he lived in Toronto and was part of the L'Arche Daybreak community.

Michael Ford, the editor of this collection and author of Wounded Prophet, A Portrait of Henri J. M. Nouwen (Darton, Longman and Todd Ltd., 1999), comments in the Introduction that Nouwen's writings reveal his responses to the spiritual seasons. Because Nouwen prayed the liturgical year, "not only was his spiritual life in harmony with the metre of the Church's year, his celebrations of the lives of saints brought him wisdom and encouragement. In this way, Nouwen lived time in eternity and ... reached a new understanding of God and creation" (page 15). Recognizing this important dimension of Nouwen's spiritual life, Ford has selected passages from several of Nouwen's well-known writings to convey the popular writer's responses to the seasons of the Church year and to inspire readers to integrate the spirit of the seasons into their own spiritual journeys.

Ford divides the book into nine sections that do not exactly correspond to
the current liturgical calendar: Advent: Season of Waiting; Christmas: Season of Peace; Epiphany: Season of Revelation; Lent: Season of Repentance; Holy Week: Season of Passion; Easter: Season of Hope; Pentecost: Season of the Spirit; Transfiguration: Season of Glory; and Recollection: Season of Remembrance. The editor offers a brief personal reflection at the beginning of each section to draw the reader into the season and to introduce the passages chosen from Nouwen’s published works.

In my opinion, the passages from Nouwen included in this collection are well chosen and thoughtfully arranged. The book will no doubt appeal to a wide audience and is well suited for personal prayer and journaling. It would also make an excellent resource for parish faith-sharing groups and liturgical ministers who desire to contemplate the Christian year more deeply and appreciate more fully the intimate relationship between their spiritual lives and the liturgical seasons. Parish leaders would also find *Eternal Seasons* of value in forming the baptized in the spirit of the seasons. Finally, I see it as a wonderful resource for preachers who may find here powerful images and words about the seasons that can be woven into homilies.

Anne Y. Koester

**Pilgrimage**

*Exploring a Great Spiritual Practice.*

Edward Sellner’s book is a reader-friendly and fitting contribution to “Exploring a Great Spiritual Practice”—a small-format series offering a “world vision, credible information, practical advice, and easy to follow instructions.” The series also includes titles on fasting, meditation, and journal keeping.

The author’s wealth of experience of holy places complements his expertise in pastoral theology and spirituality. His expertise on such topics as Celtic spirituality, discernment, vocation, and friendship—made evident in other books and articles—shines through in *Pilgrimage*.

Five chapters and a short conclusion are rounded off by some imaginative resource pages. The writing is sprinkled with well-chosen quotations from a variety of traditions and cultures in a simple attractive layout that includes black and white photos.

The first chapter offers a general introduction to the practice of pilgrimage and reasons for the practice associated with a great variety of religions and spiritual traditions. In contrast to tourism and sightseeing, pilgrimage presumes a degree of intentionality regarding “the desire for renewal, wisdom, [or] a change of heart” (page 27).

Ancient traditions and the place of pilgrimage in Islam, Judaism, Hinduism, and Buddhism are introduced in the second chapter. We learn particular emphases and highlights of pilgrim rituals. What motivates someone to undertake a pilgrimage? Sellner notes that people may believe or not, identify with a religious tradition or not, but all are united in the search for beauty, meaning, or some spiritual dimension in their lives (page 25). What matters ultimately is not the places visited but what happens in the heart of the person.

Sellner’s engaging familiarity with Christian pilgrimage undergirds chapter three. The Magi, he says, were the first pilgrims in Christian history, and the itinerant preacher Jesus traveled constantly. The visit to Palestine of Constantine’s mother, Helena, put “the Holy Land” on the map. *Peregrinatio*—wandering (with or without a destination!) and spreading the Gospel for the love of God—drove hundreds of monastic missionary pilgrims throughout Europe. Thousands of medieval pilgrims traveled annually to three great pilgrimage centers: Rome, Jerusalem, and Santiago de Compostela. Sellner also examines the trade in relics and associated spiritual privileges accurately, if not humorously (page 89), as well as the Protestant reaction against pilgrimage and classics like John Bunyan’s *Pilgrim’s Progress*. Modern Catholic pilgrimage to new sites (Lourdes, Fatima, Medjugorje, and Taizé) has complemented enthusiasm for a Celtic spiritual revival.

The fourth chapter presents a well-known anthropological model joined to insights of Joseph Campbell, scholar of mythology, to assist pilgrims in interpreting their experience more fully. Here, the presentation falters a little. Victor Turner’s *adaptation* of Van Gennep is called for, with its standard English terminology to describe and explain the character of pilgrimage as ritual: separation, liminality, and re-aggregation or incorporation. In a popular book like this, Sellner should have replaced the French word “*marge*” with the English “liminality” and “*aggregation*” with its English equivalent, which would be more familiar to his readers. And he does not mention the term often associated with liminality—“*communitas*,” the sense of camaraderie and community experienced on pilgrimage—though he does describe the concept.

I wish I had read chapter five before setting out on my own recent pilgrimage to Santiago de Compostela. The tantalizing “How to Do It” section gives the universal elements involved in pilgrimage. We learn of motivations for pilgrimage; the timing of such travel in one’s life; the need for simplicity in order to “enjoy the ride” (taking along as little as possible and letting go of our need to control everything); the synchronicity of God’s providence—the help on the road that comes unexpectedly from total strangers; prayer and ritual dimensions that accompany pilgrimage from start to finish; sharing stories and celebrating upon return; photography as contemplation of the experience; and souvenirs, i.e., mementos meaningful to the pilgrim.

The conclusion, a brief summary, underscores that life itself is a pilgrimage. A number of resource pages include a select bibliography: forty famous pilgrims, forty famous holy places, the top ten books on pilgrimage, five pilgrimage classics (e.g., Chaucer’s *Canterbury Tales* and *The Way of the Pilgrim*), Thomas Merton’s *Seven Storey Mountain* and Brazilian author Paulo Coelho’s *The Pilgrimage* (the author’s name is misspelled and the title is incomplete here) are among the great contemporary pilgrimage classics included in the list. Pilgrimage movies, such as *Lawrence of Arabia* and Bergman’s *Wild Strawberries* are also noted, although the five suggestions could be broader culturally and more contemporary. But these are minor points.

If stories “inspire others to set sail as
pilgrims and explorers” (page 83), then begin with Sellner.

Veronica Rosier, op

Collegeville Ministry Series


Each of the eight booklets in the Collegeville Ministry Series, prepared by various specialists, provides an introduction to a selected liturgical ministry. Four are reviewed here; the remaining four will be reviewed in the next edition of Pastoral Music. The Collegeville Ministry Series presents a fine opportunity for inexpensive training guides. Overall, the four booklets reviewed here would benefit from some editing to ensure consistent quality and content and to incorporate other basic liturgical and catechetical documents. This is not to detract from the gems in each booklet.

The Ministry of Communion (second edition, 56 pages, paperback, $3.95) by Benedictine Michael Kwatra has four chapters. An attractive preface sets his approach: a direct form of address to the reader, the Eucharistic minister. The first two chapters, “Being and Giving the Body of Christ,” constitute the substance of the booklet with introductory theology and fourteen practical suggestions, a mix of pastoral theology and down-to-earth how-tos for the ministry of Communion within the Mass or to the sick and homebound.

The third chapter, “Lay-Led Communion Services,” focuses on practical suggestions for such services. However, one would expect this second edition to offer greater clarity and accuracy on a number of basics, starting with the real distinctions to be observed in the rites and prayers on Sundays and a weekday so-called Communion service. The former is conducted not by Eucharistic ministers but by properly commissioned, trained parish lay leaders of prayer; Communion ministers complement other ministries. Liturgical catechesis is best served by never using the altar during any “Communion” service and reserving the thanksgiving to Sundays.

The last chapter gives characteristics of the ideal Eucharistic minister; the title may daunt: “Looking for the Perfect . . . Minister.” The next edition should bring the last two chapters up to the standard of the opening ones.

The Ministry of Servers (second edition, 48 pages, $3.95), also by Michael Kwatra, is specifically for children but suitable for all. It has a great introduction on the meaning of this ministry. The first three chapters on preparing to serve, postures, and serving Mass are straightforward, a sound backup to a server’s “walk through” training. Chapters four through eight set out brief, clear directions for serving funerals, weddings, the way of the cross, and Benediction. The rite for commissioning servers (chapter eight) is a helpful way to acknowledge and support parishioners who serve the assembly’s prayer, avoiding the less appropriate term “investiture.” And Pope John Paul II’s 2001 address to servers (chapter nine) is inspiring.

The Ministry of Hospitality (second edition, 48 pages, $3.95) practices what it preaches. Father James Comiskey is there to “meet us, smile at us, reach out a hand, and say a word of greeting . . . [to put] us at our ease” (page 10). More than a book about Sunday Mass greeters or hospitality ministers, this little work teaches us as the Church how to do hospitality.

Comiskey’s reflection on the biblical roots of hospitality in the first chapter would enrich every baptized person. The energizing second chapter offers illustrations of practical signs and emblems of hospitality. Chapter three, “Sacramental Moments” at Sunday liturgy, recalls that all liturgical ministers exercise a ministry of hospitality, yet it focuses almost exclusively on ministers of Communion, which is a pity. For some reason the book makes three references to the sending prayer-blessing of Communion ministers to the sick and homebound but neglects to include the text of the prayer for reflection.

“Ushering” (chapter six), welcoming parish newcomers (chapter nine), putting on the parish coffee pot, and encouraging the prayer of the Church (chapter ten) offer the basic overviews one might expect. “Serving” (chapter eight), not clearly titled, introduces opportunities for ministry to the seriously ill and homebound and assisting in funeral and bereavement ministries.

“Teaching” (chapter seven) looks at “teachable moments” among target groups, with “basic Catholicism” sessions for the never-catechized, those marrying in the Church, or those seeking the baptism of infants. Curiously there is no recognition of the Rite of Christian Initiation of Adults, though the Catechism urges its baptismal-catechetical approach be adopted for all the baptized, regardless of age and stage of development. Another curious point concerns Comiskey’s description of baptismal robes for infants as being “easily slipped over” the child’s head during the ceremony (page twenty-six). This suggests something less than an authentic “robe,” a symbol of “putting on Christ.”

Overall the chapters are uneven in approach and content; nevertheless, they may serve to start an essential parish conversation.

The Ministry of Consolers (104 pages, $3.95) gives a thorough and sound presentation of ministering to the grieving. Father Terence Curley’s professional experience in mental health grounds each of the book’s ten chapters. The grief topics and bibliography provide follow-up references on consolation ministry.
liturgy preparation, formation and instruction of ministers of consolation, and grief support, with a useful internet site. Psalms and religious expression are included as a resource for chapter five. Among Curley's several videos and books on healing and consolation, this work should be counted among the top accessible guides for ordained and lay ministers alike.

The opening chapters assist people to discern their call to minister in a collaborative, community-based manner. How important for grief ministers to reflect on their own loss history and the many ministries that are part of the total ministry of consolation. The minister as helper (chapter two) sets forth a sound guide and skills for the cultivation of appropriate understandings and responses in accompanying the bereaved and enabling them toward hope and God's love. Chapter three—ongoing spiritual formation—deals realistically with both the minister and the bereaved.

The sections on ministry to the grieving child (chapter four) and teenage loss (chapter eight) offer sure guidance, especially for schools. Other chapters provide personal resources for the grief minister.

This book is highly recommended for all wishing to develop and improve skills and awareness. 

**Veronica Rosier, op**

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INDIANA

Notre Dame
September 11–14

Rensselaer
June 19–25
Gregorian Chant Institute in Interpretation and Chironomy (Directing) in the light of palaeographic (Old Manuscripts) evidence with Father Lawrence Heiman, C.P.P.S. Contact: Fr. Lawrence Heiman, C.P.P.S., Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; e-mail: leheiman@stjoe.edu.

Rensselaer
June 27–July 29
Church Music and Liturgy Summer Session with Fr. Keith Branson, C.P.P.S., director; Father Richard Fragomeni, liturgy; Father Lawrence Heiman, C.P.P.S.; Dr. John McIntyre, choral conductor; and others. Contact Father Timothy McFarland, C.P.P.S., at timm@stjoe.edu.

MASSACHUSETTS

Boston
June 13–19
Thirteenth Biennial Boston Early Music Festival and Exhibition. Fourteen concerts, fringe concerts, symposia, dance workshops, and other events. Contact: Boston Early Music Festival, PO Box 1286, Cambridge, MA 02238-1286. Phone: (617) 661-1812; fax: (617) 661-1816; e-mail: bemf@bemf.org; web: www.bemf.org.

MINNESOTA

Collegeville
June 21–24
Liturgical Music Workshop: One Faith, Many Voices—Styles and Trends in Our Liturgical Music. Lynn Trapp and Alan Hommerding, co-directors; Sister Delores Duiner, osb; Rev. Jan Michael Joncas; and others. St. John's University. Contact: Music Department at St. John's University. Phone: (320) 363-2662; e-mail: kkasling@csbju.edu.

St. Paul
July 26–31
Music Ministry Alive! with Tony Alonso, Kate Cuddy, Bob Fisher, David Haas, Steve Petruvak, Paul Tate, Lori True, others. Sponsored by The Emmanuel Center for Music, Prayer and Ministry. Contact The Emmanuel Center at (651) 994-1366.

MISSOURI

Liberty
July 24–30
Creative Motion Alliance: Windswept Music Workshop at William Jewell College. To explore connections between energy and music. Graduate credit/CED available. Director: Marilyn Alcala. Phone: (216) 686-4175; e-mail: MAlcala7007@aol.com; web: www.creativemotion.org.

St. Louis
July 29–31

NEW YORK

Kenmore
June 23
Workshop on "Liturgy Planning and The Liturgical Year—Practical Usage in Schools" presented by Peter Glioni at Blessed Sacrament Church. Contact Mary Beth Coates at (716) 947-5505.

OHIO

Bluffton
July 8–10
Youth conference presented by Jesse Manibusan at Bluffton College. Contact Diane Verhoff at (419)244-6711.

 PENNSYLVANIA

Altoona
July 11–15
Choral Institute with Robert Long, former director of music at St. Patrick Cathedral, New York. Works to be performed include John Rutter's Magnificat and other choral works. Contact: Academy of Sacred Music. Phone: (814) 944-4119; e-mail: Academy@altoonanet.com.

TEXAS

Houston
July 10–11

San Antonio
July 17–21

VIRGINIA

Madison
June 25–July 1
Catholic Youth Camp, presented by Steve Angrisano at Wetzel Middle School and Madison County High School. Contact: Deanna Andrew at (703) 841-2559.

Retreats and Missions

CONNECTICUT

Hartford
June 26–28
Parish revival presented by Grayson Warren Brown at St. Michael Church. Contact: Sharon Barnes at (203) 522-6184.

KENTUCKY

Louisville
June 19–22
Parish mission presented by Grayson Warren Brown at St. Augustine Church. Contact Genievie Churchill at (502) 584-4602.

Please send information for Calendar to: Rev. Lawrence Heiman, c.p.p.s., Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. E-mail: leheiman@stjoe.edu.

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