“Music in Catholic Worship”
The 1972 document revisited.
In this issue:

“Music in Catholic Worship”

The 1972 document revisited.

"Communities do not cohere around seminars: but everyone loves a parade." Aidan Kavanaugh goes on to point out in his article in this issue that the musician must "serve the real needs and abilities of a real assembly met for worship."

That concern was shared by the Bishop’s Committee on the Liturgy (BCL) when that group published "Music in Catholic Worship" in 1972: "The signs of the celebration must be accepted and received as meaningful for a genuinely human faith experience for these specific worshippers."

How has the 1972 document changed us? What impact has it had on our lives? How has it affected our worship? What are the implications of the document today? These questions are addressed in this issue by Aidan Kavanaugh in an overview; Ralph Keifer on the introductory rites; Patrick Collins on the liturgy of the word; John Barry Ryan on the eucharistic prayer; and Frederick McManus on the communion rite.

Elmer Pfeil points out in Commentary that parish musicians must know the documents and "use them as a springboard for creative action in a concrete worship situation."

Excerpts from "Music in Catholic Worship" are printed in this issue, arranged according to topic, adjacent to appropriate commentaries. But there is much more than what we have included. We urge everyone to read, mark, and inwardly digest the entire document.

A copy of the 22-page booklet can be obtained by sending $5.50 to National Association of Pastoral Musicians, 1029 Vermont Ave., NW, Washington, DC 20005.

B.D.
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Magazine Such a Hit
Library Copy ‘Liberated’
I consider Pastoral Music to be a hit! The format and contents are lively and, I’m sure, will meet the needs of many at this time of great change in the church.
Pastoral Music is such a hit that our copy of the first issue has been “liberated” from the library.

John G. Peck Jr.
Librarian
Westminster Choir College
Princeton, NJ

Some Suggestions
For Parish Programs
Please don’t mind my adding ideas to your present store, such as:
1. Use more Gospel music. (Words reflect stages of spiritual growth, cf. spiritual ladder in “Dark Night of Soul” by St. John of the Cross.)
2. Have congregation sing all Masses and hymns along with musicians. Low pitch, no higher than B above middle C. Use mostly well-known hymns.
3. Suggest organ, guitars, brass, winds, and choir with song leader carrying melody over PA. Rest of musicians provide harmony above and below.
4. Have organ technician add a chording device to organ to simplify playing—and another chording device cabled to pulpit and altar for leading by celebrant when musicians are not present. Provide a separate mike with celebrant’s chording device so his voice and organ will sound from the back of the church. Chording device consists of eight major and four minor chords wired to twelve-note portion of a keyboard. Each chord consists of five notes spread over entire 61-note range. C chord on key of C, D minor on D♭, etc.
5. Organ and musicians and celebrant (via chording device and mike) should lead congregation with their sound coming from back of church, so the music moves from back to front in the same direction as the congregation sings. You can sing faster, as there is no crossing of sound from front to back and vice versa, which delays it. If the words are clear (via PA used by songleader) to the congregation they will sing along easily on tunes they know and in their range.
6. Parish musicians and priests should compose and/or arrange own music and words. Take first ten minutes of each rehearsal, and you will build your own in due time.

(Rev.) Ronald Dahlheimer
Kilkenny, MN 56052

NPM and Magazine
Have Long Been Needed
The first issue of Pastoral Music is marvelous. This organization and such a publication have long been needed. Keep up the good work.

Robert J. Doppler
Executive Secretary
Toledo Diocesan Liturgical Comm.

Membership Fee is Low
For What You Get
One raises an eyebrow when another Catholic magazine and organization come into being. Having academic degrees in church music and liturgy, I felt that I knew everything.

But what you have done in the first issues is absolutely fantastic! Every article has had depth without any frills. Various articles should be reprinted and sent to every priest in the country.

The problem is, however: we cannot raise the quality and performance of church music unless our priests take the time—with their liturgical committees (if they have one)—to study and understand!

Bishops and pastors should see to it that your periodical be in every parish. Good liturgy involves, hopefully, good music. Your membership fee is low in comparison with the results that can come about.

I eagerly await the next issue! Please keep up your excellent work.

(Rev.) Warren J. Rouse, O.F.M.
San Luis Rey, CA

All Kinds of Musicians
Need All Kinds of Help
Congratulations and thank you. I could expand on those two sentiments for this and another page, but I’m too damn busy and I have a few more comments to make.

Judging from your first issue of Pastoral Music, I must be fairly current with the thinking of liturgical musicians: I understood most of what I read and agreed with most of it, too. But at the same time I was intimidated by the monumental task of meeting the challenges of a 20th-century American Catholic music director. I’d like to see a “Background Reading List” from Lew McAllister and Jim Burns; there aren’t many who can afford to go to C.U. etc., they have family obligations to meet—also the income of music directors in today’s parishes. And reading has to be my only avenue for getting the depth I so obviously need.

Who are you trying to reach? The few paid professionals or the average musicians in the average parish? In my view, most parishes still rely on volunteers who have little competence in either music or liturgy. Many of these good people wouldn’t understand your articles, and the few who might would be terrified and/or crushed by the challenges I have recognized. How about a correspondence course for these:

Unit I. What an organist and cantor can do at Mass (or a singing organist with a microphone).

Unit II. Guidelines for a basic repertoire (or how to pick hymns from the Paluch missal or “People’s Mass Book.”)

Unit III. Guidelines for modifying the musical parts of the liturgy.
Unit IV. Organizing the cantors and organists in your parish.

Unit V. Basic resources (or the pros and cons of writing a parish hymnal?).

Unit VI. Coordinating the liturgy with the other ministers.

Unit VII. Can (and here's the killer!) a worship factory “plan” liturgies?

In my 10 years of experience as a music director, I still don’t know how to plan liturgical experiences. Is it a copout to say that there must first be a worshipping community who have a faith identity before you can truly plan one? Our skeletal liturgy committee goes through the motions; we have “good” liturgies; but I agree with John Gallen that we haven't found the liturgical forms to nourish our faith.

I am 33 years old. I am studying at Towson State for a masters in music education. I have composed a lot of antiphons, some eucharistic acclamations, and a “Glory to God.” I want to be a competent liturgical musician, even make it my total vocation. Can you help me? And can we help the average parish without any paid musicians at all to grow to competence?

Donald S. Henderson
Music Director
Baltimore, MD

We hear you. We think we can help. And we hope we're not terrifying anybody because we're trying to meet just as many musicians as we possibly can. See the article in this issue by St. Louis Jesuit Robert Dufford for help in liturgy planning. We've asked Lew McAllister and Jim Burns whether they would like to work on reading lists. And NPM's new publication, “Hymnals—Old and New,” soon to be available, should meet your need for a list of basic resources. Keep the questions coming. —The Editor

Pastoral Music Faces Real Musicians’ Problems

Your recent communication spurred me to write and let you know what a great job the first issue of Pastoral Music was. Real problems were faced realistically, and no “easy solutions” were offered. But I am confident that the double thrust—to the priest and musician—can be an invaluable asset in helping develop singing in our celebrations that is worthy and meaningful. At present, my job is to assist those responsible for music education in the schools of our province. I'll certainly encourage those responsible for music in the parishes to become acquainted with NPM. Thanks for a great beginning, and my prayerful support and best wishes for the future.

Rose Duchesne, SSND
St. Louis, MO

‘Sexism in Hymns’ Injects Women’s Lib Into Worship

Ms. Quitslund’s article, “Faith of Our Fathers: What to do about Sexism in Hymns,” left me distressed to say the least. There are far more major issues at stake in liturgy and worship than this kind of nit-picking which could lead to division, not unity. At the time that a congregation is worshipping, shouldn't we be raising our minds and hearts to God and not quibbling over words?

“If such hymns as ‘Good Christian Men, Rejoice’ inhibit prayer and fail to reinforce the sense of solidarity that the Eucharist seeks to create,” then what are Ms. Quitslund’s suggestions for replacement? I feel she should confer with Dr. Erik Routley, scholar and eminent author, to be better informed on the theology of hymnody. (But then, who is “he” to tell “her” because “he” is not a “she”?)

Hasn't it been said, “The mote is in the eye of the beholder”? I suggest that Ms. Quitslund is reading sexist language into the texts of the hymns.

Perhaps Ms. Quitslund would be kind enough to specify what “part of the congregation is going to be angered.” What difference does it really make? As I understand it, the object of worship is a common effort on the part of the congregation to join with the celebrant in praise and thanksgiving. It seems that this is not the time for someone to be “angered by the selection of hymns that refer to only part of the people of God.”

In my opinion this writer seems to be straining “out the gnat and swallowing the camel” (I'm not sure whether the gnat or the camel is male or female!) and quibbling over words and injecting “woman’s lib” into the matter of worship.

(Sister) Mary Gerald Carroll, O.S.U.
College of New Rochelle
New Rochelle, NY
Commendation and High Praise—but . . .

Commendation and high praise for the February-March issue of Pastoral Music. I read it through the moment I got it—something unusual. I'm delighted to see a balance, principles applied to the liturgy in lieu of the melee to which we have been subjected these past few years. Psychologically, Quitslind is pretty sick. Do you have to allocate time and space to trivia and contentious impossibilities?

(Rev.) Peter T. MacCarthy
Birmingham, AL

Magazine Meets the Needs Of People Out in the Field

Congratulations on your new publication! As a practitioner out in the diocese, I welcomed your magazine and the aids you offer to make our worship better.
I have just finished working three years in the Diocese of Miami as liturgical music director and am in my first year here in the new Diocese of Pensacola-Tallahassee. You are answering the needs of the people out there in the field, and I thank you for it. . . .

(Sister) Joyce LaVoy, O.P.
Director of Liturgical Music
Diocese of Pensacola-Tallahassee

Pastoral Music is Like A Shot of Adrenalin

. . . Pastoral Music is like a shot of adrenalin for us musicians in the parish. All I can say is “Thanks be to God” there is someone who cares and acts!

(Mrs.) Anita Fabbia
Director-Organist
Philadelphia, PA

Copies of Pastoral Music Should be in Every Rectory

. . . Let me thank you and your fine staff for sharing with us the results of the FDLC research and your dedication to the bettering of liturgy and music on the American scene. Copies of Pastoral Music should be in every rectory, seminary, convent, and on the music rack of every organist and music director in the country. . . .

(Rev.) Michael P. Bernert
Kettering, OH

New Magazine Takes Practical Approach

. . . I am extraordinarily pleased with the NPM publication; and I think it only fair to say that you people have put together perhaps the best publication on liturgy since our renewal began. This magazine is practical and touches the people in the parish, and I am extremely happy with Pastoral Music. . . .

(Rev.) Lawrence Mullins
Diocesan Liturgical Commission
Joliet, IL

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St. Louis Jesuits plan liturgies around mood and feeling

BY ROBERT J. DUFFORD

Why plan liturgies at all? Wouldn’t it be better to simply have everyone come and pray and sing? “Some of the best liturgies I’ve ever been part of were spontaneous. Planned liturgies seem so contrived, so mechanical.” This person reads this; then this person does that. Then we all sing #28, verses two and five . . . sort of like a computer program.” Or, “the only people that got anything out of it were the people who planned it.” “Besides, it takes too much time.”

How true many of these criticisms are! Yet most of them flow from poor experiences of planning—e.g., one person typing up a list of songs for the next two months; or a three-hour knock-down-drag-out session spent deciding who’s in control; or a business meeting whose outcome is a liturgy that seems strangely like a business meeting.

Liturgical music, like all music, is bound up with human emotion: it flows from feeling and evokes feeling.

What does it mean to “plan” a liturgy? The bare bones of planning is simply to take time beforehand to look forward to what is to happen in the liturgy, to anticipate the gathering of the community so that the moments spent in celebration will be richer. The immediate result of the plan should be some point of focus—“a unity drawn from the liturgical feast or season or from the readings . . .” (Music in Catholic Worship,” No. 11). Once determined, this focus can begin to develop within the minds and hearts and talents of those involved in preparing the celebration.

The advantages of taking time and energy to plan are many. Since the congregation usually comes from many psychological “places” and concerns, there is great need for a unity of focus to allow them to gather themselves together into community. Often the ministers (celebrant, lectors, musicians, etc.) never get around to praying because of busy-ness. Good planning provides opportunity for making decisions about particulars before liturgy begins, and communicating those decisions to the people involved. This enables everyone to integrate what they are doing into the whole.

Should every liturgy be planned? Based on this understanding of “planning,” yes—meaning that there should be some focal point to integrate the experience of those present. Otherwise, the liturgy becomes a series of recitations and movements which congregations will be inclined to consider either magical or meaningless. On the other hand, planning need not imply long hours of meetings and typing. The nature of planning depends upon the organizational structure of the worshiping community.

Who should plan? Normally, a team of people with different roles and talents. The Bishops’ Committee suggests: “the priest (celebrant and homilist) . . . men and women trained in music, po-

Father Dufford, S.J., is one of a group of composers and liturgical musicians commonly called the “St. Louis Jesuits.”
etry and art, and knowledge in current resources in these areas . . . (and) sensitive to . . . scripture, theology and prayer . . . (and) some members of the congregation who have not taken special roles” (“Music in Catholic Worship,” No. 12).

Gathering such a group regularly is often difficult because of their other commitments. Since the concern of this larger group is the overall mood and theme of the liturgy, they need not deal with all the specifics. For example, this group need not decide each of the songs to be used, but might give suggestions appropriate to the mood and theme. At a later time, music personnel can select music, remaining faithful to this basic spirit, and communicate their decisions to allow other members of the group to incorporate a sense of the music into their own areas of attention. If the selections do not seem to “make sense” to the others, they can always ask about them. The music people should be held accountable for their choice of music. Competence in planning music will develop only if there is accountability along with constructive feedback (positive and negative) from others.

“Coming up with a theme statement” is a goal of most planning sessions. While this, in theory, is the unity of focus at the heart of liturgical planning, in practice, concentration on theme only can be restricting for the planning of music. Liturgical music, like all music, is bound up with human emotion; it flows from feeling and evokes feeling. ("Feeling" here is not opposed to or separate from understanding and freedom. Rather, it provides a context in which understanding and freedom can develop in a deeper, more involving way.) “(Music) imparts a sense of unity to the congregation and sets the appropriate tone for a particular celebration. Music, in addition to expressing texts, can also unveil a dimension of meaning and feeling, a communication of ideas and intimations which words alone cannot yield.” (“Music in Catholic Worship,” Nos. 23, 24).

If feeling is such a dominant factor in liturgical music, then the method for selecting music should be concerned with the feeling or tone or atmosphere of the celebration. Our experience has been that liturgy planning can be much more fruitful if done in terms of “mood” than in terms of “theme” or “main idea.”

Consider what happens in your own planning group when you ask “What is the theme going to be?” Do group members start giving little explanations and moralisms? Do people work mostly at resolving differences in how to word things? Does the group try to write the homily? Are differences resolved by trying to hammer out a more and more general theme statement to cover all the ideas presented? The problem might not be that pronounced in your case. However, a process like this can easily lead to a very wordy, vague, or superficial experience when it finally reaches the total community at liturgy.

This is not to say that “themes” or “ideas” are unimportant or tend to make a liturgy vague, but that a process oriented around words and ideas alone more easily produces a liturgy that fails to touch people’s hearts and is soon forgotten. Moreover, it can present a real problem to the musician who then feels bound to come up with songs having the same words or ideas.

Let me describe a planning session focused primarily on mood. This kind of session might be used by the music people alone or by the more general planning group (celebrant, lector, homilist, musician, other artists). The main point of the first, rather structured, phase is to obtain a sample of the community’s response to the liturgy to be planned.

Once everyone is present and hellos are said, a leader calls the group to an atmosphere of prayerful reflection. People quiet down, consciously relax, focus on what they are about. (An atmosphere of busy-ness can turn planning a liturgy into just another meeting or task, and destroy the entire dimension of living faith.) Someone might pray for the help of the Spirit of God among them to use minds and hearts, feelings and talents for the service of His people. The leader then recalls the general liturgical context (e.g., season of the year, Confirmation Sunday, Thanksgiving, etc.)

Someone reads the first reading, prayerfully, without hurrying. (The others simply listen, not following along in another book.) The reader pauses briefly to allow each one to recall key moments or feelings evoked by the reading. Then the responsorial psalm is read, perhaps with the group repeating the response. Pause again. Then the Gospel.
By the time the group has "gotten in touch with" moods and imagery, a statement of theme is usually forthcoming.

selection is read as before. (If there are three readings, the second is not read until later.) Pause once again.

At this point, the group goes around twice; the first time, each one points to the place in the readings that meant something to him or her; the second time, each tries to give expression to the moods and feelings that he or she felt during the readings. The leader (celebrant, if possible) then attempts to summarize and asks if his summary was faithful to the group's experience: "Does this get to the basic thing I heard from the group—both the moods and the places in the readings that moved you?"

When there is agreement on this sense of the group, someone reads the second reading (if there is one). If this reading fits with the summary, fine; if not, the group is at least aware of that. (The theory here is that the first and third readings and the responsorial tend to be coordinated, the second often is not.) At this point, group members may bring up special events that are already planned. (For example, someone is going to be baptized. It may be fruitful to ask if the group finds any predominant imagery or symbolism—the Lord as Shepherd or King; the Prodigal Son; light and darkness; a tree planted by living water; and so on. Since images and symbols are also bound up with feeling, they too can help express the over-all mood.

By the time the group has "gotten in touch with" moods and imagery, a statement of theme is usually forthcoming. People are bursting with ways to state the theme, most of them supported by the commonly-shared mood. Problems associated with disagreements about wording are bypassed. The individual talents and gifts of presider, lector, musician, and others are freed to find their own expression in harmony with the group's basic experience. When specific decisions are made about songs, about homily, about visuals, etc., that information should be communicated back to others in the group. In this way mutual cooperation can stimulate and support the creativity of all. For example, the choice of a particular song may spark an idea for a banner or slide presentation. Or, the specific words of a banner or a key phrase in a homily may help decide which of two or three songs might be more appropriate.

Actually, this format for planning does aim at establishing a theme. The key difference between the approach just described and asking "What is the theme?" is this: consciously, from the beginning, the reflection process involves more than putting words and ideas together. The hope is that when the entire community experiences the liturgical celebration, they too will find more than words and ideas, they too will be moved to receive the Word more openly.

Those responsible for selecting music (or other groups) might use this method effectively as well. The music group responsible for the midnight Mass at Creighton University in Omaha uses this approach at their Wednesday eve-

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After following the structured process described above, I ask what songs seem to fit and support the mood/theme we have just tried to express. As each person makes a song suggestion, he or she also is ready to elaborate on its connection with the mood/theme. Often the group will sense the connection and agree immediately. Occasionally, someone will suggest a selection that doesn’t seem to fit. When asked to explain the reason for the choice, the individual often presents a new facet of the same mood that no one else had considered. Often too, however, in trying to express the reason to others, he or she will recognize that the connection isn’t really valid or the song appropriate.

After completing a list of suggested songs, we begin to position them within the flow of the liturgy. Up-tempo or “big”-sounding songs are preferred when more active participation of the congregation is desired, typically at the beginning and end. (Although occasionally for some special reason, we may start in silence.) There are other, more reflective times when slower, meditative (possibly solo) songs are better; for example, at the response to the first reading (replacing the responsorial), or during a collection, or during communion. Replacing the responsorial psalm is a delicate matter. This is a moment when the song must be carefully thematic (aligned with the readings), attentive to mood, and not too long. When selecting songs from the list, it is important to see how many new songs are involved. More than one or two is usually too much for an average congregation. (On the other hand, since most of our music is written in antiphon-verse style, the congregation needs only to learn a short antiphon for us to begin using the song.) When a final list is chosen, we begin practicing, planning at the same time exactly what arrangement will be used, including: who will sing what verses; when to add harmony; which verses to sing strongly, which to sing quietly; when to use violin and flute; which verses to keep ready in case we need to fill more time; how to begin and end each song.

Planning liturgy as I have described develops within the planners a real sense of prayerful participation. The music side of liturgy (planning as well as execution) is part of their faith-life expression, not just another job or performance. Moreover, the prayerful attitude of the musicians and singers can greatly affect the whole atmosphere of a liturgical celebration. If they have a sense of the overall mood/theme development, the rest of the community will pick it up, even without a verbal explanation. The music itself speaks.

It would not be honest to ignore the possible problems with this method. For one thing, many people don’t seem to know how to identify moods or feelings within themselves. Some reinterpret the question about mood to respond in terms of explanations and discussions: “I feel that Jesus is telling us that we should . . .”; “I have the feeling that we must always be ready for death.” People often need a facilitator or leader who can draw their attention to the ways that a reading or prayer moves them. People need to see someone else doing this and then to practice doing it themselves. The leader must do this consistently week after week until a habitual sensitivity is developed within the group. Such a person is not always easy to find. Yet without proper leadership (by someone with liturgical savvy, too) and some form of accountability, even the process just described can become an exercise in doing “whatever we feel like doing.”

One last picture: the priest, lectors, musicians, and other ministers are present, ready and “warmed up” with nothing to do for at least three to five minutes before the liturgy is to begin. The planning has been done so that the various ministers have the psychological space to recall the dynamic of the celebration. The musicians have practiced and arranged as much as they can foresee. Mistakes will probably occur, guitar strings may break, organ chords may be missed. But whatever happens now, planning is behind us; this is the way the People of God will pray today . . .
Is your liturgy well planned? Now add style

BY RICHARD J. WOJCIK

The word "style" as in "presidential style" is fast becoming a hollow cliché. It's supposed to mean the effectiveness with which a priest prays and leads others in worship. But very efficient and predictably dull presiding has emptied the word of credibility.

It's becoming unrealistic to refer to the priest as a "celebrant" or "celebrator" if what we hear is true. Any teacher of liturgy or resource person will confirm that the most common, frustrating, and painful question to handle in a music workshop is: "What can we do about our priest?" It's a growing national frustration of liturgy teams and musicians. Ever fewer priests sing and the singing scene is chaotic. Because the celebrant "makes or breaks" the effect of all other contributions to worship, the threat to music in liturgy is most serious. If we believe in the adage "Do as I do," we must also accept "Don't as I don't."

"Music in Catholic Worship" recognizes that the end product of musical style is neither music nor style. It is prayer.

No one assumes that priestly ineptitude is a matter of ill will, although questioners use emotionally charged words like "stubborn," "insensitive," "scared," or "arrogant." Priests do encourage, support, and direct parish funds for workshops for others and— even establish reasonable budgets. But they stop short of the next necessary step. More accurately, they miss the first step of reform having to do with their own singing responsibilities. Correct rubrics seem to be the main concern of priests: the official rubrics or their own. This includes the younger clergy. The services are becoming more correct and better programmed yet ever
more sterile and antiseptic, like computer print-outs. There is less attention to options and ingredients of style such as the dramatic quality of sound, movement, and gesture. Singing, sadly, is not considered important to pre-siding.

A deterioration process has been at work. Somewhere along the line priests went prosaic. They put their trust in the cool theologian of worship words, rather than in the incarnation of the feeling—the effect of the meaning of words that melody, gesture, mime, and poetry offer. As Joseph Gelineau puts it: "We have made the Word, words." The subtlety, gracingfulness, and heightened sensitivity of sung prayers and pro-claimed Scriptures once so characteristic of Roman liturgy are in a trough of neglect.

The obvious is being missed. Too many priests do not seem to realize that music transcends the inconclusiveness, the stamping out, the weariness, the boring torrent of words which smother the liturgy. It’s as if we were cataloguing the records of salvation or reading the minutes of the Last Supper instead of experiencing their effects. It is no argument against music to say, "Bad or poorly done music is doubly destructive of prayer, so don’t mess up a good thing." Unless a capricious perverseness or gross incompetence is obvious, at least a reverent and expressive chanting on one note testifies to a reaching up, out, and beyond the obligation of te-dious ritual.

What brought this about? We have to examine at least two serious causes in order to deal with the situation. The vast majority of conscientious priests who were brought up to sing have a valid complaint. The officially recommended preface and the prayer tones have been changed a couple of times during this reform. Priests with chant or choir experience and some sense of American musical taste feel that the patterns now provided in the "Sacramentary" (particularly the Preface period cadence) are clumsy Latinizations of English. So they regress to the natural but dull communication of spoken Prefaces. They don’t consider the patterns worth the effort; and "they’ll probably change again, anyway," they say.

The complaint about the patterns is not as serious as it sounds. You can make the patterns work if you adjust the sounds to the sense of the text and the feel of English. Contemporary American public speech should not sound rigidly metrical nor be sung like Shakespearean iambic pentameter or Latin "cursus." The melodic patterns now suggested can easily be adjusted to American speech patterns by changing the stresses to accommodate the notes syllabically. One or two examples could clarify this.

Take that period cadence. As it is written it is often distributed this way: in ALL its wonder" with two notes, "sol-la" on "all," "ti" on "its" and the two syllables of "wonder" having the same note "la." Now try it with one note "sol" on "all" and then "its wonder" would have "la-ti-la." Very natural sounding for English. Or consider "re-new us in spirit." It is now "ti-sol-la-ti-la-la." Try beginning the movement of the pattern on "us" and it all comes out "ti-ti-sol-la-ti-la." It works, especially if you place a gentle stress on the key syllables "new" and the "spir-" of "spirit."

A judicious pencil mark or two would wipe out this objection of Latinized English.

While we are on the subject of text there is another legitimate frustration of priests. It is the colloquial nature of many of the translations of liturgical texts. I won’t develop this here any further than to indicate that most of our translations are in the category of "Don’t shoot until they get close" as contrasted with “Don’t shoot until you see the whites of their eyes.” Apparently dictionary linguists insisted on changing "My shepherd is the Lord" to "The Lord is my shepherd" for the Gelineau setting. That’s symptomatic of the unattractive hurdles placed in the way of music. It seems that trans-lators don’t take too kindly to poets.

The second and by far the more devastat-ing cause of non-singing has been the "de-legalizing" of music. Few priests feel any obligation to use "Sacra-mentary" patterns. The high-low categories are gone and music was in the high spot. This loss has been the deadly virus, the "priece disease" of worship. It has bred excess or insufficiency in music by the celebrants. To quote documents to say that music is integral—even essential—to worship and yet not designate any specific music as necessary or common to our country is to destroy by distinctions.

The celebrant really is obligated to sing unless he is vocally handicapped. In all my 24 years of teaching I have never met a tone deaf priest or seminarian. There were some "monotones" but even they can chant decently and prayerfully, i.e., celebrationarily with impact. Clear articulation, proper sense phrasing, a relaxed, dignified pace, and gentle accents produce respectable music on one note. The patterns in the "Sacra-mentary" are serviceable if applied with care. For the more adventurous, recently composed masses offer interesting if not challenging alternate possibilities (Peloquin, Isle, Blanchard, etc.).

The obligation is not one binding un-der sin. Rather it binds under common sense which is no mean obligation! It is based on the obvious intent of the New Order of Mass. There also is the propriety of a public ritual action in which singing figures. Maybe we are taking the "president" part of presidential style too literally as a speaking administrative responsibility. We are celebrating godly mysteries which transcend human ex-perience even though they are bound up
A celebrant may be churning inside with a passion for God but a sphinx-like exterior is worthless in a public ceremony. in it. It is non-verbal ingredients like music-making which symbolize and incarnate mystery. The general introduction to the New Order of Mass, the 1972 Bishops’ document, the official Roman interpretations of the Council, the pastoral exhortations of the Pope, all presume the celebrant will sing in leading a congregation. Exceptions are accommodations to real vocal handicaps.

But nothing is gained by playing legal chess games of quoting and counter-quotting. Save that for the next Arctic siege of a winter’s night. Far more compelling is the propriety of singing based on the public and dramatic nature of worship. It is a matter of taste and variety for a frequently repeated public ritual. I remember seeing “West Side Story” with a friend who called the play nonsense because “Nobody sings and dances in the streets.” Such a sense of communication and celebration is thrilled by thumbing through Roget’s “Thesaurus.”

At the other end of the spectrum are priests who want rich and varied celebrations but were appalled by the “balloon” generation which attacked liturgy with jolly jingles and the battle cry, “Balloons for everyone!” This was supplemented by vestments with felt lollipops and daisy appliques and sugary texts and tunes to match. That level of taste made many a celebrant feel like a four-color carnival poster, and he gagged on the sounds. Priests and people were deeply scarred by that time. Now they have reacted to the other extreme. Their confidence in an English ritual and new music for worship is badly shaken.

But enough of the problems and their causes. Where do solutions lie? They lie in supportive and sensitive instruction by professional people with musical skill and taste. Any respectable amateur can follow or imitate such standards. But there is no quickie correspondence course in musical style or ability. Listening to cassettes is of questionable help. It gives the notes and refers to some theory of sound projection or dramatics. But singing style does not consist of musical notes, liturgical knowledge, and dramatic tricks. Skill and taste are necessary ingredients of communication. Good will and piety are not enough. To achieve a measurable skill you need external help and guidance. Most self-taught singers don’t inspire anyone but their parents. A publicly respected skill needs competent instruction. It is consummate arrogance to think that a knowledge of rubrics and sincerity will make a good singer or presider over liturgy. Most priests know this but are afraid of being hypocritical actors if they use professional techniques. So they tend to hold back their expressiveness to avoid acting or appearing to “fake” their prayers. It would be so healthy if a process of informed feedback and personal guidance for all ministers of a parish could be established to enable effective communication to occur. But only professionals really can help a public person be natural and effective if that is what the communicator wants to be.

Here are some checkpoints which a feedback process should observe. All musical styles begin with a respect for the physical properties of music: appropriate volume, correct pitches, natural resonation (placement), and sustained projection. Ninety-five percent of all poor liturgical singing violates one or more of these components of good song. The singer may be too loud or sing, in the “cracks,” he may be excessively nasal or throaty, or use musically illogical breathing patterns.

Next, the text needs authentic articulation (relying more on the tongue than the lips for clarity!) and accurate sense phrasing. Contrast this with the practice of ejecting a stream of syllables that explodes from full lungs and collapses as the air runs out. That’s when liturgical texts sound like one long German word. This accounts for the other five percent of mistakes.

Now suppose that you have these assumptions in hand. You’re only half way home. As you can gather, I’m not trying to “con” anyone into thinking that good singing is any easier to achieve than good public speaking is. It is a high priority item and it has its price in effort. Once you get the 100 percent in control, you have to look for a kind of single-minded direction of singing which expresses either a prayer to God or a dialogue with the pewpeople. This is much harder to define but incredibly easy to recognize in the doing. Call it “focus” or “attitude” or “consciousness of prayer.” Its effect is reflected back to you in supposedly cas-
ual remarks of the people. Some samples:

"We finished in 25 minutes today!" means "We were watching the clock with you."

"Do they have a melody for the washing of the hands, too?" means "Our ears hurt."

"How about a Latin Mass?" means "Your silence is golden."

"Who made up those patterns you sing, Father?" means "Sounds like you're winging it."

"Those really are beautiful melodies you chant, Father." means "Thanks for praying so inspiringly."

"Style" also means knowing when to sing. Singing everything, which is very legitimate according to the rubrics, is not the answer to singing nothing. "Music in Catholic Worship" proposes a hierarchy of times to sing. But that document also stresses flexibility and variety based on serious planning of the celebration. Given a ritual that is quite fixed in its design, it just cannot have the same stresses and highlights every single time. That is insanity—except for people who want oatmeal for breakfast all seven days of the week, all month, all year. Style implies a specific highlighting of one part or another based on a central theme while remembering the part's relationship to the whole. As the bishops' document observes, the possibilities are unlimited.

Here are some sample strategies which indicate that a style is at work. These are not rules, only samples.

1. Emphasize the structure of the New Order of Mass by singing the priest's concluding prayer for each part of the Mass (opening prayer, prayer over the gifts, "great amen," prayer after communion, and the blessing/dismissal).

2. Sing the embolism when the "Our Father" is sung.

3. Sing the eucharistic prayer if the "Holy" has been sung. (Composers Forum even has a three-part setting for concelebration.)

4. You will find that sung introductory rites quite naturally follow an entrance song just as a sung concluding rite naturally precedes an exit hymn.

5. If a scripture text is particularly rhapsodic or "lyrical," it is better chanted than read. Your very best reader will not be able to match a good singer for expressive power.

In sum, the singing in each case is linked to form or content or propriety or consistency. You might call it "programming the ritual."

There are only two "don'ts" that might be considered special rules.

First, do not sing the words of consecration without singing a substantive part of the preceding or subsequent text. In fact, the isolated singing of the consecration totally misrepresents the nature of the eucharistic prayer. Priests who feel "avant-garde" because they sing the consecration are throwbacks to the past. This practice perpetuates the outdated magical theories of words changing bread and wine into the Body and Blood of Christ. The introduction to the New Order and all the catechisis accompanying our changeover have totally discredited that approach as pastorally unsound. The consecration is a dramatic moment in the prayer. It must of necessity be kept in its proper context of the total eucharistic sacrifice/memorial. The prayer is a whole and its wholeness must be given the highest priority.

Second, do not musically inflate the rite of peace before Communion. Simply sing or speak the greeting, greet those at the altar and go on as soon as the community action begins to subside. Musical accompaniment should be a short bridge to the "Lamb of God." There has been a simplistic, literal practice building up which has distorted the communion service. Rome has repeatedly cautioned and reproved the recess type of pew-hopping that planners and celebrants have introduced here. The reproofs make sense. The sign of peace is to be a symbolic, human, chain reaction of greeting. Ever notice how the celebrant goes down the aisle and gives his hand to people and they do not pass it on because they have already done the rite? Or have you noticed people reacting to the different levels of warmth and sincerity the celebrant shows to different people? How cool he is to some and warm to others! What was intended and planned as a very tender moment has become a jarring distortion. The socializing or "ice-breaking" which planners want to introduce here should have occurred at the introductory rites. Extended singing here is out of place. While this may seem to argue for a change in the location of the rite, that isn't necessarily so. You can have both a more socially natural introductory right and a more spiritual peace rite (the "peace of the Lord," remember?) if we understand the rite and do not press for action at all costs. (The present excess at Communion and the lack of warmth at the introductory rites simply confuse the celebrant's role and knocks the rite out of joint.) Improve the introduction and simplify the peace rite.

The BCL document on music is still the most mature theory of style we have. It recognizes that the end product of musical style is neither music nor style. It is prayer. Our misunderstanding of this is the most devastating mistake we make. The lack of support for music programs, the criticisms, and I would submit, the silence of so many priests has been misread. The complaints are not really directed at music or the New Order of Mass. They are reactions to sterility of ritual. Ritual is only a theory of action. The action people want is prayer. That is what all the screaming is about. Music is being approached as an art or a skill or a decoration. It is more than those. It must be prayer. What we call style is really the transparency, the exteriorizing of the internal experience of prayer. A celebrant may be churning inside with a passion for God, but a sphinx-like exterior is worthless in a public ceremony. While we deplore dishonest acting or grandiose exhibitionism in song or action, we must answer for the modelling we do of love, enthusiasm, and joy in the Lord—or lack thereof. What is expected of priests—and nothing less will do either for God or people—is humble and inviting projection of the celebration of our communion with God in our being and in our voices. That is when words and music become life. We really shouldn't call such priestly activity style. Call it presence or prayer. That makes sense and worship.
“Music in Catholic Worship”
The 1972 document revisited.
Beyond Words and Concerts To the Survival of Mrs. Murphy

by Aidan Kavanagh

Ritual-symbolic activity, which is what liturgical worship is, serves the life of the community assembled most immediately; ultimately that power-laden activity serves the maintenance of those values by which the community lives.

Two things strike me as remarkable, among others. The first is that the Second Vatican Council began its work of Church-wide reform and renewal by addressing itself to the matter of liturgical worship. If this causes you to yawn, perhaps you either do not know, or have forgotten, how well-nigh impossible it is to get almost 3,000 Roman Catholic bishops even into the same room, much less to agree on anything—especially liturgical worship. It was even worse 15 years ago. A sizeable minority of them were against the whole idea; a small minority of them were desperately concerned that it be given priority; the majority of them were apathetic on the question. Most of them voted for the “Constitution on the Sacred Liturgy” because they perceived, as one of them said, that the front office wanted it that way—proving once again that the Holy Spirit persists in blowing in the oddest places and in the oddest ways, and that authoritarianism does have its advantages.

The second thing that strikes me as remarkable is that a threefold revolt that began in 1832 and led inexorably to the Second Vatican Council focused on liturgical worship from its very beginning. The Oxford Movement of Keble, Pusey, and Newman had a strong liturgical emphasis from the very first—an emphasis that was easily caricatured by its opponents as mere “ritualism” and which did tend to get bogged down in romantic fascination with the middle ages and, oddly enough, in a certain obsessiveness with the worst aspects of Italian baroque. The German theological wing of the revolt quickly got into liturgical matters through its concern for the concept of the church and incarnational theology, producing an appreciation for romanesque art that was canonized in centers of German Christian culture such as Maria Laach. The French wing of the revolt, centering at Solesmes around its abbot and founder, Prosper Guéranger, took the restoration of monastic life (patterned rather on medieval Cluny) and of the liturgy itself as its main concerns.

One should not be distracted by criticisms of the revolt as being romantic. Certainly it was romantic, as Queen Victoria was Victorian and St. Augustine was Augustinian. The revolt’s leaders were men of their times, and none more than Prosper Guéranger. Yet within his romantic vocabulary Guéranger was much in advance of his times. He insisted, for example, that the so-called Gregorian chant be restored in such a way that it could once again be used in parishes. While he waxed romantic over its ancient Romanness (not realizing that most of it was composed in Franco-German monasteries after the 9th century), his proposal arose from concerns that were not merely antiquarian pedantry. The chant’s monodic form gave a unified musical structure to the liturgical act of the whole community met for worship, while the theatrical style of much 19th century church music reduced the congregation to liturgical passivity for lengthy periods during the act of worship. By urging participation by all in the liturgy, Guéranger sought to give everyone, not just the expert theologian or musician, a stake in the Church and its worship. He perceived the Church as a commonwealth of faith, not as a place where individuals might come merely to have sacraments and doctrine and beauty doled out to them. He was on to the true nature of symbol as something that has inevitable social consequences. He was on to the true nature of ritual as rhythmic repetition. Both symbol and ritual he knew to have everything to do with social formation, cohesion, and survival. Symbol and ritual were much too serious not to be simple, austere, and powerful. His monks would show what one form of Christian community
Liturgy is a sung act for good reasons—the same good reasons, I suspect, for which I have never heard “The Star Spangled Banner” recited.

I have spent this time rehearsing the historical taproot of our modern awareness of the importance of liturgical worship in Christian life because one cannot adequately discuss the role of music in worship without some idea of how much more is involved in the discussion than just how to choose an appropriate anthem. Against the background I have attempted to raise so far, allow me now to say something about how I, for one, view the function of music in liturgical worship.

First, music in liturgical worship is in a context that is far different from its place in the concert hall. Liturgical worship is a service, a ministration, to a community of faith that assembles not for a concert but for other reasons—to ritualize in symbolic activity its own deepest values, values that transcend the ordinary ones of this world, and by so doing to reinforce its own cohesion for the sake of the survival of the community in all its members. Those vital values are carried in the life of the community itself, not in words or books or confessional statements or libraries. Ritual-symbolic activity, which is what liturgical worship is, thus serves the life of the community assembled most immediately: ultimately that power-laden activity serves the maintenance of those values by which the community lives. Those vital values for a Christian community are summed up in the gospel of Jesus Christ, the very core of which is the paradoxical law that life comes only through death. He who would obtain life must learn how to lose it. Jesus himself was obedient to this law in the consummation of his own earthly course: his followers can do no less than remain obedient to the same law both corporately and individually. Thus Christians begin their lives of communal faith by celebrating their deaths in him at the regular table whereon lie his sacramental body broken and his blood poured out for love of all people. Their lives of prayer, fasting, asceticism, and works of mercy are extensions of baptism and the Eucharist into the needs of a world which, because it knows death only as an end to everything, finds life elusive at best, or meaningless and shot through with the nausea of hopelessness at worst. Music is a part of the service liturgical worship renders a Christian community of faith.

Second, I want to strengthen what was just said. Music is an integral part of liturgical service to communities of faith. Liturgically, music is not merely present in worship as Muzak is present in elevators or Mantovani’s strings are present at dinner. Music is the mode, with ceremonial choreography, by which the liturgical act gets done. Liturgy is a sung act for good reasons—the same good reasons, I suspect, for which I have never heard “The Star Spangled Banner” recited. An unsung liturgy, no matter how frequent its doing, is an abnormal liturgy. People who sing at celebrations are normal, people who do not are abnormal. (The fact that a lot of liturgies and a lot of people are abnormal proves no more about my principle than the fact that many folks are neurotic proves that people in general are not human.) Liturgy is a sung act. It may be done with or without instruments, but its aural fabric is musical—which is to say, again, music is not merely present in it, but is an integral dimension of the act itself. Without music, a liturgical act loses much of the rhythmic structure that is so important in ritual activity. The ritualness of the act is itself reduced if not suppressed altogether, and as this occurs I find that the correlative visual rhythm of ceremonial choreography becomes harder to sustain. When the ritual rhythms of sound and sight disappear, what one is left with is more a seminar or a classroom lecture—modes of activity that separate more than integrate, and which make pure symbolic communication well-nigh impossible to achieve. Communities do not cohere around seminars: but everyone loves a parade. And parades are the most inauspicious acts for conducting seminars in that I know. (In this light, I must say that I suspect the “anthem view” of music in worship assumes music to be an adjunct to worship rather than an integral part of the act itself. The anthem gets added to the worship event in much the same way a coffee break is added to a seminar.)

This leads me to observe, thirdly, that what I have called the “anthem view” of music in worship may well be the presumption that has given rise to the distinction of “sacred” as distinct from “secular” music we all seem to start making when we move toward singing or playing something in church. Looking out at the matter from within liturgical tradition, so to speak, it appears to me that this distinction breaks down precisely when music as an integral part of liturgical worship is concerned. Liturgical music is neither “sacred” nor “secular”: it is liturgical. Which is to say liturgical music is any music that serves the assembled faith community and its values in ritual engagement. Perhaps musicologists far more competent than I in such matters can tell me which and how many of the basic German chorale melodies originated as “sacred” pieces of music exclusively. The many medieval and early renaissance polyphonic masses based on the theme of “L’Homme armee” derived from what was originally a secular melody sung by troubadours. And it seems that many basic melodic themes found in Gregorian chant.
Liturgical music is any music that serves the assembled faith community and its values in ritual engagement.

were so popular in their origin that they were used as much in village pubs and dances as they were in church at Sunday mass, only the texts being different. Good music is good music wherever it is found. Because of liturgical music's distinctive service to the ultimate survival of people of faith, I would advocate this be the criterion for musical selection for liturgical use rather than the criterion of whether or not a piece is "sacred." Gounod's "Sanctus" is patently "sacred music," but it is certainly not what a Christian people can sing, or deserve to have sung at them, at the Eucharist. "Good Night Sweet Jesus" and "Sweet Hour of Prayer" are even worse.

Fourth, I wish to emphasize that liturgical music, like liturgical art in general, is a constrained art form. It is constrained by the nature, purpose, and form of the faith assembly itself. The purpose of the assembly is worship in spirit and in truth—not education, not entertainment, not slogan rattling, not genteel cultural or moral uplift. The nature of the assembly is symbolic and ritual. The form of the assembly is communal and participatory. This last means that the assembly's act of worship is not ministerially elitist and active, or congregationally proletarian and passive. Liturgical ministers—and this includes the choir and organist and guitarist or what have you—function in service to an active, engaged congregation. The assembly is the congregation, and ministers are members of the congregated assembly too. Some Roman Catholics have developed a very warped notion of this—rushing from the former extreme when the priest did everything (even down to reciting alone liturgical hymns such as "Glory to God" and "Holy, Holy, Holy" which are intrinsically parts belonging to the whole congregation) to the opposite extreme now of having everyone do everything. This is not really liturgical participation, in which each role serves the others: it is, rather, a kind of low level egalitarianism that destroys the ritual nature of the communal act because it requires that all have their hands full of printed texts so as to know what to say together. The ritual act becomes a choral recitation of printed texts.

The point I wish to make here, however, is that liturgical music cannot fulfill its true function unless it recognizes and accepts the constraints placed upon it by the symbolic and ritual nature of the faith assembly and the communal and participatory form its acts take. The minister of music must be most sensitive to these constraints by choosing and executing the music not for his or her professional peers nor for some abstract aesthetic ideal,
Vivaldi’s “Gloria” performed during a modest act of worship is like putting the baroque dome of St. Peter’s on a Dairy Queen stand.

but to serve the real needs and abilities of a real assembly met for worship. I have seen a performance of Vivaldi’s “Gloria” destroy a modest act of worship because it was far grander, took as long to sing as the rest of the service combined, and involved a choir and full orchestra that numbered almost as many as were in the whole congregation. While it was executed superbly, it was seriously out of scale to the total event, turning an act of worship into a virtuoso performance. Vivaldi’s “Gloria” demands a far more substantial ritual event than the liturgical setting given it in this instance—which was like putting the baroque dome of St. Peter’s on a Dairy Queen stand.

Fifth, I wish to emphasize the importance of rhythm in liturgical worship. Some sort of rhythmic pulse is necessary to get people really together into the critical mass needed for them to become and act as one social body. The larger the group the more need for rhythm there seems to be. Seminars need little or no rhythm: football games, political conventions, parades, dances, orgies, and solemn high mass need lots of rhythm and need it well calibrated. Drums can work Africans into a frenzy; bagpipes can cause Scotsmen to weep or kill; rocking back and forth can soothe a crying baby or push an orthodox Jew into a contemplative trance. Rhythm—oral, aural, and visual—locks people to each other and to their common values.

People who sing at celebrations are normal, people who do not are abnormal.

Rhythm, like ritual, is repetitive: the pulse goes on even though the words may change. Which leads me to observe that litanies are a liturgical art form that has been badly used recently by clergymen, who often turn them into a series of short sermonettes for or against this or that, and overlooked by musicians. It is noteworthy that the two largest rites in Christianity, the Byzantine and the Roman, begin the Eucharist with solemn rhythm litanies that were originally processional in nature—the Byzantine litany of peace (or “Irenike”), and the Roman “Lord Have Mercy” (which consists now of the congregation’s responses to invocations that have since evaporated). Neither of these litanies was penitential in character, and both place less emphasis on the content of the invocations than they do on the rhythm of prayer as it alternates between deacon or cantor and the people. It seems to be a case of the sung rhythmic medium being the message rather than the content of the words. I would say much the same thing of the “Holy, Holy, Holy” and “Lamb of God,” and to some extent of the “Glory to God” though not of the sung Creed. Litanies, “Holy, Holy, Holy,” “Lamb of God,” and “Glory to God” are popular acclamations with short responses that are easily memorized so as to free the people from printed texts. This freedom permits visual rhythm to become an effective dimension of the unifying function of liturgical ritual. (It is difficult if not impossible to choreograph a recited text of brief duration, but a rhythmically sung text such as a litany or a good metrical hymn almost demands ceremonial movement.) Composers who turn “Lamb of God,” “Holy, Holy, Holy,” and “Lord Have Mercy” into penitential plaints do so in the face of these chants’ phenomenology.

Without music, a liturgical act loses much of the rhythmic structure that is so important in ritual activity.

Music in the liturgy as ministry, music as an integral part of the very fabric of worship, music in worship as liturgical rather than as “sacred” or “secular,” music in worship as communally functional, and music in worship as rhythmic. These five characteristics surely do not sum up everything that can be said about the role of music in worship, but they do express the things a liturgical scholar such as I would like to put before a group of concerned musicians and pastors.

Too long have liturgy and music been separated—largely, as I think, because liturgists and musicians have gone their separate, distinctive ways. Not only has each of us suffered because of this: our respective crafts have suffered even more. What is infinitely worse than this, however, the communities of faith we each would serve have been stunningly pauperized by our respective monologues with ourselves. Liturgists give them texts to recite, and musicians give them concerts to listen to. Neither of our respective gifts by themselves will make them a people vibrant in the faith that may be the world’s salvation.

The quiet revolts of 140 years ago have now put us all in a position where this hope may be fulfilled once again. But it will remain only a hope so long as our two professions continue to diverge. At Yale, in our Institute of Sacred Music, we have begun to stretch toward this hope very modestly—by locking liturgists and musicians together in the same program until they learn at least to talk to each other. The first years of this have been (as one might have suspected) a rough and tumble time of shots from the hip, wounded feelings, some confusion, lots of frustration, some insight, two or three successes, and a lot of work. But we have begun to train some performers who can think, and some thinkers who can also perform. Those who can do neither need not apply. Who knows? In a few years of this we may even discover an answer or two that may help Mrs. Murphy survive. Then it will all have been worth it.
Making the Gathered Assembly A Worshipping Community

BY RALPH A. KEIFER

If the Mass begins with a procession and vigorous entrance song, by the time the ministers reach the sanctuary and the celebrant greets the people, there is a sense of gathering together as one people, a sense of anticipation, joy, expansiveness.

The introductory rites present a challenge to the musician. That challenge draws the line between those who are merely providing some music at the beginning of Mass and those who are actually functioning as pastoral musicians by doing what the needs of worshippers and the official liturgical norms call for.

The official norms state that the purpose of the introductory rites is to "help the assembled people become a worshipping community and to prepare them for listening to God's word and celebrating the eucharist." Which means, in terms of the real needs of people at worship, that by the time the opening prayer has come to a close, the congregation should have a sense that they are gathered together prayerfully in the presence of God, that they are both relaxed enough and attentive enough to settle down to hear the readings with a sense of their importance and urgency, and that in some way they look forward to the celebration of the eucharist as an action that will be fully their own. And if they are to be enabled to come to all this, the experience of the introductory rites must touch their hearts as well as their minds. The God who speaks to the church is alive and present: he does not speak from a dead past and he is not simply a purveyor of ideas. He is also a God who calls a people together, not the devotional object of isolated individuals. Song obviously has an important role to play here: through song a congregation can share the fact that God is present among them and for them.

I describe the effort to suggest all this in song as a challenge. Neither the rites as they appear in the liturgical books nor many of the conventions of parish practice lend themselves very well to accomplishing the intent of the introductory rites or serving the needs of people "to become a worshipping community." First, the rites them-

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Efforts to use all the elements of the introductory rites at one time inevitably make them either too complex or too long or too confusing, or just simply incoherent.
selves are more complex than they should be—entrance song, greeting, penitential rite, “Lord Have Mercy,” “Glory to God,” opening prayer. The inevitable result of the effort to use all these elements at any one Mass is a disappointment. There is less a sense of gathering together in prayer in the presence of a gracious God than there is a sense of “getting through” a disparate series of devotional exercises. Say, for instance, that Mass begins with a procession and vigorous entrance song. By the time the ministers reach the sanctuary and the celebrant greets the people, there is a sense of gathering together as one people, a sense of anticipation, joy, expansiveness. If the music has gone beyond the trivial, both in its inherent quality and in its use, the celebrant will turn to face a congregation ready to pray, to listen, to celebrate. One might think that after a simple greeting, a quiet pause, and a brief prayer from the celebrant, that the congregation would be truly ready for “listening to God’s word and to celebrate the eucharist.” But no, they must still get through the penitential rite and all the rest before going on to the liturgy of the word. Except during Lent, the penitential rite is too readily experienced as a jarring non sequitur to the entrance hymn. It is not at all evident why an entrance hymn that bonds a people together in praise and affirmation should be followed by a gesture of penitence, much less that it should be followed by the miniature examination of conscience that much poor practice has made out of this gesture. There is, of course, nothing wrong with beginning the eucharist in a penitential spirit. But it makes no emotive sense to bob from praise to penitence back to praise in rapid order, as is required if the rite is followed literally as it stands in the book.

The juxtaposing of disparate elements in the introductory rites destroys any prospect that they can be experienced as a coherent rite of preparation leading into the readings. Frequently, too, song for the “Lord Have Mercy” and “Glory to God” is neglected. In many ways, this neglect indicates a certain sensitivity on the part of musicians. Many congregations would feel overburdened if they were expected to sing a “Lord Have Mercy” and “Glory to God” in addition to an entrance hymn. Except for special festive occasions, and with more choral support than the average parish can muster, the use of all this musical material would be more apt to weary a congregation than prepare it for celebration. The result, of course, is that “Lord Have Mercy” and “Glory to God” tend to be recited, even on festive occasions. The result of this effort to “get through” the material in the book is that by the time the readings have begun, the congregation has sung a little, recited much, and the celebrant has had a few words to say. Whether by that time they are any better prepared to hear the readings than they would have been shortly after the entrance hymn is an open question.

Conventions of parish practice in recent years create

The Introductory Rites

The parts preceding the liturgy of the word, namely, the entrance, greeting, penitential rite, Kyrie, Gloria, and opening prayer or collect, have the character of introduction and preparation. The purpose of these rites is to help the assembled people become a worshipping community and to prepare them for listening to God’s Word and celebrating the Eucharist. Of these parts the entrance song and the opening prayer are primary. All else is secondary.

If Mass begins with the sprinkling of the people with blessed water, the penitential rite is omitted; this may be done at all Sunday Masses. Similarly, if the psalms of part of the Liturgy of the Hours precede Mass, the introductory rite is abbreviated in accord with the General Instruction on the office of prayer.

The Entrance Song

The entrance song should create an atmosphere of celebration. It serves the function of putting the assembly in the proper frame of mind for listening to the Word of God. It helps people to become conscious of themselves as a worshipping community. The choice of texts for the entrance song should not conflict with these purposes. In general, during the most important seasons of the Church year, Easter, Lent, Christmas and Advent, it is preferable that most songs used at the entrance be seasonal in nature.

Lord Have Mercy

This short litany was traditionally a prayer of praise to the risen Christ. He has been raised and made “Lord” and we beg him to show his loving kindness. The sixfold Kyrie of the new Order of Mass may be sung in other ways, for example, as a ninefold chant. It may also be incorporated in the penitential rite, with invocations addressed to Christ. When sung, the setting should be brief and simple so as not to give undue importance to the introductory rites.

“Glory to God”

This ancient hymn of praise is now given in a new poetic and singable translation. It may be introduced by celebrant, cantor or choir. The restricted use of the Gloria, i.e., only on Sundays outside Advent and Lent and on solemnities and feasts, emphasizes its special and solemn character. The new text offers many opportunities for alternation of choir and people in poetic parallelisms. The “Glory to God” also provides an opportunity for the choir to sing alone on festive occasions.

Above paragraphs are numbered in “Music in Catholic Worship” as follows: 44, 61, 65, 66.
even more of a difficulty. Few celebrants seem to know how to greet the people in their own words in such a way as to lead them into prayer. Commonly, the celebrant follows the formal greeting with words to the effect that “The theme of today’s liturgy is . . . .” I realize that theme worship has become something of a staple of liturgical planning and its jargon, and I hesitate to attack it briefly. I cannot resist noting, however, that the purpose of the liturgy, any liturgy, is not to promote a theme, but rather it is to celebrate the mystery of God with us. We are present to praise him and to be reconciled to one another; we are certainly not present primarily to imbibe some new idea, or even to reflect on old ones. To reduce the content of the prayer and readings to a slogan (theme) is to miss the point of what the liturgy is intended to communicate and evoke. The liturgy is intended to engage persons (not merely minds), and a theme-oriented celebrant’s introduction badly distorts the prayerful engagement that has already been set through the singing of an entrance hymn. To stand for a song and then to have the song followed by the statement of an idea is to move from an act that engages heart, body, and mind to one that engages (at best) merely the mind. If music is to be effective in the introductory rites, celebrants must learn to respect the wholeness of liturgical communication that music is. If celebrants cannot take their cue from the entrance song (by an invitation that leads to prayer, not merely thought), then silence is the better course.

Except during Lent, the penitential rite is too readily experienced as a jarring non sequitur to the entrance hymn.

Yet another convention of parish practice is the over-inflation of the penitential rite by turning the “Lord Have Mercy” into a kind of examination of conscience. The Sacramentary contains more than 20 examples of ways in which “Lord Have Mercy” may be used, and none of them approaches it in this way. The “Lord Have Mercy” is intended to be an expression of faith and trust in the merciful Christ, an acclamation of him as Lord and Savior. It cannot be felt to be such if it is interspersed with reproaches to conscience. And it is doubtful if it can be felt to be such without music that suggests Christ’s tender mercy, as many of the old Latin Kyries did.

All things considered, it seems to be the better course to select certain elements of the introductory rites, depending on the season and occasion, rather than attempting to use them all at once. “Music in Catholic Worship” hints at this approach by observing, “Of these parts the entrance song and the opening prayer are primary. All else is secondary.” In a similar fashion, the document urges that the musical setting of the “Lord Have Mercy” be brief and simple so as not to give undue importance to the entrance rites. Also, the document highlights the festive character of the “Glory to God.” There is nothing festive about a recited “Glory to God,” and it may well be asked what its recitation adds to the introductory rites. Better, perhaps, to limit use of the “Glory to God” to times when this anthem can be sung with the splendor it deserves. The same can be said of occasions when the rite of blessing and sprinkling with holy water is used. Normally, this rite will be preceded by an entrance hymn, and the rite sensibly calls for the singing of an appropriate antiphon during the sprinkling. It is anticlassical to follow such a dramatic rite with a recited “Glory to God,” and a sung “Glory to God” in this case is apt to prove to be just too much preparation. In such a case, the introductory rites verge on becoming a service of their own.

If certain elements of the introductory rites were selected each time, it would be possible to alternate and combine music, gesture, silence, and the prayer of the celebrant in such a way that the introductory rites could function as a genuine introduction. Efforts to use all the elements of the introductory rites at one time inevitably make them either too complex or too long or too confusing, or just simply incoherent. I think for instance of the short shift given the entrance song (two or three stanzas in most cases). It is natural enough that this should happen—with all the rest of the introductory rites to be “gotten through,” the musician is hesitant to press for a longer entrance song. But the result is that the congregation is cheated of the preparation for prayer that music often provides.

I am not necessarily urging that the introductory rites should take less time. The needs of congregations and the kind of celebration will make for variation in the length of time required to “help the assembly become a worshiping community.” A simpler and less cluttered pattern in the introductory rites might well take longer than it does to belt out two verses of an entrance hymn and rattle along with recitation until the introduction mercifully comes to an end in the opening prayer. Keeping in mind that the entrance song and the opening prayer are the most important elements of the introductory rites, here are some possible future revisions that would result in simpler yet more appealing and effective ways to begin Mass: (a) simple form: entrance hymn, celebrant’s greeting, opening prayer; (b) penitential form (e.g. during Lent): entrance hymn, penitential rite or “Lord Have Mercy,” opening prayer; (c) more prolonged simple form: entrance hymn, celebrant’s greeting, sung “Lord Have Mercy,” opening prayer; (d) solemn festival form: entrance hymn, celebrant’s greeting, sung “Glory to God,” opening prayer.

The directives of the Sacramentary itself should be taken seriously. The Sacramentary presents itself as providing norms and guidelines for liturgical celebration, not rigid rules or straitjackets. The Sacramentary does urge judicious selection: “It is thus very important to select and arrange the forms and elements proposed by the Church, which, taking into account individual and local circumstances, will best foster active and full participation and promote the spiritual welfare of the faithful” (General Instruction, No. 5).
Establishing the Importance Of What is Important: the Word

BY PATRICK W. COLLINS

"Music in Catholic Worship" states clearly the order of things in the liturgy of the word: "The readings of scripture come first."

Nothing is more important for a successful celebration of the liturgy of the word than establishing clearly what is important and what is not. Liturgists use the word rhythm to describe the ebb and flow, the pace, and the highlighting that must be present in an effective celebration. "Music in Catholic Worship" states clearly the order of things in the liturgy of the word: "The readings of scripture come first." This simply means that if any other part of the liturgy of the word takes on more importance—whether it be the responsorial psalm or the homily—then the liturgy of the word lacks rhythm. These priorities are set because Christ is present in the word, truly present. (This point I cannot emphasize enough.)

It is of primary importance that the people hear the word of God and respond to it. Frequently, however, people fail to respond to the word because they simply have not heard it. Delivery by lectors often is of such poor quality that congregations cannot understand what the lectors are saying. Nothing can compensate for this...
The form of the prayer of the faithful is not that of an acclamation, nor a response. It is a prayer in litany form.

Musicians trained in voice projection could help a parish liturgy program immensely by assisting with the training of lectors.

The proclamation of the word is developed further by the homily, responsorial psalms, profession of faith, and general intercessions.

The remaining important parts of the liturgy of the word will be commented on in turn.

My feeling is that homilies generally are improving. Initially, clergy thought that the homily, as compared with the sermon, was an exegesis of the scriptural text rather than a doctrinal statement. Slowly we are beginning to view exegesis of the text as a part of the “homework,” and the heart of the homily is the application of the readings to the lives of the congregation present. The homily must therefore be experiential, not merely doctrinal, and the components of the homily must focus upon lifting up the lives of the people. The homily not only explains the reading, it interprets the reading in the context of the lives of the people gathered. The homily breaks open the meaning of the scriptures for a particular assembly at a particular time.

The overall criterion for judging our liturgical celebrations is rhythm or pace. The responsorial psalm, the profession of faith, and the general intercessions, while important, are subordinate to the proclamation of the word. In fact, a musically developed responsorial psalm can easily dwarf the scripture reading, and can certainly devastate a poorly proclaimed scripture reading. This can be avoided only by making the musician a part of the liturgy planning team.

The first rule about the alleluia is this: if it is not sung, it may be omitted. This cannot be emphasized enough. It is perfectly ridiculous for the reader or the celebrant to address the congregation with the spoken words: “Alleluia, alleluia, alleluia.”

An additional possibility is to repeat this triple alleluia after the Gospel, especially if it is a solemn Gospel. Another conclusion to the Gospel is for the cantor or the reader, at the end of the Gospel, to sing “This is the Gospel of the Lord.” The congregation then sings an appropriate response, such as “Praise to you, Lord Jesus Christ.”

The alleluia is one part of the liturgy that any congregation can and should learn to sing, omitting the verse. But even when the alleluia and the other acclamations are the only texts used with music, it is important that they be introduced into the liturgy with an awareness of the rhythm and timing required in all liturgies.

The alleluia is an important ritual in Christian tradition. We should sing it often and well. It heightens the tone of every liturgy. As St. Augustine so well stated: “We are Easter men, and alleluia is our song.”

For the musician, the effective execution of the responsorial psalm presents perhaps the most difficult problem of all the musical texts in the liturgy. There are a theoretical problem, an execution problem, a resource problem, and a legal problem. The theoretical problem is in the nature of the responsorial psalm itself. Historically, the psalm following a reading served as response. Some practitioners, however, are beginning to experience

Cont. on p. 28
The Liturgy of the Word

Readings from scripture are the heart of the liturgy of the word. The homily, responsorial psalms, profession of faith, and general intercessions develop and complete it. In the readings, God speaks to his people and nourishes their spirit; Christ is present through his word. The homily explains the readings. The chants and the profession of faith comprise the people's acceptance of God's Word. It is of primary importance that the people hear God's message of love, digest it with the aid of psalms, silence, and the homily, and respond, involving themselves in the great covenant of love and redemption. All else is secondary.

The Alleluia
This acclamation of paschal joy is both a reflection upon the Word of God proclaimed in the Liturgy and a preparation for the gospel. All stand to sing it. After the cantor or choir sings the alleluia(s), the people customarily repeat it. Then a single proper verse is sung by the cantor or choir, and all repeat the alleluia(s). If not sung, the alleluia may be omitted. In its place a moment of silent reflection may be observed. During Lent a brief verse of acclamatory character replaces the alleluia and is sung in the same way.

Responsorial Psalms
This unique and very important song is the response to the first lesson. The new lectionary lists 900 refrains in its determination to match the content of the psalms to the theme of reading. The liturgy of the Word comes to life if between the first two readings a cantor sings the psalm and all sing the response. Since most groups cannot learn a new response every week, seasonal refrains are offered in the lectionary itself and in the Simple Gradual. Other psalms and refrains may also be used, including psalms arranged in responsorial form, metrical and similar versions of psalms, provided they are used in accordance with the principles of the Simple Gradual and are selected in harmony with the liturgical season, feast or occasion. The choice of the texts which are not from the psalter is not extended to the chants between the readings. To facilitate reflection, there may be a brief period of silence between the first reading and the responsorial psalm.

Profession of Faith
This is a communal profession of faith in which "... the people who have heard the Word of God in the lesson and in the homily may assent and respond to it, and may renew in themselves the rule of faith as they begin to celebrate the Eucharist." It is usually preferable that the Creed be spoken in declamatory fashion rather than sung. If it is sung, it might more effectively take the form of a simple musical declamation rather than that of an extensive and involved musical structure.

Antiphonal singing will not be successful until there are antiphons sufficiently attractive to hold our attention.

Litanies
Litanies are often more effective when sung. The repetition of melody and rhythm draws the people together in a strong and unified response. In addition to the "Lamb of God," already mentioned, the general intercessions (prayer of the faithful) offer an opportunity for liturgical singing, as do the invocations of Christ in the penitential rite.

The Preparation of the Gifts
The eucharistic prayer is preceded by the preparation of the gifts. The purpose of the rite is to prepare bread and wine for the sacrifice. The secondary character of the rite determines the manner of the celebration. It consists very simply of bringing the gifts to the altar, possibly accompanied by song, prayers to be said by the celebrant as he prepares the gifts, and the prayer over the gifts. Of these elements the bringing of the gifts, the placing of the gifts on the altar, and the prayer over the gifts are primary. All else is secondary.

The Offertory Song
The offertory song may accompany the procession and preparation of the gifts. It is not always necessary or desirable. Organ or instrumental music is also fitting at the time. When song is used it is to be noted that the song need not speak of bread and wine or of offering. The proper function of this song is to accompany and celebrate the communal aspects of the procession. The text, therefore, can be any appropriate song of praise or of rejoicing in keeping with the season. The antiphons of the Roman Gradual, not included in the new Roman Missal, may be used with psalm vocals. Instrumental interludes can effectively accompany the procession of preparation of the gifts and thus keep this part of the Mass in proper perspective relative to the eucharistic prayer which follows.
the responsorial psalm as a “reflection” on the Word—
rather than a response, a reflection that leads to res-
ponse. (Psychologically—and musically—there is a
difference.) We need to savor the word of God; we need
to let it sink in. To facilitate reflection, ‘Music in
Catholic Worship’ states, there may be a period of
silence between the first reading and the responsorial
psalm.

We need to clarify that the responsorial psalm has a
dual nature, that response to the word will come only
from adequate reflection upon the word. The execution
problem involves moving from silence to song. An ideal
method would be for a cantor, after a period of reflect-
tive silence, to begin in a very soft voice the first mea-
ure of the refrain, building to full voice as the congre-
gation joins in. The response then would come forth
from the reading and the reflection.

To use this technique with a psalm, however, requires
a well-trained cantor who is immersed in the spirit and
has a well-developed sense of the liturgical celebration.
Without such a cantor, the response to the scriptures
can flop, miserably. It easily can become too long. It
can degenerate into one set of words after another.
Sadly, it often does.

The nature of the alleluia is acclamation. Liturgists,
however, cannot agree upon how to define “accla-
mination.” We have picked up an “historical” word about
which we are experientially uncertain. What is really
supposed to happen here? A joyful shout? A solemn
proclamation? A burst of enthusiasm? A statement of
faith? Perhaps all of these. But characteristically, the
acclamation should be spontaneous: the text and melody
so familiar that there is no need for printed material. The
acclamation should explode and resound from the con-
gregation.

The acclamation need not necessarily be sung loudly
or fast, or even joyfully; but it should be sung sponta-
nearously.

The nature of the acclamation creates a dilemma for

Christ also is present in the response of the congre-
gation: both in their sung response and in their daily lives.

the learning of a new acclamation. How is it possible to
learn both music and text of a new acclamation and to
become so familiar with it that one needs to refer neither
to words nor music? A learning period for an accla-
mation seems to deny its spontaneous nature.

The Gospel acclamation should function as a sponta-
neous preparation for hearing the reading of the
Gospel. It is a processional acclamation. In contrast to
the responsorial psalm, it is related to what is to come
(the Gospel) rather than what has preceded it (the first
reading). The posture accompanying the alleluia en-
hances its meaning. The person reading the Gospel
should pace his arrival at the pulpit for the reading of the
Gospel to coincide with the conclusion of the Gospel
acclamation and immediately be ready to say “The Lord
be with you” as a continuation of the acclamation. The
congregation generally should be standing during the
singing of the acclamation. One procedure, developing in
and among small groups, is to begin the acclamation
while sitting and then rising somewhere near the middle
of the acclamation, thus avoiding the starkness of merely
standing up and singing. In effect, the alleluia pulls one
up out of his seat. Nothing violates the liturgy more than
the phrase, “Please stand for the alleluia.”

The normal structure of this prayer is, first, an alleluia
intoned by the cantor which is repeated by the congrega-
tion, then a verse sung by the cantor and an alleluia again
by the congregation.

The one-line verse by the cantor can be an effective
means of high-lighting the theme of the Gospel because it
tells what to listen for in the Gospel. However, the text of
the verse is sometimes very generic, and when it is I
would be inclined to omit it. Too many words in our
liturgies result in over-saturation of the congregation. When the alleluia is sung without the verse, it can be enhanced by raising each alleluia a half step and thereby building to the Gospel. It might even be repeated three times.

Then there is the resource problem. “Music in Catholic Worship” envisions a wide selection of seasonal refrains to be sung throughout an entire season, enabling a congregation to utilize music repeatedly from Sunday to Sunday. This model has not developed faster because we do not have musical settings the Simple Gradual called for in the document. We don’t have an abundance of settings for those responses, and the melodic lines of those that have been set tend to be poor musically. The result is boredom for the average congregation. Antiphonal singing will not be successful until there are antiphons sufficiently attractive to hold our attention.

Music published by Composer’s Forum is a notable exception. But, unfortunately, their antiphonal music is not too well-known. The antiphons are eminently singable and easy. Sometimes the cantor’s part is difficult, but seldom is that true of the antiphons. If we could get good compositions, such as those available from Composer’s Forum, into an accessible format, we could solve some of the problems of the responsorial psalm.

The problem of limited repertoire of good antiphons is further compounded by the legal aspects. The specific directive in “Music in Catholic Worship” states that “the choice of texts which are not from the psalter is not extended to the chants between the readings.” The important intention of this directive is to maintain a scriptural response to a scriptural reading. The Vatican Council reaffirms that Christ is present in the scriptures. We tend to limit his presence to the reading of the scriptures by the lector or priest. But Christ also is present in the response of the congregation: both in their sung response and in their daily lives. We need to be reminded of this fact again and again.

The unfortunate result of this directive is that many appropriately paraphrased settings which are well done musically are categorically excluded from use. Congregational participation requires musical settings which are singable. And compositions of that type are rare.

Aware of these problems, let’s look beyond the present law to possible recommendations for the future. On a pastoral level, several major forms of Sunday liturgies seem to be developing: a solemn liturgy, a celebrative liturgy, and a more reserved, ordinary liturgy. For the solemn liturgy, the present practice of cantor and congregational response would remain as common practice. For the celebrative liturgy, a period of silence, flowing into a single refrain repeated slowly and reflectively might be possible. Another possible model would be silence followed by a sung response, then soft instrumental music followed by the refrain. This method allows the individual to consider how the scripture message affects one’s life. It then leads to response: a single, simple response. It avoids the problem of the cantor providing additional content, and the congrega-

The acclamation need not be sung loudly or fast, or even joyfully; but it should be sung spontaneously.
tion does not have to deal with complicated texts and melodies.

For the more reserved ordinary liturgy, especially where a cantor is not available, silence might be the best choice. Present compromises which result in the lector reading the responsorial psalm immediately after the first psalm are ineffectual. The practice fulfills the letter of the law, but not the purpose.

The recommendation that the profession of faith not be sung except on special occasions—and then sung to a simple melody—has been generally accepted throughout the United States. The words in English simply are not poetical: they are theological. And while it was possible to sing them in Latin with some sense of drama and poetry, e.g. "et incarnatus est," it is not so in English.

Looking beyond the existing directives, perhaps the communal statement of faith need not be required on every Sunday. It might be reserved for special occasions: the sacraments of initiation, for example, and other important faith moments.

In small group settings following the homily, a freer format might be developed utilizing a litany form. Statements of faith could be personal and spontaneous, with the response affirmed ritually by the entire community. Major statements of personal faith could be made in a litany format, reflective of the scripture readings and homily (e.g., "I believe that Christ Jesus is present within this community,

...") and those statements affirmed by the community with an appropriate phrase (e.g., "Amen," "We believe this"). This might be concluded with the last portion of the Nicene Creed "We believe in the forgiveness of sins..." thus relating to the universal nature of faith. This would allow the community to respond in specific terms to the scripture readings and the homily with an affirmation of faith. This format of course would not be used prior to a spontaneous prayer of the faithful.

Among the several litanies of the liturgy, the prayer of the faithful is one of the major litanies within the present liturgy of the Mass. The function of the prayer of the faithful is to gather the needs of the congregation (both individual and community) stimulated by the gospel and homily of that particular celebration, and to unite them to the universal needs of the Church in a prayer of petition. We not only believe, we believe our God is powerful, and with us, and so we communicate to him our needs as they flow out of reflection.

The form of the prayer of the faithful is not that of an acclamation, nor a response. It is a prayer in litany form. "Music in Catholic Worship" makes the significant point for musicians that "litanies are often more effective when sung." In a genuine sung litany, the inner rhythm of the petition—the juxtaposing of petition and response—establishes the insistent pleading tone associated with the petition prayer form.

The Western Church by and large has not captured the spirit of this form at all. We have so concentrated on the content of our prayers that the form, even though critical in this case, has been ignored. Without an appropriate form, the litanies, including the prayer of the faithful, have languished in our celebrations. Except for the melody of the litany of the saints, the Western church does not even have any music for the litany format. The Eastern rite melodies might well be adapted for this purpose. Some of the most stimulating liturgical singing occurs in a congregation of the Eastern church singing the response to a litany in two- or three-part harmony. We would do well to build up this tradition.

More attention needs to be given to developing the use of the sung litany throughout the entire liturgy, viz., at the breaking of the bread, at the rite of penitence, and perhaps even during some processional moments, so that this becomes standard music in the liturgy. It would be an interesting challenge for composers to develop a litany format consistent with the three liturgical moments of the "Lamb of God," "Lord have mercy," and the prayer of the faithful.

With the emphasis on content in the prayer of the faithful, several styles are emerging. Style one: a formal series of petitions with a predetermined response (e.g., the baptismal or marriage prayer of the faithful contained in the ritual). Style two: a prepared-in-advance series of petitions drawn up either by the locally used parish worship aid or missalette or the local parish planners with a whole range of responses for the congregation, usually announced before the petitions. Style three: a spontaneous petition that is highly personalized and particular to a given celebration, with or without a response.

Those involved in developing styles two and three would do well to examine closely the format and the content of style one. A petition in the litany must be very brief and to the point. Too often when written out, but especially when it is spontaneous, the petition can become a declaration of intent or an adaptation of the homily—or a counter statement to the last spontaneous petition! All those clauses, "that they may..." "that they may..." become a homily—and a poor one at that. If it is spoken it is bad, but on the rare occasions when it is sung, it is even worse.

While an obvious compromise on those occasions when a cantor is not present, a spoken refrain sometimes is joined to a sung response. This method is enhanced if instrumental accompaniment links the spoken word to the sung response.

When the prayer of the faithful is developed spontaneously, I would recommend that each petition be only a brief "for our bishop" or "for the poor" and that there be no sung response.
The Eucharistic Prayer Requires More than a Musical Flourish

BY JOHN BARRY RYAN

Our eucharistic prayer sums up the praise all Christians give when they come together to acknowledge their victory in Christ.

The most serious pastoral problem posed by the eucharistic prayer is that it has not received the catechesis it deserves. Thus, the BCL statement takes much for granted about the eucharistic prayer by repeating the description given in the Sacramentary. If we review the shape of the prayer and how it functions, we shall understand the possibilities it opens up for the parish musician.

The simplest way of getting at this shape is to place it against the background of the three 1968 prayers. We praise and thank the Father by acclaiming His creation and the work of His Son, who the night before he died took bread and wine and shared them with his disciples. Gathered together, we act in remembrance of the Lord Jesus and offer the bread of salvation and life-giving cup, sanctified by the Holy Spirit. We pray for the living and the dead in union with the saints, thus cutting across space and time and the realm of the seen and unseen. We close with a formula praising God.

While it would be wrong to think that all prayers fall neatly into this flow, its outline is relatively simple:

Praise to the Father for creation and for sending the Son Who gave his life for us and also his Spirit in whose power we act.
Praise to the Father, Son, and Holy Spirit.

In various prayers, this outline is developed, remolded, or even commented upon.

We stand in the tradition of the disciples who took meals with Jesus throughout his life as well as in the upper room the night before he died and whose presence,
The Eucharistic Prayer

The eucharistic prayer, a prayer of thanksgiving and sanctification, is the center of the entire celebration. By an introductory dialogue the priest invites the people to lift their hearts to God in praise and thanks; he unites them with himself in the prayer he addresses in their name to the Father through Jesus Christ. The meaning of the prayer is that the whole congregation joins Christ in acknowledging the works of God and offering the sacrifice. As a statement of the faith of the local assembly it is affirmed and ratified by all those present through acclamations of faith: the first acclamation or Sanctus, the memorial acclamation, and the Great Amen.

“Holy, Holy, Holy Lord”
This is the people’s acclamation of praise concluding the preface of the eucharistic prayer. We join the whole communion of saints in acclaiming the Lord. Settings which add harmony or descants on solemn feasts and occasions are appropriate, but since this chant belongs to priest and people the choir parts must facilitate and make effective the people’s parts.

The Memorial Acclamations
We support one another’s faith in the paschal mystery, the central mystery of our belief. This acclamation is properly, a memorial of the Lord’s suffering and glorification with an expression of faith in his coming, but variety in text and music is desirable.

The Great Amen
The worshippers assent to the eucharistic prayer and make it their own in the Great Amen. To be effective, the Amen may be repeated or augmented. Choirs may harmonize and expand upon the people’s acclamation.

Above paragraphs are numbered in “Music in Catholic Worship” as follows: 47, 56, 57, 58.

after his death, they experienced in the breaking of the bread.

Our eucharistic prayer sums up the praise all Christians give when they come together to acknowledge their victory in Christ: they belong to a world whose creation though very good had been marred by sin until transformed radically in the history of a person, Jesus of Nazareth, the Word become flesh. In this way the eucharistic prayer makes sense of the ritual of sharing a bit of bread and a sip of wine: taken from creation, the work of human hands is transformed.

As a prayer of thanksgiving, we acknowledge the Father’s love for us; in a prayer of sanctification, the bread and wine become for us the body and blood of Christ; and we ourselves as body of Christ are nourished by this banquet of love.

Thus, the eucharistic prayer discloses cosmic proportions. It tells us of a hidden purpose to all life that frees us from being prisoners of our past. Moreover we look forward to sitting at table in the kingdom at the same time that we know our eucharist leads us to build a world now where the deep-seated hungers and thirsts of all people may be satisfied.

When the BCL statement says, “The meaning of the prayer is that the whole congregation joins Christ in acknowledging the works of God and offering the sacrifice,” the Roman Catholic emphasis on the sacrificial aspect of the mass is introduced. From one point of view, the eucharistic prayer is itself the sacrifice of praise offered by Christians. Beyond this, in acknowledging that the once-for-all sacrifice was for us, we unite ourselves to Jesus who went voluntarily to his death. To participate in the eucharist is to acknowledge that one intentionally aligns oneself with Jesus, crucified for us and raised up by the Father. To eat and drink with Jesus at the eucharist is to make present the once-for-all sacrifice, thereby acknowledging the source of our faith and nourishing it at the same time.

In the face of such death-defying affirmations, what people could remain silent? The sense of people’s parts in the eucharistic prayer is that they develop, comment upon, prolong, and ratify the words of the priest who presides at the eucharist.

In this as in many other cases, the whole is greater than the sum of its parts. The people here and now gathered to celebrate the eucharist are more than so many individuals (a body count, as it were). They are the local church, the concrete manifestation of the Catholic Church. They are at this moment in time the Church. The rite to which they belong protects them from being thrown back upon their own very real limitations.

With a variety of eucharistic prayers in English, we are now in a better position to see the function of the people’s vocal parts. These parts make sense only if the entire eucharistic prayer is seen as the prayer of the entire people of God. Fittingly enough one person plays a central role in expressing the prayer, but from the very outset it is clear that it is the prayer of each and every one of the assembled. First of all, the presiding priest may briefly introduce the eucharistic prayer by suggesting reasons for giving thanks that are appropriate to the particular group of people gathered together. The familiar dialogue that opens the prayer functions as an invitation to a prayer that belongs to all the people: Let us give thanks to the Lord our God.

Experimental eucharistic prayers have been composed that are meant to be entirely sung by presiding priest, choir, and congregation. In the Roman Rite we do not yet have such eucharistic prayers whose very texts are influenced by their being created for musical composition. For this reason, in our present prayers, our sung parts sometimes come across as mere accessories, pretty flourishes as it were or extended musical pieces to be
listened to—or interruptions in the flow of the prayer.

Just as the eucharistic prayer recited by the presiding priest or concelebrants is of one piece and belongs to him and the people, so too do the people’s parts: the “Holy, Holy, Holy,” the Memorial Acclamation, and the Amen. The relationship is a dialogic one. The way the presiding priest leads into these parts has a great influence on the way people participate in the liturgy. The organ accompaniment is meant to add volume to the human voice, but too often the people experience their timid voices being drowned out by it. When this happens we end up back where we started from, wondering how to get the people to understand the eucharistic prayer as their own and their part in it vital to the total effect.

Right after the acknowledgment of God’s greatness in the Preface (which is supposed to have a certain hymnic quality), the presiding celebrant and the people join their acknowledgment of praise and glory to that of the heavenly hosts. The “Holy, Holy, Holy” in the very shape and choice of its words shows the influence of ancient Asian languages. This has helped keep it as a traditional set piece. Its function is to join the voice of the people to that of the presiding priest as they now unite their earthly liturgy to the eternal heavenly liturgy. Since the “Holy, Holy, Holy” is part of a larger prayer which had its own internal unity long before it made room for the set piece, composers should keep it in moderate bounds when setting it to music. This means the parish musician has to make a judgment with regard to its sung length. Its development should not be so long that it takes on a greater importance than it has in the total prayer. Choirs that sing a complicated “Holy, Holy, Holy” run the risk of taking to themselves a part that legitimately belongs to all the people, thereby leaving both presiding priest and people marking time. Each of the eight new eucharistic prayers (the three 1968 ones, the three for children, and the two for reconciliation) takes up some expression from the “Holy, Holy, Holy” to continue its prayer so that the set piece is integrated into the total prayer.

The Memorial Acclamations differ from the “Holy, Holy, Holy” in several ways; for example, the flow of the prayer is deliberately interrupted and the people acknowledge the living presence of Jesus. Whatever words are used, they are meant to be a victorious acclamation of faith. In capsule form they give the sense of the eucharist: a memorial of a living person: the risen, glorified Jesus, who suffered and died for us.

These acclamations, with the exception of the first, are addressed to Jesus. It is a way of acknowledging and making sense of the presence of Jesus in the community as we remember his redemptive death inseparably linked to his resurrection, ascension, and coming again.

The children’s eucharistic prayers are one place where legitimate experimentation with the acclamation is possible. These prayers, now in the third year of their three-year trial period, allow for other acclamations than those prescribed. This is true of the memorial acclamations as well as other acclamations used throughout certain sections of the prayer. Here too an effort must be made to relate the acclamations integrally to the prayer.

There is no liturgical reason why additional acclamations cannot be used in the 1968 prayers. In fact, the statement seems to encourage it when it calls variety in the acclamation desirable. Musicians should initiate formal requests for the BCL to petition Rome about use of additional acclamations.

The Amen at the end of the eucharistic prayer is called the Great Amen because of the importance of the prayer that is being ratified. Perhaps its very brevity has led people to join in the final “Through Him, with Him, in Him” trinitarian praise formula called the doxology. It is desirable that this Amen not fall flat, but it inevitably does so wherever it is taken for granted. In many parishes when the concluding doxology is not sung, the Great Amen comes across as a muffled congregational hic-cough. It would seem that only when the Amen is sung could it be saved from falling into oblivion. Often it gets lost. But the Our Father comes to its rescue to get us all out of an embarrassing situation. How different was the Amen for Ezra’s people:

Ezra blessed the Lord, the great God, and all the people, their hands raised high, answered, 
“Amen, Amen!” Then they bowed down and prostrated themselves before the Lord, their faces to the ground.

But that was in another time and another culture when bodily gestures were more naturally integrated into prayer. In comparison with this, our Amen is a pitiful remnant. It cries out for repetition and development.

What can be done? The people’s parts in the eucharistic prayer can be given priority in the pastoral situation. If there is going to be any singing at the Sunday Mass, then it ought to be the people’s parts in the eucharistic prayer that are sung; if anyone is going to be employed to help the people sing, the priority should go to leading the people in singing and not simply accompanying them on the organ. The presiding priest and the parish musician can learn the function of the eucharistic prayer and how the people’s parts belong to the whole prayer. They can learn that the “Holy, Holy, Holy,” Memorial Acclamation, and Amen function differently. Thus, they can plan to favor their functioning as part of the total context of the eucharistic prayer. In a well sung eucharistic prayer, presiding priest and parish musician have to work together learning how to lead in and out of the people’s parts. Also since the shortest eucharistic prayer (II) does not need a developed Amen as much as the longest prayer (VI) does, the musician should know ahead of time which prayer is going to be used. When the people’s parts do not function properly, we find that the prayer tends to become the presiding priest’s own, the people feel incidental to the whole rite, spectator participation takes over, and the presiding priest becomes an object getting through his thing. Against these and other difficulties our liturgical renewal continues to struggle.
Word, Song, and Gesture Articulate the Communion Rite

BY FREDERICK R. McMANUS

As much as any other part of Mass, the Lord's Prayer is a communal affirmation of faith. In itself, it is surely the most important element of the communion rite to be sung.

The greatest contribution of the 1972 recommendations entitled "Music in Catholic Worship" is that they place music in context and in proportion. Even when we look at the music of a clearly distinct part of the eucharistic celebration such as the communion rite, all the valuable specifics of "Music in Catholic Worship" are less than (1) the proportion the document gives among the particular elements of the rite and (2) the context of the musical, liturgical, and pastoral considerations in which the music of worship should be composed, selected, and carried out. The whole document should be read and reread as a whole by musicians and pastors alike.

To be specific, however, the communion rite first may be characterized as a part, area, or zone of the eucharistic liturgy with several significant components. These components articulate the common Christian meal (itself an act rather than words or song):

1. The Lord's Prayer;
2. The Sign of Peace;
3. The Breaking of Bread;
4. The Communion;
   (The Period of Silence and/or Song);
5. The Prayer after Communion.

Looking at it schematically, the musician (and, it is hoped, the pastor and other priests and indeed all who prepare for a worthy and effective celebration) will immediately attach the elements of song to these five parts:

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1. The Lord's Prayer (sung by priest and people);
2. The Sign of Peace (without song);
3. The Breaking of the Bread (accompanied by the singing of the Agnus Dei);
4. The Communion (accompanied by the communion song); [The Period of Silence and/or Song];
5. The Prayer after Communion (recited or chanted by the priest).

Each element will receive its comment below, but the primary point is not the sequence of individual parts. The primary point is not even the relative significance of the texts ("The principal texts...are the Lord's Prayer, the song during the communion procession, and the prayer after communion.") No, the primary point is rather that the words, song, and gestures articulate the holy action, which is the eucharistic meal of God's people. Or, to go deeper into the meaning of that eucharistic meal, as the 1972 document expresses it well, "Those elements [of the communion rite] are primary which show forth signs that the first fruit of the eucharist is the unity of the Body of Christ, Christians loving Christ through loving one another."

All this is needed to put into context, and to suggest the proportions of the distinct elements of the communion rite which may be clothed with song.

The Lord's Prayer has been called the table prayer of the eucharistic banquet. It is the prayer we say before we sit down (figuratively on most occasions) as the "table companions of God." Before the Second Vatican Council, the long standing tradition of the Roman Liturgy had been for the presiding priest to sing it (or recite it) alone. True, the priest began by inviting the congregation to pray with him (silently), and there was a concluding response by the people who sang (or said) the last clause. But it was clearly a "priest's part" of the celebration.

The reform of the Roman liturgy deliberately assigned the singing of the Lord's Prayer to the people, together with the priest. As much as any other part of Mass, it is a communal affirmation of faith. In itself, it is surely the most important element of the communion rite to be sung.

"Music in Catholic Worship" notes that the Lord's
The actual sharing in the banquet calls for common and joyful singing.
The Communion Rite

The eating and drinking of the Body and Blood of the Lord in a paschal meal is the climax of our eucharistic celebration. It is prepared for by several rites: the Lord’s Prayer with embolism and doxology, the rite of peace, breaking of bread (and commingling) during the “Lamb of God,” private preparation of the priest and showing of the eucharistic bread. The eating and drinking is accompanied by a song expressing the unity of communicants and is followed by a time of prayer after communion. Those elements are primary which show forth signs that the first fruit of the Eucharist is the unity of the Body of Christ, Christians loving Christ through loving one another. The principal texts to accompany or express the sacred action are the Lord’s Prayer, the song during the communion procession, and the prayer after communion.

Doxology to the Lord’s Prayer
These words of praise, “For the Kingdom, the power and the glory is yours, now and forever,” are fittingly sung by all especially when the Lord’s Prayer is sung. Here too the choir may enhance the acclamation with harmony.

The Communion Song
The communion should foster a sense of unity. It should be simple and not demand great effort. It gives expression to the joy of unity in the body of Christ and the fulfillment of the mystery being celebrated. Most benediction hymns, by reason of their concentration on adoration rather than on communion, are not acceptable. In general, during the most important seasons of the Church year, Easter, Lent, Christmas, and Advent, it is preferable that most songs used at the communion be seasonal in nature. During the remainder of the Church year, however, topical songs may be used during the communion procession, provided these texts do not conflict with the paschal character of every Sunday.

Lord’s Prayer
This prayer begins our immediate preparation for sharing in the Paschal Banquet. The traditional text is retained and may be set to music by composers with the same freedom as other parts of the Ordinary. All settings must provide for the participation of the priest and all present.

“Lamb of God”
The Agnus Dei, is a litany-song to accompany the breaking of the bread, in preparation for communion. The invocation and response may be repeated as the action demands. The final response is always “grant us peace.” Unlike the “Holy, Holy, Holy Lord,” and the Lord’s Prayer, the “Lamb of God” is not necessarily a song of the people. Hence it may be sung by the choir, though the people should generally make the response.

The Psalm or Song after Communion
The singing of a psalm or hymn of praise after the distribution of communion is optional. If the organ is played or the choir sings during the distribution of communion, a congregational song may well provide a fitting expression of oneness in the Eucharistic Lord. Since no particular text is specified, there is ample room for creativity.

Above paragraphs are numbered in “Music in Catholic Worship” as follows: 48, 59, 62, 67, 68, 72.

Prayer “may be set to music by composers with the same freedom as other parts of the Ordinary,” but “settings must provide for the participation of the priest and all present.” Even as recently as five years ago, it may not have seemed likely that the Lord’s Prayer would be sung regularly by congregations. Experience has now demonstrated, both from the popularity of a couple of contemporary settings and from the widespread familiarity of one or two chant melodies, that we can expect the Lord’s Prayer to be sung almost as easily and as simply as the “Holy, Holy, Holy” or alleluias.

“Music in Catholic Worship” properly mentions that the doxology, although it is separated by the saying or singing of the embolism, (“Deliver us, Lord, from every evil . . .”), should also be sung. In fact the integral character of the Lord’s Prayer as the first element and most important text of the communion rite will be lost otherwise. Another note worth adding is that, while various settings and harmonizations of the Lord’s Prayer are available, it is very important that nothing—instrumental accompaniment, choral parts, or other—make it difficult for this principal Christian prayer to be sung by all together: priest and ministers, people and choir.

Before the reform the sign of peace (called more often the pax or kiss of peace) was a lengthy rite. It was conceived as the peace extended from the altar (the symbol of Christ) to the presiding priest and then in turn from him to the deacon, the other ministers, clergy, servers, singers, and (rarely) through the congregation (by the kissing of an image or pax-brede).

In practice this complex and lengthy rite was seen only at pontifical and solemn Masses; it followed the breaking of the consecrated bread and appeared to be a kind of exceptional prelude to communion for the clergy.

The reform changed all this. The sign of peace is now a simple and distinct rite, a suitable sign or gesture (hand-clasp, handshake, embrace, whatever is usual in each locale) exchanged with those nearby. It is no longer thought of as a sign of peace transmitted from the priest to the deacon to the servers and so on. Rather each one exchanges the greeting before communion with his or her neighbors in the assembly. Thus it can be a distinct and joyous element of preparation for communion, a sign of the Christian fraternity gathered at the Lord’s table. (Pastoral specialists and liturgical purists might prefer that it take place earlier in the Mass, before the gifts are placed on the altar, but this is another issue.) It has become a universal sign which is readily recognized
throughout the world, no matter what the differences in language may be. It is a small gesture to show that we are a Christian community, no matter how unknown we are to each other.

Because it is so brief, the sign of peace has no appointed music to accompany it. If anything is sung during the exchange of the sign of peace, it should be extremely brief. It should not confuse this part of the rite with the next, which is the still more significant breaking of the bread.

The breaking of bread intentionally is not entitled "Agnus Dei," although the latter is the litany-song which properly accompanies the breaking of the consecrated bread in preparation for its distribution to the people. As a song, the "Lamb of God" is quite secondary. It should enhance or support the action of the breaking of the bread for communion, an action mentioned in every biblical account of the Lord's Supper and preserved in every Christian liturgical tradition.

"Music in Catholic Worship" describes the accompanying "Lamb of God" very simply and adequately, noting the technical point that the invocations may be repeated over and over as long as needed, with the petition, "grant us peace," always in last place. It also notes that, since the "Lamb of God" is not necessarily a song of the people like the "Holy" or Lord's Prayer, "it may be sung by the choir, though the people should generally make the response."

Ideally the litany form of the Agnus Dei should be respected, with a cantor or small group singing the invocation ("Lamb of God: you take away the sins of the world") and the people, together with the choir, making each response. But other arrangements are possible: strengthening or elaborating the melody by part singing, even singing the text as a kind of motet rather than a litany. In some countries alternative texts are employed, including the alternative translation composed by the Ecumenical International Consultation on English Texts ("Jesus, Lamb of God:/ have mercy on us./ Jesus, redeemer of the world:/ give us your peace."). Alternatives have not been formally sanctioned for the United States.

The weakness in this part of the communion rite is not because of the musical settings, but a failure of the reform of ritual. We have been so preoccupied with other issues connected with the communion ritual (communion received in a standing posture, communion from the cup, communion in the hand) that the breaking of the bread has been neglected. This rite signifies with greatest clarity that Christians are made one body by sharing in the one loaf. Therefore, the priest who presides should always break enough of the consecrated bread to show, in imitation of the Lord himself, that there is this common sharing in the meal.

This point is made very well in a document even more basic than "Music in Catholic Worship," the General Instruction of the Roman Missal: "The eucharistic bread . . . should be made in such a way that the priest can break it and distribute the parts to at least some of the faithful" (No. 283). The usual practice is treated as second best, permissible but never to the exclusion of the ritual breaking of a generous quantity of the consecrated bread: "When the number of communicants is large or other pastoral needs require it, small hosts may be used. The gesture of the breaking of bread, as the eucharist was called in apostolic times, will more clearly show the eucharist as a sign of unity and clarity, since the one bread is being distributed among the members of one family" (No. 283).

The musician who works in isolation is at a loss. The reform must begin with the ritual action. Once this takes on meaning and a few moments are spent in the solemn breaking of the break, the sung "Lamb of God", whatever its style or melody, will fit properly into place as an accompaniment.

The actual communion ritual has its accompaniment, which is the principal "procession song" of the entire eucharist. Sometimes, through a misconception, the
The period after communion is very suitable for a complete pause for silent reflection—possibly accompanied by instrumental music and followed by a distinct congregational song of praise in hymn or psalm form.

In the listing above, the “period of silence and/or song” has been bracketed to indicate that it is an option. This is not to minimize its significance, but to make sure that it does not overshadow, especially in musical treatment, the communion act itself and the communion song which accompanies communion. If a choice is made, the communion song is always to be preferred to the “Lamb of God” and the song after communion.

The present option in the Roman liturgy dates to a strong emphasis in the 1963 Constitution on the Liturgy on sacred or religious silence as a part of rites—a creative and dynamic silence formally introduced into the rite. The current practice also goes back to a tentative Roman recommendation in 1967 that there might be a period of silence or a psalm or song of praise of God during this period—until the whole communion rite is concluded with the prayer after communion. The period can best be characterized as one of “silence and/or song of praise” because the best use of it would be for a considerable time of silence followed by the psalm or song in praise of God.

“Music in Catholic Worship” deals with this optional singing of a psalm or hymn of praise very simply, recommending “a congregational song which may well provide a fitting expression of oneness in the eucharistic Lord.”

The 1967 Roman instruction on the subject suggested the kind of song that is appropriate: psalm 34 or psalm 150, an Old Testament canticle like the Benedictus (Daniel 3:57-88), 56, or Daniel 3:52-57. Another suggestion is found in the use of the canticle of Zechariah (Benedictus) or the canticle of Mary (Magnificat), which are sung at this point when morning prayer or evening prayer, respectively, are sung at the beginning of Mass.

The period after communion is emphatically not the time for a second liturgy of the word. The addition of readings, however appropriate otherwise, can distort the rite. Similarly, it is not a period of “thanksgiving after communion” or an opportunity to add new prayer texts to the Mass ritual, again no matter how well intentioned. Above all, a certain proportion should be kept. If the communion rite has been lengthy and has already included song and silence, anything additional may be duplicative and wearying. On the other hand, this is a very suitable period of the eucharistic rite for a complete pause for silent reflection—possibly accompanied by instrumental music and followed by a distinct congregational song of praise in hymn or psalm form.

The final element of the rite is not a song, but prayer (the “prayer after communion”) led by the priest who presides. Of course he may sing it to the recitative chant, and people and choir should always respond with the amen of affirmation. Some of the prayers appointed in the sacramentary, especially those which look from the eucharistic celebration to its effects in Christian life and living, may suggest suitable themes for the communion song and for the (optional) song of praise after communion which have already been described.
Cantor/Song Leader

I was thinking the other day about how happy my wife and I are. After nine years of living together, we still excite and comfort one another. Those qualities that drew me to my wife initially not only have endured but have been enhanced by the years so that my need for her presence and her love likewise has grown. It is an exciting realization.

This brings me to you. Over the years I have used a lot of music in a variety of media. A few of these are particularly good and, although not recently published, may have eluded you. What they have in common with my wife is an ever-increasing attractiveness over an extended period of time. What's more, musically they work! Having used them in a variety of circumstances, I can guarantee their effectiveness and musical vitality.

God Is With Us

Kastalsky has written this in the honored Russian choral style of the 19th century. Muscular, solid, simple, and direct. Not for the shy, but what we used to call a gut-buster. The chorus opens with the energetic statement of the title and proceeds into a kind of choral ostinato as a foil for the cantorial recitative. This is an out-and-out setup. Given Isaiah's marvelous Advent/Christmas texts from chapters 8 and 9, the cantor cannot help but sound prophetic. The word in this setting gains in surgery from the dramatic heroism. This music is in the easy category, so with all the excitement it creates, everyone should have a great time.

I Will Lift Up Mine Eyes
(Psalm 121)

Again, a reminder to scan all categories of reviews. Sometimes it is necessary to place music somewhat arbitrarily in a particular category. Addresses of publishers are listed at the end of the Reviews section.

Malcolm Williamson. Cantor or unison choir and congregation or echo choir. Boosey and Hawkes. 1970. $35.

Just a great piece. I challenge you not to like this. An expansive and mildly romantic melody for the cantor or unison choir is punctuated and bracketed by a brief but expertly conceived response by the congregation or echo choir. It is not difficult in the least and can be learned by any age group with relatively little rehearsal time. It is another one of those pieces that makes you look as good as you think you are. Appropriate for any responsorial situation. If you do try it and want more, look at "Communion Hosannas" by the same composers.

Lord, Thou Hast Been
Our Dwelling Place (Psalm 90)

This classily is a tour de force for excellent tenor and well-trained choir. It is not an easy piece. The tenor role is written with lyric sensitivity and authoritative cantorial substance—but through economy of style and the use of subtle programmatic effects, promotes a superbly effective expository of the text. The choral writing is, at turns, declamatory, imitative, and complementary to the solo line. It uses, with one brilliant exception, the gentle approach. The organ score is not an accompaniment but an exalted partnership worthy of a virtuoso organist. Mr. Arnatt is an intimate of the instrument. Throughout, constantly changing meter lends fluidity and excitement. A singular vintage for which I have been grateful several times, I warmly recommend this music to the most discriminating of tastes.

Please note again that I have used these more than once in varied circumstances. They do work, and I offer them for your consideration. I promise that at least one of these will fit your cantor/choir/congregation needs. More of this kind of thing at a later time. By the way, if you have "old friends" like these, I would be most grateful if you would share them with me. And, thanks again, Ellen.

JAMES HANSEN

Choir—Children's

Seven Anthems for Treble Choirs, Set II

This delightful collection of musical settings of pieces from the treasury of our heritage is a "must" for directors of youth choirs—either all girls or a boy choir. The settings are arranged for unison and organ or SA, SSA, and SAA voices. The arrangements are simple, practical, easy to read and to sing, yet most rewarding in the choral sound. The use of handbells, recorders, strings, brass, woodwinds, triangles, etc., creates a pleasing effect. The seven selections pertain to themes of Christmas, Easter, and God's love, with texts that state the message simply and clearly. Youth groups will not only enjoy singing these selections, but will grow in their knowledge of a sense of the good and beautiful.

And the Grateful People

A slow, minor melody written in an almost fugal style, this 3/8 meter composition has a flavor of 17th century
music. Although the contrapuntal texture heightens the musical interest, it does not increase the difficulty of the singers' performance. Surprisingly enough, the theme and countertheme flow rhythmically in strict time; and the few accidentals and tied notes pose no problems for youthful singers. The accompaniment supports the voices and is moderately difficult. The text consists of one line oft repeated: "And the grateful people now and ever will give Thee love and devotion." This five-page piece is an excellent choice for youth choirs, especially those having a few high soprano boy voices. In the liturgy, it can be used at the Preparation of the Gifts or at Communion.

Two Psalms

The first setting is Psalm 1 ("Blessed is the man"): the second is Psalm 96 ("O sing unto the Lord a new song"). These are rather long and extended musical commentaries which ambitious choirs would be able to sing during a lengthy communion rite. Although bold and contemporary writing such as this is not everyone's cup of tea, there are good choirs that should be doing this kind of music (commissioned, in fact, for a high school chorus in New York state). Each setting is rhythmically alive and full of nice contrasting sections. Highly recommended for above-average choirs that need a challenge.

ANNE KATHLEEN DUFFY

Choirs—Mixed Voices

Lord Jesus, Think on Me

Not too many years ago the treasures of English polyphony were an unknown world for most parish musicians. Today elegant compositions are being made available in modern editions. They can still serve the needs of the liturgy as well as satisfy any nostalgia for the choral sound of the 16th century. Wolff's setting of Gibbons' "Lord Jesus, Think on Me" is a good example of "old" music that is both useful and very singable. It could serve as an entrance song that leads into or combines with the penitential rite. Only five pages long, average parish choirs should find it a challenge they can handle.

O Lord, Give Thy Holy Spirit

Another good text that suggests widespread use in the liturgy—Pentecost, confirmation, rites of reconciliation, etc. Tallis' four-page composition is more severe than the Gibbons' piece reviewed above, and would require an above-average choir to make it come off effectively. I feel this anthem is worth the effort. The editor has added a word of caution about the correctness of a strange juxtaposition of a C (alto) and a C# (tenor) in measure 12.

ELMER F. PFIEIL
Congregation

Mass for the New Rite

Calvin Hampton. ICET text, adapted for Episcopal and Roman Catholic use. Congregation, SATB, organ. G.I.A. Publications. No. G-1988 SATB, organ, $2.00 (48 pages). No. 559-F congrega-
tion card, $1.40, 1976.

Replete with flowing 6/8 cantilenas, Calvin Hampton’s setting of the mass texts recalls an era of musical composition long since laid to rest. Even with his sophisticated harmonic language, his rhythmic structure brings to mind the older Latin settings of Silas, Stearns, Rosewig, etc.

His busy organ accompaniments are effective at times, but would benefit from a two-piano orchestration so as to highlight the accentual development of the music. The two decorated settings of the Lord’s Prayer seem inflated, and the use of the 9/8 pastorale structure for the second setting highlights the musical elements at the expense of text.

The changing meters are not conducive to ease of singing on the part of the congregation: neither are the half-step key-changes. The organ accompaniments are sturdily crafted, and would need an accomplished accompanist with a generously endowed instrument to do it justice. This is music for the ambitious conductor who has a well-trained choir, an excellent organist, a church with better-than-average acoustics, a fine organ, and a congregation that can bask in the reflected glory of the past.

By contrast, the Trisagion (pg. 5), the Memorial Acclamation (p. 28), and the Easier Responsory (p. 47) are models of lean and austere writing, compelling and convincing, devoid of the musical gingerbread.

There are a few typos, i.e., pp. 26 and 27 a Bb is needed in the congregational word “highest” to agree with the organ and choral parts; pg. 48, last two notes of the alto part need a Bb added for harmonic agreement.

One of the problems in dealing with a setting of mass texts is that what may appear to be a musical resurrection turns out to be an exhumation. The musical editorship of G.I.A. should be well aware that such musical fare received a quiet (but painful) burial some 74 years ago, when St. Pius X in his Motu Proprio called for a marked reaction to elongated and inflated musical settings. Simplicity of design, straight-forward-

ness of utterance, an awareness of the “weight” attached to the liturgical texts (as each part does bear a different “weight” in the revised eucharistic celebration); these are items that are missing in the present work.

The musical worth of Hampton’s setting is considerable; what is missing is an awareness of the liturgical and pastoral implications that must be met if the eucharistic celebration is to be effective. Otherwise, we have a sacred concert—which is just what we are getting away from.

JAMES M. BURNS

Instruments

Come, Ye Thankful People, Come


Based on the hymn tune by George J. Elvey, this arrangement by Ronald A. Nelson adds two trumpets in a syncopated counter-melody giving the composition a brilliant and exuberant mood in the introduction. The choir, singing the text in four-part harmony without accompaniment (a contrast to the opening section), is followed by verses in unison for children’s choir and adult choir. A short interlude for trumpets and organ precedes the final verse which is scored for combined choir, congregation, trumpets, and organ. The range of the two trumpet parts, transposed in the score, is from middle C to high B.

The Only Lord


“The Only Lord” is a short composed folk song for voice, guitar, flute, and keyboard instrument. Although simple, it has a beautiful melody set to the text “You must love the Lord your God with all your heart, with all your soul, all your mind and strength.” The flute obbligato, which is technically easy to perform, adds color and variety. For $1.00 per copy, this composition is a real bargain.

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Organ

Spanish Organ Carols

An excellent collection of little-known Spanish carols, this would be a welcome addition to the well-used music of Christmas. Each of the five carols presents the original Spanish tune followed by a prelude on it. These are well written pieces of medium difficulty. Very useful!

Chorale Preludes, Vol. 1

Here is a collection of five short preludes for Lent and Easter. Some employ tone clusters and other special contemporary effects. The unusual notation is explained by the composer. A watch with a second hand is required to play these pieces as the composer indicates.

Chorale Preludes, Vol. 2
Dennis M. Lovinlosse. Augsburg. 1976. $2.75.

This is a collection of five short preludes for Advent, Christmas and Epiphany. They vary in styles from quiet, almost romantic to very avant-garde. Ranging from easy to difficult, they are useful as well as different.

Two Posthumous Organ Pieces

Here are two very useful organ works: a pastorale in a lilting 6/8 rhythm; a quiet work of medium difficulty with a modal flavor. The second piece is a march, written for a wedding. A stately work using a solo trumpet, it is in several sections and could be lengthened or shortened as necessary. A good addition to the wedding music repertoire.

Sonata for Trumpet and Organ

This moderately difficult work requires a first-rate trumpeter and organist. A tonal work, with the flavor of the late Paul Hindemith.

Wandlungen und Spektrum fur Orgel

These two pieces would present some problems for the average parish organist. The music is in manuscript and is quite atonal. This difficult work uses contemporary signs and symbols in the score which are not explained anywhere. I suppose this would make an interesting concert piece.

Dale Krider

About Reviewers

James M. Burns is Music Director of St. Dominic's Church and Director of Music and Assistant Professor of Communication Arts at Loyola College, both in Baltimore, MD.

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Publishers

Publishers of music reviewed in this issue:

Alfred Music Co., Inc.
75 Channel Drive
Port Washington, LI, NY 11050

Augsburg Publishing House
426 S. Fifth Street
Minneapolis, MN 55415

Boosey & Hawkes, Inc.
30 W. 57th
New York, NY 10019

Alexander Broude, Inc.
225 W. 57th St.
New York, NY 10019

Choristers Guild
P.O. Box 38118
Dallas, TX 75238

Concordia Publishing House
3528 S. Jefferson Avenue
St. Louis, MO 63118

Contemporary Worship 5
Inter-Lutheran Commission on Worship
Lutheran Center
315 Park Ave., So.
New York, NY 10010

Ferna Music Publications
Naperville, IL 60540

J. Fischer & Bro.
(Belwin Mills)
Glen Rock, NJ 07452

G.I.A. Publications
7404 S. Mason
Chicago, IL 60638

Galaxy Music Corporation
2121 Broadway
New York, NY 10023

Gentry Publications
(Affiliate of Theodore Presser Co.)

Mercury Music
(Affiliate of Theodore Presser Co.)

Minstrel Publications, Inc.
4525 19th Ave., NE
Seattle, WA 98105

Oxford University Press
200 Madison Avenue
New York, NY 10016

Theodore Presser Co.
Bryn Mawr, PA 19010

Walton Music Corp.
17 West 60th St.
New York, NY 10023

World Library Publications
2145 Central Parkway
Cincinnati, OH 45214

Composer of contemporary sacred music seeks publisher:
Terence P. Bolger
2129 Old Frederick Road
Catonsville, MD 21228
FESTIVALS

MICHIGAN

DETROIT
April 30—May 1
Midwest Gospel Folk Festival.
Featuring choirs from Detroit,
Milwaukee, Royal Oak, and South
Bend. Write Brother Thomas Ross,
BMDT, St. Anthony's Church, 5247
Sheridan Ave., Detroit, MI 48213.

ON-GOING PROGRAMS

MICHIGAN

LANSING
Lansing Diocesan Liturgical Education
Program. Series of courses in theology
to develop understanding of liturgy.
Series of courses in music to develop
skills and to place music within the
prayerful context of the liturgy.
Culminates in certificate. Write Sr.
Theresa Scheuer, O.P., 300 W.
Otawa St., Lansing, MI 48933.

NEW YORK

SCARSDALE
Beginning April 19
Workshop series on ministry of music.
Revs. Aiden Kavanaugh and Patrick
Collins, Gerre Hancock, Sister Miriam
Theresa Winter, Richard Westenburg,
Theodore Marier. Every Tuesday for
seven weeks. Sponsored by New York
Archdiocesan Commission on Church
Music. Cost: $50.00 per parish. Write
Rev. Dermot Brennan, Immaculate
Heart of Mary Rectory, 8 Carman
Road, Scarsdale, NY 10583.

WISCONSIN

MILWAUKEE
Church Music Personnel
Program—1977-78. Pastorally-oriented
program for parish music leaders
focusing on and integrating leadership,
teamwork, and planning skills in
liturgical ministry. Write SSSF Music
Ministry, 1501 South Layton Blvd.,
Milwaukee, WI 53215.

SUMMER SESSIONS AND
WORKSHOPS

ARIZONA

SCOTTSDALE
June 27—July 1
Liturgy Workshop. Liturgy teams,
lector, congregation singing,
children's liturgies. Revs. D. Coughlin;
C. Faso, OFM; J. Miffleton. Cost:
$125.00. Write Franciscan Renewal
Center, 5802 E. Lincoln Dr.,
Scottsdale, AZ 85252.

FLORIDA

MIAMI
June 20—July 20
Religious education and pastoral
ministry. Christology, liturgy,
sculpture, morality. Write Religious
Studies, Barry College, Miami, FL
33161.

IDAHO

MERIDIAN
April 22-23
Workshop on foundations for worship.
Holy Spirit Church. Write Rev. W.
Thomas Faucher, Box 487, Emmett, ID
83617.

ILLINOIS

CHICAGO
May 15—17
Hymnody in the context of worship.
Avon Gillespie; Sister Theophane
Hytrek, OSB; Rabbi Edgar Siskin;
Thomas Willis; etc. Cost: $35.00
(reduced rate for senior citizens).
Fourth Presbyterian Church, 126 E.
Chester St., Chicago, IL 60611. Write
Hymn Society of America, Wittenberg
University, Springfield, OH 45501.

INDIANA

NOTRE DAME
June 13—16
Liturgy conference. Theme:
Liturgy Ministry in America.
Sponsored by Murphy Center for
Liturgy Research at the University of
Notre Dame. John Gallen; Walter
Burghardt; Gerard Broccolo; Bernard
Cooke; Godfrey Diekmann; Aidan
Kavanagh; Ralph Kieler; Nathan
Mitchell; Bishop Ottenweller; Robert
Rambusch, etc. Write Murphy Center,
Box 81, Notre Dame, IN 46556.

RENSSELAER
June 13—17
Workshop in church music, art, and
liturgy. Rev. Nathan Mitchell, Gabe
Huck, etc. Room, board, tuition:
$95.00. Write Rev. Lawrence Heiman,
Director of Rensselaer Program, St.
Joseph's College, Rensselaer, IN 47978.

RENSSELAER
June 22—July 1
Liturgy institute. Eucharist,
reconciliation, children's liturgies,
American catholic spirituality of
worship. Revs. Gerard Broccolo; John
Molnar, OSB. Room, board, tuition:
$179.00. Write Rev. Heiman (above).

RENSSELAER
June 22—August 5
Summer session of graduate and
undergraduate courses in church music
and liturgy. Certificate sequence for
non-degree students. Twenty-two
courses in music and liturgy plus
applied music. Write Rev. Heiman
(above).

RENSSELAER
August 15—20
Workshop in Afro-American church
music and liturgy. Grayson Brown,
Avon Gillespie; Rev. Clarence Rivers,
etc. Room, board, tuition: $105.00.
Write Rev. Heiman (above).

ST. MEINRAD
June 19—July 29
Theology, scripture, religious
education, pastoral ministry. Master of
Religious Education degree. Revs.
Columba Kelly; Gavin Barnes, OSB;
etc. Write Rev. Matthias Neuman,
OSB, St. Meinrad School of Theology.
St. Meinrad, IN 47577.

MARYLAND and
WASHINGTON
North American Institute on Worship
and Music—Summersong '77 (NALR).

MANITOBA

WINNIPEG

May 24—27
Christian initiation from liturgical, theological, historical, and pastoral viewpoints. Sponsored by Canadian Liturgical Society. Eugene Brand; Aidan Kavanagh; Leonel Mitchell; Alexander Schmemann. Room, board, tuition: $120.00. Write Canadian Liturgical Society, 117 Bloor St., East, Toronto, Ontario, Canada M4W 1A9.

MINNESOTA

COLLEGEVILLE

June 16—July 29
Programs in theology, liturgical studies, religious education. Erik Routley. Kevin Seasoltz. William Storey, etc. Write Dean of Graduate School, St. John's University, Collegeville, MN 56321.

PENNSYLVANIA

WILLIAMSPORT

August 22—26
Second Annual Summer Organ Institutes. Sponsored by the Diocese of Scranton. The first institute to be held at College Misericordia, the second at Lycoming College and St. Boniface Church, from 7 to 10 p.m. each evening. Lectures on repertoire, hymn-playing, registration, technique. Limited enrollment will make individual instruction by faculty possible. James Harrington; Christa Rakich; Richard Dower; Richard Gabuzda; Myron Leet; Sister Jeremy Hornung, J.H.M.; Sister Mary Carmel McGarigle. R.S.M. No provisions for housing. Cost: $50. Contact James Harrington, 315 Wyoming Avenue, Scranton, PA 18503. (717) 344-4053. Application deadline, June 1, 1977.

TEXAS

SAN ANTONIO

June 2—4

WASHINGTON, D.C.

May 16—27
Institute for Liturgical Commission Personnel. Cosponsored by the Center for Pastoral Liturgy and the Bishops' Committee on the Liturgy. Rev. Walter Burghardt; Theodore Marier; Sister Luanne Durst, OSF; Robert Rambusch; Rev. Daniel Coughlin; Sister Nancy Swift; etc. Functions, goals, organizational structures of liturgical commissions. Music and art. Room, board, tuition: $300.00. Write Rev. Richard Butler, Center for Pastoral Liturgy, Catholic University of America, Washington, DC 20064.

WASHINGTON, D.C.

June 20—July 29
Summer session. Wide range of courses, including several in liturgy. Graduate credit applicable to M.A., M.R.E., or Ph.D. degrees in religion and religious education. Write Chairman, Department of Religion and Religious Education, Catholic University of America, Washington, DC 20064.

WASHINGTON D.C.

June 24—26
Workshop on organ and guitar in parish liturgy. Alexander Peloquin and Tom Parker, Catholic University of America Center for Pastoral Liturgy and School of Music. Tuition: $50.00. Write Rev. Richard Butler (above).

WISCONSIN

MILWAUKEE

June 20—July 15; July 18—August 12
Summer session in liturgy, scripture, musicianship, performance—basic courses to all degrees programs in church music. Write Sister Mary Hueller, OSF, or Sister Theophane Hytrek, OSF, Alverno College, 3401 South 39th Street, Milwaukee, WI 53215.

MILWAUKEE

June 15—17
Ninth Biennial Church Music Institute. "Celebrating the Christian Seasons." Sponsored by Milwaukee Archdiocesan Office of Worship at St. Francis Seminary, 3257 S. Lake Drive, Milwaukee. Rev. James Empereur, SJ; Sister Joanne Meyer, OSF; Rev. Elmer Pfeil (director); Dale Wood; etc. Write Church Music Institute, Office of Worship, Box 2018, Milwaukee, WI 53201.

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Send announcements to be included in "Calendar"—music programs, seminars, instructional programs, workshops, festivals—to: Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program of Church Music and Liturgy: St. Joseph's College: Rensselaer, IN 47978.

Information must be submitted by the first of the month at least two months prior to publication date (June 1 for August—September issue).
Breathing Life into
The Official Documents

BY ELMER F. PFEIL

Any of our readers will recall, perhaps with a degree of nostalgia, that the old Roman rite demanded a minimum of preparation on the part of the celebrant and even less by the faithful. The celebrant could approach the altar with confidence, since he knew from experience that the altar missal would spring no surprises on him. Everything was there black on white or, where special directions were needed, red on white. Seldom did he have to make a choice. Nor was anything required of the faithful except to get to the church on time. After that it was only a matter of being reasonably devout, usually with the aid of a prayer book, or rosary, or perhaps even a layman’s missal.

What was true of “saying Mass” and “hearing Mass” applied also to the administration and reception of the sacraments. Just about everyone came in “cold,” making instant liturgy. By contrast, the new rite for the celebration of the Eucharist and the new rites for the celebration of the other sacraments require careful preparation on the part of the celebrant and of all those who help in any way to plan a celebration.

We’ve all met a few gifted persons, both clergymen and lay persons, who seem to have a sixth sense where the liturgy is concerned. For them planning and preparing a celebration is serious business, not simply a matter of making all the pieces fit together as neatly as possible or of making the celebration an aesthetically satisfying experience. Almost by instinct they are sensitive to the concrete worship needs of a particular gathering of people. They are smart enough, to borrow Father William Bauman’s well-chosen words, to do the right thing for people here and now.

Unfortunately, there is another type of planning, visible among the clergy and the laity, that insists on doing its own thing regardless of the consequences. Celebrations have been known to end in disaster because its planners insisted on imposing their own liturgical awareness and insights on the consciousness of the whole faith community. The “do it my way or else” mentality simply does not recognize that in the end it is not important that someone does his or her own thing, but that it is a matter of life and death that the faith community does Christ’s thing.

Most liturgical planners, parish musicians included, feel comfortable somewhere between these two extremes. They need and want guidelines as a kind of compass that points them in the right direction. Regrettably, too many of them rely on second-hand information. I remember telling parish musicians 10 and more years ago to digest as thoroughly as possible the contents of Chapters I and II of the “Constitution on the Liturgy.” I was personally convinced that these two chapters were more crucial to solving liturgico-musical problems than Chapter VI it-

Father Pfeil is Director of Music, Office of Worship, Archdiocese of Milwaukee, Wisconsin, and edits “Gemsborn”, a quarterly bulletin for ministers of music of that archdiocese. He is Professor of Liturgical Studies and Choirmaster at St. Francis Seminary, Milwaukee, and Consultant to the Music Subcommittee of the International Commission on English in the Liturgy.
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