The Mystery of Faith
Reflections for Musicians
In this Issue...

In the late 1970’s, the Bishops’ Committee on the Liturgy began receiving from parishes, campus ministries, and other groups a number of suggestions (some in the form of requests) for altering the present structure of the Sunday Mass. Some suggestions dealt with dropping the penitential rite, others with moving the greeting of peace to after the homily. Many suggestions were based on the “Missa normativa” (a model for the reformed Mass first presented at the Second Vatican Council, but never fully adopted) and therefore were meritorious; others seemed frivolous.

These requests clearly indicated that there were two needs in the United States: first, to further educate parish groups about the meaning and history of the Mass, and second, to provide some means for evaluating the best suggestions for liturgical adaptation in the U.S. In response to these needs the BCL, together with the Federation of Diocesan Liturgical Commissions, issued the book The Mystery of Faith: A Study of the Structural Elements of the Order of Mass. The book divides the Mass into 59 sections and presents a brief historical survey, documentation, reflection, and suggested questions for study for each of these parts. It was designed to be used primarily by parish liturgy committees, who, after reflecting on the material presented, would send their evaluation or suggestions to their diocesan office, which would then collect the answers and submit them to the BCL-FDLC for final codification. This method ensures that the twin goals of education and recommendation are met.

The weaknesses of this procedure are clear and are pointed out in this issue. For example, there is insufficient attention to overall flow and too much emphasis on individual points; the evaluation structure and time frame are far too casual for any scientific conclusions. The overall effort, however, is very important. This study is the first concerted effort at nationwide education in liturgy undertaken by the BCL. It asks people what they think and it combines very successfully the historical concerns with the pastoral concerns—a balance often lacking in academics or in parishes.

NFM feels that this is a very important study, as our devoting an entire issue of Pastoral Music to it demonstrates. And, as the study itself is arbitrary in its focus (on the structural elements only) so too, this issue of Pastoral Music is arbitrary in its selection. Our authors were asked to focus on those sections which musicians deal with the most, including the acclamations, the processional hymns, and the litanies. Due to space limitations, we omitted those parts that are occasionally musical (e.g., the sung scriptures) and the parts sung only by the celebrant (e.g., prayers, eucharistic prayers, etc.). We have also been arbitrary in reprinting only the historical section (which is the least accessible) and providing only references for the documentation.

The Mystery of Faith, even if it is not to be used in formal parish study, should be read and digested by all musicians and clergy connected with Sunday worship. Complete copies of The Mystery of Faith (137 pp) are available from NFM Publications, 225 Sheridan Street, NW, Washington, DC, 20011 or from FDLC, Box 816, Ben Franklin Station, Washington, DC 20044 for $5.95.

V.C.F.
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Drawings on the cover and on pages 17, 20, 47, 50 and 67 are by Henry Leo Schoebel.
Photographs in this issue were taken at St. Louis Catholic Church, Alexandria, Va. Rev. James W. McMurtrie, Pastor; Mrs. Rosemarie Laque, Director of Music Ministry.
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Letters

Ministering and Performing
This is probably one of at least a thousand letters you must be receiving, commenting on Ms. Bates’ letter to the editor in the Oct.–Nov. issue of Pastoral Music. She really hit the nail on the head in referring to the frustrations of parish musicians in their attempts to perfect their craft while at the same time protecting their reputations as truly people of loyal service to the parish.

Anyone who performs outside the community’s place of worship, and receives any amount of remuneration, is constantly playing with the words “performer” and “church musician” to describe him/herself; whereas, in reality, there is much overlapping between the roles. Any performer worth his or her salt will communicate a sense of relaxed goodwill; and isn’t that just what we are trying to communicate to that congregation gathering in front of us every Sunday?

It seems, simply, that we must appreciate our God-given talents, enjoy learning all we can concerning those talents and want to share the excitement and fun of what we do. I think then that God might be able to sit back, relax, and enjoy this earthly show. Especially since, after all, God is in charge of production!

Nancy Wadli, Min. of Mus.
St. Eliz. Seton
Carmel, Ind.

Caught with Our Back Turned
How old is the picture on page 44 of the December-January issue? And why did you print it?

Rev. William J. Deering
Evansville, Ind.

We were hoping people would notice. The picture in question shows a priest celebrating Mass with his back to the assembly. It is not an old picture; it was taken only last November. We used it because we think people should be aware that this kind of celebration is still going on openly in this country. It also stands in sharp contrast to the picture in the same article (the grassroots survey) found on page 42. Surveys, as that article shows, cover one end of the spectrum to the other; so do these two pictures.

—Editor

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Conventions 82

People are getting excited, and so are we. And nervous. And anxious. The detailed planning and promotional material for six conventions has now been written—and quite frankly, we are overwhelmed. These six conventions represent over six months’ work for six different committees in six different areas of the United States, and all six have produced exceptional programs! Each speaker, each program, has been thought out and thought out again to provide the very best educational and celebrational convention possible—all for you, NPM members.

Each has its own theme, and each stresses the particular concerns of the planning teams. Ft. Worth recognizes that we have talked a lot about participation in the liturgy, but for too many of us, it has meant “get the people to sing.” Some parishes have ignored the participation of the people and have just gone about their business of “playing the organ” or “doing their thing” with the guitar; others have got their parishioners singing—and then ask, “Is this all there is to worship?”

Providing combines four elements: planning, celebrating, Sundays and seasons. You can’t just plan; you must also celebrate. You can’t just celebrate; you must plan first. You can’t just examine one Sunday; you must examine the whole season. You can’t overlook the details of the one Sunday when planning the entire season. All of these elements, planning, celebrating, Sundays and seasons, must be considered at one time. We will, in Providence.

Orlando Florida is taking a risk. They are not having a special day for clergy. Instead, because the relationship between musicians and clergy is so critical and so central to all other concerns, they are focusing the entire convention on it. The risk is this: there are parishes where the musicians and clergy get along fine; will they attend to improve their relationship? There are some parishes where the musicians and clergy are at odds with one another; will they come to work through their concerns? We believe they will. We’ve taken the risk. Will you?

Pittsburgh’s convention focuses on perhaps the most popular of all topics, the Assembly. Many contemporary theologians are exploring the consequences of recognizing the ministerial role of the Assembly. Like any minister, it needs to study, rehearse and prepare for its role in the celebration. But, even beyond this important point, this convention will stress that there is not one monolithic view of what an assembly or liturgy should look like. There are many, all based on a vision of the ideal community before the throne of God in heaven.

And Green Bay’s theme is similar. Music, liturgy, even parish are all based on some presuppositions, some preconceived notions of what it is that is attempted at liturgy. And often, the conflicts, the failures, and even the apparent successes are measured by a different measuring rod. This exciting convention will explore the criteria by which a liturgy is judged.

The conventions in 1982, as in 1980, will conclude in California—this time in beautiful Santa Cruz on the ocean, only minutes away from Monterey and Carmel. This convention explores the difference between experimental practices based on novelty and adaptation based on sound principles. The conference will face in a very straightforward manner what it is that makes liturgy in the parish lead people to the worship of God.

Everyone who has attended the past NPM conventions remembers and feels the swell of sound and excitement that comes when musicians make music. There is nothing like it.

The time for members to act is now. First, plan to attend yourself. We presume that. Every member of the Association should plan to attend at least one convention. But equally important: today, invite your clergyman or musician to attend, too. There is no substitute for a personal invitation. And nothing has more impact on thinking, planning and the future than an experience of good liturgy. Musicians, bring your clergy; clergy bring your musicians for a joyous experience that is guaranteed to be worth your effort, even if it takes an extra effort.

Finally, after you’ve made your plans to attend, and you’ve convinced your musicians or clergyman to attend with you, invite the clergyman or musician in the neighboring parish. We are our brother’s and sister’s keeper. If your parish celebrates well and your neighbor’s does not, this is the time to invite them to attend. Nothing teaches like good experiences. And this will be a great experience.

A Member to Member
Promotion

NPM is first of all a membership organization—and while the meeting of its membership at conventions is very important, the year-round, week in-week out participation in Association activities is also important.

Therefore, this year we have inaugurated a drive for new members simultaneous with our convention registration program—to encourage you, the membership, to solicit your musician and clergy friends for membership in the Association.

The complete details and the rules are listed on page 46. Nothing is more vital to an organization than the quality of its membership. NPM is no stronger than all of us together. In these depressed economic times, we need each other more than ever. Please make the effort at new membership, for your sake.

To Give Thanks and Praise
Receives Award

Ralph Keifer’s book, To Give Thanks and Praise, published by NPM, was given the “Bene” Award by Modern Liturgy. To Give Thanks and Praise contains the General Instruction of the Roman Missal and a commentary on it by Ralph Keifer. The award states “the
resource has been evaluated and judged superior. It effectively serves the worshipping Church with quality and creativity." The increased number of sales in the last few months seems to verify that you feel this is true, too!

**NPM Publishes Two New Books**

*Pastoral Music in Practice*, edited by Gabe Huck and Virgil C. Funk, is a collection of the best articles from *Pastoral Music* magazine, arranged conveniently into the topics of "Ministry of Music," "Music and Our Prayer," "Music in the Liturgy," "Tools and Tasks." The publication is designed for musicians who wish to understand their role more completely as well as for clergy and liturgy planners seeking a greater understanding of the Mass.

*Music in Catholic Worship: the NPM Commentary*, edited by Virgil C. Funk, will be very familiar to readers of this journal. Several back issues of *Pastoral Music* have dealt with the Bishops' Committee on the Liturgy's document, *Music in Catholic Worship*. Now, combined with the document, these articles are gathered into one volume for completeness and convenience. If you don't have the back issues, or if you want the document and the commentaries all in one place, this book will be an invaluable resource for you and for all those connected with liturgy.

**Bulletin Educational Announcements**

Perhaps one of the most difficult of all tasks for the musician is educating the congregation about weddings; about why we sing, about when to sing. There is no single, best effort. It requires a lot of different approaches.

NPM has made available *Special Bulletin* attachments for musicians. These inexpensive attachments are designed to be attached to the parish bulletin six times a year, calling special attention to the particular topic for that Sunday.

The topics for the first year are: Music at your Wedding, Why We Are Singing, What We are Singing, Musical Ministries, Alleluia—the Easter Vigil and Psalm Singing—The Responsorial Psalm. Written in crystal clear, non-jargon English, each bulletin attachment explains a central aspect of the parish music ministry.

If you want more information about the cost and availability of these effective educational tools, write NPM Publications, 225 Sheridan St., NW, Washington, D.C. 20011 or call 202-723-5800.

**Miscellaneous Notes...**

In these tight economic times, NPM has published some very attractive note-paper. The outside inscription reads "Music provides a view of the salvation all people seek," by Wolfgang Mozart, of course, and the inside is left blank for your personal note.

NPM also has available membership lapel pins. Beautifully enameled in blue and gold with the Association's monogram logo, the pin tells your friends that 'you belong'...and always starts a conversation.

A boxed package of ten matching cards and envelopes, $3.00; twenty cards and envelopes, $4.00; single cards $1.50, membership pins, $1.50. For orders under $15.00 add $1.50 for shipping (for orders $15-$75 add 9%). Payment must accompany orders; send to NPM Publications, 225 Sheridan Street, NW, Washington, D.C. 20011. Support your organization and do yourself a favor.

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In its official and formal role, the study of the Order of Mass has a limited scope. Although it involves most of the dioceses of the country, it is confined to a relatively small number of parishes, and within these parishes participants have been held to a few. This was deliberately done in order to insure consistency of attendance at the meetings called for by the project, and to keep the returns within manageable proportions.

But obviously the study of the Order of Mass, and, in particular, use of The Mystery of Faith, the companion book to the study, should not be confined to this restricted notion. The two aims specified for the project from the beginning were evaluation and education. The formal study attends to the evaluators both on the high school and elementary levels are urging these teachers to study The Mystery of Faith as an essential background for their presentation of the Mass in their classes, and as a measuring stick for the quality of the eucharistic celebrations in whose planning they are involved.

Apart from formal study and the academic world, however, how can the study of the Order of Mass best be put to use on the parish level? And is there really any point to such an effort now that we are almost fifteen years into the use of the "new" rite of Mass in our parishes? We have moved well beyond the days when we clung to laminated cards as lifelines in the midst of unfamiliar English texts. We have enlarged our roster of ministerial roles and promoted congregational singing. We have grown used to seeing lay people in our sanctuaries and to responding in word and song. We know the new rite. Or do we?

If we survey the liturgical scene in parishes across the United States today we find great unevenness in quality. Some parishes still resist change and have implemented the new rite only on a very minimal level. Others moved furniture and attended to many of the demands initially made by renewal, but then allowed the rite to settle into a kind of monotonous routine, their selection of options governed by what has already been tried, rather than by the variety of choices offered by the rite itself. Almost anywhere in the country you can find parishes where the rite of sprinkling has never been used as an alternative to the penitential rite at Sunday Mass; parishes where, though great care is taken to prepare special music, special sanctuary and church decorations, special vestments for a feast such as Christmas, the peni-

tential rite for the same feast consists of the first option of Form C, or a simple Confiteor, rather than the form which speaks of the mystery of the Incarnation: "You are the Son of God and Son of Mary...You are Word made flesh and splendor of the Father..." How many of our parishes have never experienced a gospel procession? In how many of them is Eucharistic Prayer II the only one they have ever heard?

In other places the opposite prevails. After an initial acquaintance with the new rite, elements of it were cast aside with the snap judgment that they wouldn't work, and an endless quest for gimmicks and attention-getters, supplemented by the fads of the day, began.

In spite of the fifteen years that have intervened since the introduction of the new rite, and though our first copies of the sacramental and lectionary are becoming worn at the edges and loose at the binding, we still have a long way to go. From a historical perspective we are only on the threshold of the building of a new tradition, for in the face of the four hundred years of the Tridentine Mass, and the much longer time associated with earlier traditions in liturgy, fifteen years is a very short time.

From this perspective, our contact with the rite of Mass thus far amounts only to an initial scanning. Our acquaintance with it, our understanding of it is still largely superficial. Many of us, at both ends of the spectrum and in between, do not fully know the new rite, have not fully tried the new rite. And the time seems ripe, now, when we are drifting into complacency, when we are exhausting our tolerance for gimmicks, when we are beginning to know how much we don't know, for us to roll up our sleeves and get to the meat of the task.

Essentially the goal toward which we
must continue to work is celebration of the rite in such a way that each element of it has the chance to come alive in itself and in relation to the rest of the rite; that each option is tried, explored, penetrated; that each minister carries out his or her portion of the rite with dignity, grace and understanding. To achieve this goal we need education. But where should the education begin? We frequently lament, and with reason, the woeful ignorance about the Mass on the part of the average person in the pew. Certainly the development of comprehensive parish education programs based on The Mystery of Faith would be desirable. Is it, however, the person in the pew who should be the first target of these educational efforts? Should it not rather be those people who plan, who select options, who are engaged in ministries on the altar, in the sanctuary, in the choir loft, in the Church itself? Liturgy well-celebrated is the best teacher of all. A dignified, well-coordinated gospel procession, accompanied by a festive, well-sung alleluia in which the people are able by preparation and invitation to join fully, will say more about the significance of the gospel than volumes of explanation. If our celebrations of Mass are what they can and should be, varied from day to day, from Sunday to Sunday, with differing degrees of solemnity and festivity, and with use of all the many options available during the unfolding of the liturgical year, the experience of our congregations will be the primary instrument of education, and will, in the long run, dispose our people to further study later on.

Perhaps the best use we can make of The Mystery of Faith at this point in our development is in ministerial formation programs and as a tool for in-service education of ministers and planners. If we use it section by section as a yardstick to measure the quality of our celebrations, and in this way lead those responsible for planning and ministering at these celebrations to reexamine their use of the rite, to become more aware of the many options offered and to combine these options into well-celebrated liturgies, then The Mystery of Faith can be of incalculable value to our Church.

Liturgy, well celebrated, is the best teacher of all.

The study book can certainly be used in other ways: for parish study groups, for parental sacramental preparation programs, as a reference book for the preparation of a wedding or a baptism Mass, or as a basis for homilies on the elements of the Mass. It should continue to find its way into seminaries, colleges and teacher-preparation programs. But its greatest potential will be realized when its effects are felt in the Sunday assembly of worshipers, and when it stimulates planners, ministers and congregations alike to celebrate the rite of Mass in all its rich variety.
For Musicians & Clergy: Liturgy

After Ministry, Art, Music, Gestures and Text, What Then?

BY G. THOMAS RYAN

Just as the BCL, the FDLC, and hundreds of local parishes were beginning the Order of Mass evaluation year, The Wanderer took the offensive. In a reportage mixed with editorial, this ultraconservative paper, in its September 10, 1981 issue, said, "The wisdom of asking the laity to critique the structure of the Mass and to recommend changes, will be surely questioned by many in the Church. . . . One must conclude that the project will evoke not much serious study of the Mass structure but will generate plenty of unbridled criticism and ridicule of the Mass." The headlines showed their view of this project: "Pressure on for More Tampering with the Mass."

This reaction might be based on a few individuals whose satiric words have "ridiculed" current liturgical structure or practice. It is more likely symptomatic of a view that liturgy comes from "on high." Whether the shapers of liturgy are seen as the pope, the Vatican congregations, or the bishops, proponents of this view see little need for parish liturgy planners or for local adaptation.

The Order of Mass evaluation project and its workbook, The Mystery of Faith, remind us of a broader view. The work of local implementation of liturgical forms is not a peripheral concern. The lived experience of the new rites is just as important for study as is an analysis of Vatican documentation. The work of parish liturgy committees may be hampered by inadequate training or by feeble support, but their ministry is essential. The Order of Mass remains just a set of texts until it is celebrated by the local assembly. The way that each parish selects options and enters into common prayer should be evaluated and improved. Our Church is healthy when each local church celebrates well. To this end, the BCL project strives for education and evaluation. In the process we learn that local planning is central to liturgy.

This perspective on the dignity and importance of each local parish does not mean that liturgy decisions are made through a plebiscite. Local implementation, national adaptations, and universal changes are not based on whim. They flow from an understanding of worship, history, theology, anthropology, and psychology. They must take into account the actual people who pray. As the General Instruction of the Roman Missal says, "The pastoral effectiveness of a celebration depends in great measure on choosing readings, prayers and songs which correspond to the needs, spiritual preparation, and attitude of the participants. This will be achieved by an intelligent use of the options" (No. 313). Thus the process of local evaluation is at the heart of the liturgical mission. We must discern if our common prayer corresponds to the needs of our assemblies.

Besides reinforcing the importance of local liturgical training and planning, the BCL has blessed the U.S. Church with an even more needed lesson. The focus of The Mystery of Faith and of the entire project is the structure of the Mass. This aspect of liturgy has received far too little attention in parish meeting rooms. We have been obsessed with words and themes, to the exclusion of other legitimate liturgical concerns.

Week by week every parish should face the several aspects of good liturgy and consciously work for their improvement. By local action or inaction these factors shape our prayer forms:
— Liturgical ministry has received varying amounts of attention from parish to parish. Recruitment and training programs vary, but the U.S. Church fares well in this area.

— Art and architecture decisions by parishes sometimes degenerate into a debate regarding which banner to hang. Supported by a growing body of literature and workshops, the whole area of art and decor is coming to the fore.

— Music is a central concern of most readers here. You can judge for yourself the adequacy of our response to this aspect of worship.

— Gestures and movement always figure into the rites, but planners have a long way to go in this area. Together we will learn that this facet of our common prayer is more than waving arms during the memorial acclamation.

— Text and language remain important issues, especially at the national and international levels. Based on requests from the countries where English is spoken, the Washington-based International Commission on English in the Liturgy is beginning an evaluation of the texts in our sacramental and lectionary.

— The structure of the Mass, the way various elements fit together, has been taken for granted and little studied by parish committees. Yet a working knowledge of the ritual pattern should guide work in all the other aspects of liturgy. When one knows the purpose of the "Lamb of God," it is easier to select an appropriate musical length. If one knows that the priest's washing of hands is of less importance than the gospel proclamation, then dramatic and artistic embellishments will be more modest for the former action. These examples are easy. The Order of Mass evaluation project can alert the American Church to many more structural imperatives.

In parishes throughout the land, priests, liturgical ministers, and planning committees strive for "meaningful" liturgies. The task is often begun with the question, "What is the point to be stressed at this liturgy?" Success is measured in the parishioners leaving the church: did they get the point? Are they taking something to think about? Liturgy planning meetings too often lack the readings for a theme statement and then go on to sprinkle the Mass with references to that theme. Our self-conscious themes sidestep the real point of every liturgy—to form an environment of common prayer so that God's word can be proclaimed and Eucharist celebrated.

When parishes begin to reflect on the structure of the Mass, their approach to liturgy planning will be more informed. The planning process itself may change. In parish after parish, small liturgy committees have been formed only to become frustrated. The parish may have four weekend Masses and numerous weddings, funerals, baptisms, penance services, and weekday Masses. This probably adds up to 60 liturgies every month. Yet some planning committees which meet once a month still try to plan a few thematic liturgies from opening song through recessional. Still other parishes have taken this time-consuming approach to an extreme. They demand that every liturgy be "planned" and then presume that that means a committee meeting and a theme for each one. The frustration varies, but it quickly comes to both small missions with 10 liturgies per month and to large parishes with 100 per month.

A more sensible system would not try to reinvent the wheel for every liturgy. Nor would it focus on words and theme to the exclusion of other liturgical elements. It would examine the normal flow of the parish's Sunday Mass. It would then work on those parts which need improvement and establish procedures for the options to be attended to by others. For example, a committee may decide that its gospel acclamation, processional, and proclamation are weak. They will then spend an entire planning meeting or two discerning the history and purpose of the rite, proposing local improvements, and then supervising the implementation of the modifications. Meanwhile the clergy, musicians, or other delegates attend to other tasks such as selecting music and composing intercessions.

The authors of The Mystery of Faith divided the Mass into 59 discrete units for our reflection. While they followed the sacramentary's headings and divisions, some groupings had to be arbitrary. For example, chapters 22-29 (Preparation of the Altar through Washing of the Hands) are from one sacramentary heading: Preparation of the Altar and the Gifts. This division was necessary if each element was to be considered. While the Mass can be divided into 4 or 6 or 59 parts for study and reflection, a clear warning should be attached. The 59 parts must be seen in relation to one another, not as free-floating units. Any user of the work-

book should pay special attention to the general overview chapters which explain the connections.

This interrelatedness of parts is what brought the BCL to this project. They had received requests for changes or review of particular parts of the Mass: the penitential rite, the Gloria, the sign of peace, etc. Rather than study each separately, the BCL wanted a comprehensive review. This was in the spirit of the Vatican II Constitution on the Sacred Liturgy: "The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as also the connection between them, may be more clearly manifested..." (No. 50). The Mystery of Faith will serve well the need to reflect on the intrinsic nature and purpose of each of the 59 parts. Users must be careful to see the overall flow as well.

Knowledge of the interrelatedness will teach us that not all 59 parts are equal. The workbook is quite explicit in pointing out the secondary parts. Thus planners can concentrate on the essentials as, month by month, they enhance the parish's worship patterns.

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We, the living Church, struggle in each age to find appropriate patterns for our assemblies of praise.

Catholic devotion has termed the Eucharist, "bread from heaven." Other hymns have called it angelic bread. Whatever the poetry, we proclaim that the Eucharist is a gift from God. Yet its forms and texts and structures were not handed to us by Christ in one preset package; they have evolved for almost two thousand years. Even a cursory knowledge of Church history or current Church structure brings awareness of Eastern rites, the Ambrosian rite, and so many other patterns for celebrating the Eucharist. Liturgical structure does not come from heaven. We, the living Church, struggle in each age to find appropriate patterns for our assemblies of praise.

The Mystery of Faith reminds us that local parishes have an important role in effecting good worship. Liturgy is not just from "on high." It is the response of very real people in each and every local community.
Clergy, a New Resource for You

BY PAT APUZZO

A woman called my office the other day distraught that her young son is learning to sing and dance while he prays. She swears that change in the Church is something she respects; much of Vatican II, however, still has her head spinning. She has equal respect, she claims, for what the Council said about liturgy but honestly does not understand why it had to say it all in the first place. After about twenty minutes of similar mixed reactions to the Vatican Council documents, the woman asked me where she could buy a copy of them. She has never actually read them for herself.

This woman is not alone in her predicament. There are in the Church today many women and men caught in the same quandry over liturgical reform and Church renewal. Like their counterparts of five or ten years ago they feel ill at ease with change. Unlike those counterparts, however, their response to change is not a violent and unthinking reaction, but a confused questioning born out of a sincere struggle to understand. For a variety of reasons they were either absent when changes were being explained or, worse, never given the courtesy of a decent explanation. Now they are trying to learn, and beginning to realize just how much of the basics they have missed.

The Mystery of Faith offers people in this situation a new opportunity to read and learn about perhaps the most significant change resulting from the recent liturgical reforms: the revision of the Order of the Mass. The study is unique in its systematic treatment of each element of the Mass, taking each apart and looking at it for its own sake. This systematic approach, while it has its advantages, is at the same time one of the study's major flaws, making it difficult to keep sight of the forest for the trees.

In our own diocese there are 16 parish liturgy committees using The Mystery of Faith and its evaluation sheets to participate in the national study of the Order of Mass. The chairperson of our diocesan liturgical commission coordinates the study, collects the responses from the local committees and sends them on to the national office of the Federation of Diocesan Liturgical Commissions. A number of parishes hesitated to become involved because of the large time commitment required in addition to their already heavy agendas, but those 16 participating parishes are finding the added work well worthwhile, making their other tasks more meaningful and productive. The study is allowing them ample time and opportunity to delve into the different elements of the Mass in a way they either never thought necessary or were never able to fit into their schedules. Now they are gaining a much better grasp of the Mass and are consequently developing new skills for designing parish liturgies.

When we announced the national study to our diocese we recognized its potential for possible future improvements in the present Order of Mass. This, however, was not our primary motivation for becoming involved. In the first place, the publicity from the Bishops' Committee on the Liturgy had typically played down promises that the study would result in any changes. More important, we saw the study not only as benefiting liturgy committees but as an educational tool for a wide spectrum of people in our parishes, schools and on our college campuses. We encouraged the purchase of The Mystery of Faith as such a tool and have since then distributed close to 800 copies throughout the diocese. The book is being used by a great number of people who are not involved in the official national study.

Several cautions are in order for those who want to use the study effectively for liturgical education. 1) The study treats the Mass almost entirely from a structural perspective, giving an unbalanced emphasis to rubrics. 2) The different elements of the Mass are taken separately, losing the sense of rhythm and unity of the ritual. 3) While there are historical and practical commentaries, there is no theological content to invite reflection on current understandings of Eucharist and liturgy in general. 4) Post-conciliar texts other than the sacramentary are excerpted and inserted in a biased way, confusing and even contradicting the original intent of the sacramental text. (A vivid example of this is the section on eucharistic bread in which another text...
is added and pertinent parts from the sacramental are deleted without any indication).

These cautions are offered to suggest that the study is inadequate on its own as a teaching resource. It would be most effectively used only in conjunction with other resources selected according to the needs of particular groups. In any case, no matter the nature of the group or the type of complementary resources, it should be kept in mind that the Mass is a dynamic human event. At liturgy people minister to people with their lives, talents and faith. Such an experience cannot be captured in books or study groups. However, an informed and well-rounded understanding of the Mass and liturgy can deepen and enhance the human experience of worship.

There are any number of people who could benefit from a comprehensive study of the Mass.

For this reason parishes and other institutions would do well to consider The Mystery of Faith as a part of a comprehensive effort to help people come to a fuller appreciation of the Mass in order to take at least one step in improving the liturgical celebration itself.

The study could have special benefit for pastoral musicians in need of strengthening their own facility with the rituals of the Mass. In fact it should be a basic requirement for musicians, and any other liturgical ministers, who have not yet read the General Instruction to the sacramental. Pastoral musicians will most likely find its treatment of the Mass, its various elements and their purpose a valuable aid in planning music into worship designs.

Again, however, The Mystery of Faith could do more harm than good for the pastoral musician if not supplemented by other more substantial resources. Included among those supplements as a minimum should be Spirit and Song in the Liturgy (Deiss) for its pastoral and liturgical insights into the structure of the Mass and Music in Catholic Worship (USCC) for its liturgical theology and practical suggestions on the choice and placement of music in the liturgy.

In looking for a creative group dy-

namic for studying the Mass, thought should be given to combining pastoral musicians with liturgy designers in the endeavor. This combination would have a twofold effect. It would remind the designers that worship is more than words on pieces of paper with instructions in the margin. By studying the Mass with musicians, liturgy designers could come to recognize the ministry of the musician who gives life and spirit to the outline and skeleton that results from planning. On the other hand, the pastoral musician would be reminded that choosing and performing music has to relate to the ritual and the celebration which the designers are trying to create. By studying the Mass together musicians and designers could come to a deeper appreciation for each other's task and a heightened awareness of the interdependence of those tasks.

As mentioned above, The Mystery of Faith is accompanied by evaluation sheets when used to participate in the national study of the Order of Mass. These evaluation sheets are a practical tool for directing discussion about the various parts of the Mass. They invite the evaluator to consider the present position of a particular ritual and to reflect on its effectiveness in that position. Further, participants are asked to make suggestions about improvements: should the ritual remain where it is, be moved, be deleted and so forth. Even if musicians and designers are not taking part in the national study these evaluation sheets and the discussion they can spark could be extremely useful in helping to create a reflective and positive critical dynamic.

The Mystery of Faith has possibilities for other groups besides pastoral musicians and liturgy designers. When linked with other resources such as Art and Environment in Catholic Worship (USCC), The Mass (Jungmann), Christian Celebration: The Mass (Crichton), To Give Thanks and Praise: The General Instruction (Keilper) and others, The Mystery of Faith is a good basic text for small study groups or a fine reference for adult education presentations, religious education courses in either a parish religious education program or a Catholic school, workshops and the like. Those who are involved in the process for the Rite of Christian Initiation of Adults may also find The Mystery of Faith a good resource for introducing the inquirer or the newly initiated to the Mass and its structure. Many parishes have also developed programs for Catholics who, either because they have been away from the Church or for whatever other reason, feel a need to be brought up to date on current Church practices. Here too The Mystery of Faith would be a valuable resource.

There are, then, any number of people who could benefit from a comprehensive study of the Mass, but The Mystery of Faith should not simply be thrown at them without any other preparation or background. With a conscientious effort to fill in the spaces and shore up the weaknesses of this study, it is a great gift to the American Church at this juncture in our history of liturgical reform. If nothing else it represents a positive move on the part of national Church authorities to bridge the gap between the clergy and the laity regarding facility with and knowledge of our rituals, especially the Mass. More than just a symbol, though, The Mystery of Faith offers us an opportunity to make a better effort at instructing and explaining to those who feel left in the dark, those confused masses still wondering about the Mass.

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How Far Have We Come?

BY LAWRENCE J. JOHNSON

In a statement marking the fifteenth anniversary of the Constitution on the Sacred Liturgy, the members of the Bishops' Committee on the Liturgy (BCL) called attention to such future challenges as the proper preparation of leaders of prayer, the necessity for continued catechetical efforts, and the need to encourage musicians and artists in the pursuit of the beautiful in worship. The bishops concluded by stating that "there are other matters that could have been raised in this commemorative statement to you... We could, for example, have cited the pressing issue of ongoing liturgical evolution and adaptation..." [BCL Newsletter (December, 1978), p. 144]. An initial step in this direction was taken in April 1979 when the BCL decided to undertake a national three-year study focusing on the nature, interrelationship, and actual celebration of the structural elements found in the Order of Mass. This decision was motivated by two concerns: 1) increasing requests from bishops, priests, liturgists, and others to study and perhaps modify certain structural elements of the Mass as, for example, the penitential rite, the Gloria, the number of readings, and the sign of peace; 2) the need for a national and systematic self-study of the Order of Mass to determine just how well it is being celebrated and how effectively its structural elements contribute to the prayer life of Catholics in the United States [See BCL Newsletter XV (June, 1979), p. 13].

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Although initial discussion concerning the reform of the Mass took place as early as 1946, the taproot of our present Order of Mass is found in the Second Vatican Council’s Constitution on the Sacred Liturgy (CSL). This document, inspired by the discoveries of twentieth century research on the complex history of the liturgy, as well as by liturgical experience and renewal in various countries, proposed several general norms for the reform of the liturgy. First, the reform was to respect and promote the very nature of the liturgy, which is both communal and hierarchical. Thus provision was to be made for communal celebration with the active participation of the whole assembly, and yet the functions of individual ministries were to be respected [CSL, 26-30]. The liturgical reform was also to respect the pastoral nature of liturgy. Accordingly, “the rites should be distinguished by a noble simplicity; they should be short, clear, and unencumbered by useless repetitions; they should be within the people’s powers of comprehension, and normally should not require much explanation” [CSL, 34]. A third general norm flowed from the nature of the Church as being both local and universal: “provided the substantial unity of the Roman rite is

The reformed rites of the Mass were given no opportunity to benefit from the experience and reflection of the people who live, pray, and worship here and now.

A weakness of the Order of Mass is that it was not tested in pastoral situations.

Maintained, the revision of liturgical books should allow for legitimate variations and adaptations to different groups, regions, and peoples, especially in mission lands” [CSL, 38]. More specifically, the Constitution decreed that “the rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as well as the connection between them, may be more clearly manifested, and that devout and active participation by the faithful may be more easily achieved. For this purpose the rites are to be simplified, due care being taken to preserve their substance. Parts which with the passage of time came to be duplicated, or were added with little advantage, are to be omitted. Other parts which suffered loss through accidents of history are to be restored to the vigor they had in the days of the holy Fathers, as may seem useful or necessary” [CSL, 50].

Carrying out the mandate of the conciliar fathers, the members of the Consilium for the Implementation of the Constitution on the Sacred Liturgy produced an initial draft of the Mass, known as the “Missa normativa,” which appeared in October 1965. Its basic thrust and structure were described by Fr. Frederick McManus in a 1980 address to the North American Academy of Liturgy [Worship, July, 1980]. The “Missa normativa” was intended to be a basic core or nucleus, reflecting the universality of the Roman rite and yet permitting ample flexibility to accommodate varying degrees of celebration as well as adaptation and modification in particular countries. This initial version, however, was not seen as definitive: it was open to further refinement; its artisans left unsolved several questions concerning the presence, nature, and position of certain structural elements, many of which appear problematic today. The actual
discussion and debate that gave birth to the "Missa normativa" and the vicissitudes that marked its subsequent history await the research of a professional chronicler.

In any case, our present Order of Mass was promulgated by Pope Paul VI on April 3, 1969. Based upon the 1965 version, it represents an expansion and what Fr. McManus calls a "complication" of the first project. Elements discarded in the first version were reintroduced, e.g., the incensation of the altar at the preparation of the gifts. Some options allowed in the "Missa normativa" were eliminated, e.g., the choice between the Nicene Creed and the Apostles' Creed. The Order of Mass also introduced a rite hitherto unknown in the Roman liturgy, i.e., a public penitential rite.

Most would agree that since its introduction on the first Sunday of Advent in 1969 the Order of Mass has been of great benefit to the prayer life of Catholics in the United States. It is faithful to the reform principles enunciated by the Council and takes into account the results of the vast historical research undertaken in France, Germany, Austria, and elsewhere from the beginning of the present century. In short, the rite offers what has been called a "restoration" of our authentic tradition of worship. But a weakness of both the 1969 Order of Mass and its 1965 predecessor was that neither was tested in pastoral situations. Unlike several of the subsequent revised liturgies, the reformed rites of the Mass were given no opportunity to benefit from the experience and reflection of people who live, pray, and worship here and now. Perhaps the nature of the times realistically permitted no alternative. And yet having used the 1969 Order of Mass for more than a decade, we are now offered a perspective from which to judge just how well it serves the assembly at worship. An additional and perhaps even more beneficial effect of the Order of Mass study is that it offers an occasion for liturgy committees and planners to deepen their under-
standing of the theological and spiritual underpinnings of the Mass and to examine just how well the present Order is being celebrated in their own parishes.

Facilitating the study is a 140 page workbook, entitled *The Mystery of Faith: A Study of the Structural Elements of the Order of Mass*, which is available from the Federation of Diocesan Liturgical Commissions, a cosponsor of the project with the BCL. The book treats each of the structural elements as they are celebrated, beginning with the entrance procession and concluding with the dismissal followed by the customary recessional. A brief historical survey, pertinent liturgical norms, a short reflection, and suggested questions for discussion are given for each element. Although other options for the organization of the material were possible, the workbook follows the disposition of elements as presented by *The General Instruction of the Roman Missal*, which is the fundamental document for the study. Individual elements, however, do not exist in isolation from one another. They form major and minor patterns which interact. The warp and woof of liturgical celebration possesses many dynamics transcending any one or several of its ritual moments. To flush out the streams of theological and ritual engagement, which may at times differ from community to community and from occasion to occasion, is essential to the reflection of those using the book. Designed to focus on structural elements, the workbook does not address such pressing questions as the quality of English translation or the presence of non-inclusive language. Nor does it treat such forms of the Mass as concelebration, Mass with the assistance of a deacon, or the Mass when celebrated with other sacraments.

The historical survey found in *The Mystery of Faith* attempts to present a short and easily understood overview of the tradition of the Roman Mass. A few comments are necessary. Liturgical historians rely almost exclusively upon such literary sources as collections of prayer texts, rubrical and legislative directives, homilies and letters, historical accounts, as well as liturgical and theological commentaries. But the historian has little whereby to measure what was actually occurring in the hearts and minds of, let us say, the members of a third century community at worship. The experience of worship is most difficult to probe. Furthermore, whereas documentary research may tell us when a particular rite or usage is first attested, the historian can frequently only conjecture as to the antiquity of a particular prac-
tice since liturgical developments usually precede and are not coterminal with their documentation. History may also point out similarities between liturgical evolution in various regions, and yet similarity itself does not denote genetic influence.

Another difficulty stems from either the lack or the profusion of documentation. The relative paucity of evidence reflecting the early development of the liturgy at Rome urges caution in regard to unqualified conclusions. Conversely, the very abundance and even diversity of Mass books starting to appear from the twelfth century demand further study and classification so that lines of growth may be more easily discerned. Given the great liturgical flexibility of this period, such research will prove to be long and painstaking. For example, a comparison of various thirteenth century missals and other Mass books shows a wide variety of elements and disposition of these elements within the preparation of the gifts and, to a lesser extent, within the introductory rites and the rites leading to the communion. Further study is required before our knowledge of these ritual areas in particular becomes more precise. To date, only an initial investigation has occurred regarding the development of Mass books in the centuries immediately prior to the Council of Trent.

Among other areas in which research has just been initiated are the precise relationship of the Jewish berakah prayer form to the Eucharistic Prayer, the influence of the private Mass upon the structure of the Mass, and the influence of the rites of the medieval Papal Court upon later liturgical developments. Compounding the problem is the frequent disagreement among historians regarding many issues, such as the origin of the Agape meal. The historical section in *The Mystery of Faith* must be approached with these and similar caveats in mind.

The workbook also contains suggested questions for discussion. As an attempt to promote the grass-roots nature of the Order of Mass study, these questions came not from professional liturgy circles but from planners, musicians, and others involved with worship on the parish level. An attempt was made to avoid leading questions and yet not to skirt areas that have been raised in print and elsewhere as problematic.

It is premature to say whether any changes in the Order of Mass will be suggested as a result of the study. Should this prove to be the case, such adaptations would have to be approved by the National Conference of Catholic Bishops and then be submitted to Rome for confirmation. Initial reaction to the educational aspect of the study has been favorable from the approximately 120 participating dioceses. As one liturgy committee member expressed it: "Our parish has a daytime and an evening group involved in the study. I believe we are really learning a lot . . . . We feel good about the whole thing." Although attempting to play the seer can be risky and may even prove embarrassing, the study does seem to bode well for the future.
Music and the Entrance Rite

Entrance Song

"Historical Survey"

The majority of the western rites have traditionally accompanied the entrance procession with song. At Rome the members of the schola cantorum (a trained body of singers) arranged themselves in two double rows at the entrance to the sanctuary. In antiphonal fashion these two choirs sang the entrance song or introit, i.e., a psalm which began and concluded with a short antiphon whose text was taken from the psalm itself, the epistle of the day, or even from a non-biblical source. During Carolingian times (eighth and ninth centuries) an attempt was made to have the whole assembly sing the concluding “Glory be to the Father.”

Eventually two major factors contributed to a curtailment of the number of verses sung: the rapid elaboration of melody and the abbreviation of the procession itself. As a result, the singing was reduced to the antiphon, one psalm verse, the doxology, and the repetition of the antiphon. The Introit became an independent chant frequently begun when the priest reached the altar. If not sung, it was recited by the priest after the prayers at the foot of the altar.

The entrance song, in which the whole assembly normally participates, once again accompanies the procession of the priest and other ministers. Great freedom is allowed in regard to the choice of its text.

Documentation

Appendix to the General Instruction for the Dioceses of the United States of America, 26.
Music in Catholic Worship, 61.

BY ROBERT DOPPLER

Fr. Doppler is Executive Secretary of the Toledo Diocesan Liturgical Commission and has the opportunity to experience the weekend liturgies of 30 to 35 parishes a year.

Entrance song, “Lord have mercy,” “Glory to God”: if The Mystery of Faith study project could make us aware of what they truly are and are not, then indeed the effort is worth it already. All that with 50 more sections yet to be treated.

In Music in Catholic Worship we are told very directly, “The parts preceding the liturgy of the Word... 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” (No. 44).
“Lord Have Mercy”

Historical Survey

The presence of the Kyrie or the ‘Lord have mercy’ has a long and complex history. As early as the fourth century this acclamation was used in the east as the people’s response to every petition in a litany. An intention was announced by the deacon, and the congregation gave this standard response. The pattern continued till the end of the litany. Pope Gelasius (492-496) substituted such an eastern form with its Greek response for an older type of intercessory prayer at the conclusion of the liturgy of the word. This new litany with its Kyrie was then transferred to the beginning of the Mass. Pope Gregory the Great (590-604), desirous of shortening the Mass, allowed the intentions of the litany to be omitted on certain days with only the response being sung. This abbreviated litany, eventually became the rule. The number of three Kyries, three Christes, and three further Kyries was fixed in Frankish countries and provided the basis for a trinitarian interpretation. However, in the New Testament and especially in St. Paul the word Kyrios refers to Christ and indicates his divinity.

When not occurring in the penitential rite, the Kyrie and Christe now serve as a set of acclamations after it. Addressed to Christ, each acclamation is usually doubled but on occasion may be repeated more often. A short verse (trope), also addressed to Christ and not duplicating the penitential rite or the prayer of the faithful, may be inserted within the acclamations.

Documentation
General Instructon of the Roman Missal, 30.
Music in Catholic Worship, 65.

“Glory To God”

Historical Survey

The Gloria, also known as the ‘greater doxology’, is an inheritance from the treasury of early Christian hymns modeled upon the psalms and canticles of the Bible. First found in Greek and Syrian sources, this song of praise was used as an Easter hymn of dawn and gradually found a place at the conclusion of morning prayer in the east. It entered the west by way of Gaul and by the beginning of the sixth century was already incorporated into the Roman Mass, although only when the bishop presided on Sundays and feasts of the martyrs. The hymn was used by priests only at the Easter Vigil. By the eleventh century it was sung at all Masses on Sundays and festive occasions.

Set to simple melodies, the Gloria was originally a song of the whole assembly. With the development of elaborate musical settings, it came to be chanted by the choir alone. Today the people normally participate in the singing.

Documentation
General Instructon, 31, 87.
Music in Catholic Worship, 66.

Excerpted from The Mystery of Faith, 3, 8, 9.

Amen! Keep it in mind.

Yet what do our Lord’s Day assemblies often hear? “Let us rise and greet our celebrant with ‘Hail Holy Queen,’ “ or “Be Not Afraid.” The penitential rite becomes a groveling confession of guilt and hopelessness before an ever-patient God. The Gloria becomes a time when no one knows whether to sit or stand; the thing goes on forever, and, if you close your eyes long enough as it drones on, you find yourself wishing that the angels had kept the good news to themselves.

As so often in life, in the face of the lack of understanding, the major issues somehow resist change and are given as short a shrift as we dare while the minor ones are often blown out of proportion because they allow for our elaboration, magnification, and overamplification. Left to our own devices, we seek the line of least resistance and go from there.

This is not to say that everything is bad and getting worse—far from it. At the same time, we could learn a great deal by remembering very often that “less is more” and that one of the fundamental elements of the Roman rite is brevity.

The history and documentation in the study book, as well as the discussion questions, point the way to discovering the genius of the entrance song and to making it fulfill its primary role in the introductory rites along with the opening prayer. They point out that these rites are to “open the celebration” and “deepen the unity of the people... “ The rites are to create “an atmosphere of celebration” and to help people be “conscious of themselves as a worshipping community.” The rites should lead to an openness “for listening to the word of God.”

It seems that the test, then, is how to carry the matter deeper and to penetrate closer to the heart. The entrance song accompanies a procession, true enough, but a procession drawn from the whole community and representative of the whole community. The procession comprises the ministers of a particular celebration, drawn before the community in the liturgical roles that are reflective of the roles they have in the rest of the life of the community. Just as liturgy and life are of whole cloth and continuous, so too is ministry in the community continuous within and without the liturgical assembly. What enters, as it were, then, is the focus—not a person (priest) but a group (the ministers) whose role is to direct, lead and hold together a commun
ty at prayer just as they do a community at work and at play, in joy and in sorrow, in sickness and in health. As the common voice of the whole assembly is heard, *The Assembly* is heard for the first time and the assembling in the Spirit to praise the Father through the Son first takes focus, shape and power.

As life leads to liturgy, so do the little gestures of welcome and friendship, greeting and conversation which have taken place before Mass begins. Comments are terse and direct—full of life and not just full of words—and all else is held to a minimum so that the people can focus on themselves; and I mean all the people: the lector who needs a moment to restore calm, the celebrant who needs a moment of personal prayer to nourish the community prayer, and the harried father who needs a moment to let the world and the car to church fade in the presence of his brothers and sisters in Christ; and then it all begins in music—one voice, one heart and one song.

Do not overlook the entrance song. Do not let it slip away. And above all, do not underrate it. Theme and time are set thereby, often beyond all recovering for the rest of the hour.

In the same way the other two musical elements of the introductory rite should remain secondary. This requires careful discipline, since, within the overall structure of the Mass, the introductory rites are themselves of lesser significance than the liturgy of the Word and the liturgy of the Eucharist.

*Music in Catholic Worship*, cited by the study book, calls the “Lord have mercy” a “short litany.” Thus, it should be brief, direct and participative. The study book does not try to go into depth on the long and complex history of this element nor do the questions seek to find some hidden answer in this history. Rather, the book seeks to underline the focus of the present order of Mass—brief, addressed to Christ, and focused on God’s saving deeds.

Likewise for the “Glory to God,” the study book does not try to analyze totally the complex history of this ancient hymn or to explain how it came to be where it is. Much less does it address the complex nature of the rules on its use or nonuse over the centuries. It does not attempt to elucidate the character of the piece as a hymn of the whole assembly although it does suggest a wide variety of ways in which this participation may be accomplished. The sentence describing it as providing “... an opportunity for the choir to sing alone on festive occasions...” should be carefully considered also. It is very possible to elaborate this text into a magnificent setting for congregation or choir or both, but does this overpower the introductory rites altogether, or the primary element of the opening prayer which follows? Is this a time of unity or diversity, of confusion about posture or a further building up of the assembly’s own sense of identity?

We need to look at our rites and see what they are intended to be.

A final remark beyond the questions addressed to the “Lord have mercy” and “Glory to God” is in order and the study book does draw this out: What effect do these elements have on the introductory rites? Do they help or hinder the unity of the assembly? Do they enhance or distract from the nature of these rites as introductory? Do they represent a compromise with the goal of noble simplicity put forth by the Second Vatican Council?

By the same token, what has been our experience of a more direct rite on Good Friday, for example, or at special celebrations where the introductory rites—well-chosen entrance song, greeting, penitential rite B, and opening prayer—are the most direct opening available to us? Are we aware of the rhythm and flow of these introductory rites? Do we labor to make them work better?

The goal of the *Mystery of Faith* study project is admirably served by these three sections. The enrichment available is not a one-shot deal now, in 1981–1982, but rather an opening to a new and richer horizon. We need to look at our rites and to see what they are intended to be. We then need to examine the dynamics of what our liturgy should express and, with all this in mind, we need to work with our celebrations to make this a reality. The introductory rites are a call, a gathering, the setting of a tone, the introduction of a theme, and the rendering of the assembly one in full voice. They need to be a reality ever new and ever growing.
Psalm Response

Historical Survey

Continuing the practice of the Jewish synagogue, Christians traditionally respond to a scriptural reading by singing a psalm or biblical canticle. At Rome a cantor or subdeacon approached the ambo after the first reading. He stood on one of its lower steps (gradus) and began the chant which was eventually called the gradual. The psalm verses were sung by the soloist, and the people responded with a short refrain which was frequently taken from the psalm itself. Once florid melodies evolved, the psalm text was abbreviated, and the singing was done by a trained body of singers.

Today the psalm response has been restored to a place of special importance. Normatively it is sung, and the whole assembly participates by singing the acclamatory response. Very frequently the psalm has a textual or spiritual relationship to one of the readings. At times psalms traditional to certain seasons, e.g. Psalms 118 and 66 for Easter, are used. Where no special thematic or liturgical relationship to the scriptural texts or season appears, the lectionary appoints certain other psalms so that the assembly may make contact with the psalter as a whole. To facilitate the singing of the psalms, the lectionary also appoints a number of common psalms and refrains which may be used throughout different liturgical seasons.

Documentation
General Instruction, 36, 90.
Appendix to the General Instruction, 36.
Music in Catholic Worship, 63.

Alleluia/Gospel Acclamation: Sequence

Historical Survey

The Hebrew “alleluia” means “praise Yahweh” or “Praise God.” In the Old Testament this joyful cry appears at the beginning or end of certain psalms which are considered to have been intended for use in the temple liturgy. The only occurrence of the alleluia in the New Testament appears in the Book of Revelation (19:1–9), where it forms part of the victory hymn sung by the redeemed in heaven.

BY ELLIS DEPRIEST

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The psalm response is probably the most ancient sung portion of Christian worship. Contrary to the accepted opinion found in the historical survey, there is no evidence that Christians sang the psalms in their worship once the separation from the synagogue was complete. Psalms were read along with the rest of the Bible. We still have some remains of the creative activity abundant at that time: the several New Testament canticles. From the second and third centuries we also have examples like “Phos Hilaron” and “Gloria in Excelsis Deo.” They are Christological in character and the rhythmic prose is very biblical.

By the fourth and fifth centuries responsorial singing of the psalms was an accepted custom for both East and West. By the seventh century soloist and choir
The introduction of the alleluia into the liturgy posed an initial problem as to the occasion of its use. According to St. Augustine (354-430) it was sung every Sunday, but in fifth century Rome it was used only on Easter. Roman practice eventually extended its use to the whole paschal season and then throughout the liturgical year except during Lent. The acclamation was linked to the gospel and often accompanied a procession with the gospel book. This practice has now been restored.

At an early period soloists were accustomed to ornament the final syllable of the alleluia with the futilis, a long musical extension described by St. Augustine as "joy without words." In the early Middle Ages words were set to these vocalizations, and this in turn gave rise in Germanic countries to the composition of numerous sequences, i.e. somewhat independent musical compositions, often having rhymed texts, which immediately followed the alleluia. The number of these sequences was greatly reduced in the sixteenth century. There are only four feasts when a sequence is used today. It is obligatory on Easter and Pentecost, optional on Corpus Christi and the feast of Our Lady of Sorrows.

Because of its paschal connotations the alleluia was not used during the season of Lent when it was replaced by a psalm chant known as the tract, i.e. a solo chant sung all the way through without any repetition. Still omitted during Lent, the alleluia is usually replaced by an equivalent acclamation of praise.

**Documentation**

General Instruction, 37-39.
Music in Catholic Worship, 55

**General Intercessions**

**Historical Survey**

One of the components of the synagogue liturgy was a series of eighteen blessings containing prayers for individual and universal needs. At a very early period a similar prayer became a fixed part of the liturgy in both east and west. Justin the Martyr, writing in mid-second century, Rome, describes the celebration of baptism and then adds that all "offer prayers in common for ourselves, for him who had just been enlightened, and for people everywhere" (I Apolo...)

Schools had taken over and their melismatic treatment of the responses to the readings soon put an end to popular participation in the West. It is only in the 20th century that we find the revival of the responsorial form to enable congregational response to the readings.

There is great insistence in the documents on the use of the given psalm or its equivalent. This is understandable since this is the one use of a psalm for its own sake. There is no other activity to accompany this psalm as in the entrance, offertory, communion and recessional. The purpose of the responsory seems to be twofold: to allow the people to 1) gain a deeper understanding of the reading through reflective listening and, 2) join in the joyful acceptance of God's message by taking part in the response.

This twofold purpose leads us to ask why the psalm could not be omitted if not sung, as is suggested for the alleluia. Would not a brief period of silence be a proper way to reflect on the first reading? Does it not in fact become just another reading in our present arrangement? Perhaps this period of silence could be broken by a verse and response as found in the liturgy of the Hours?

If indeed we do need to be brought back to life after the first reading (Music in Catholic Worship, 63) why could we not use an appropriate seasonal hymn to respond to the word of God? Why must we be confined by "biblicism" at this point in the liturgy?

**Why must we be confined by "biblicism"? Why not use an appropriate seasonal hymn to respond to the word of God?**

The psalm response is still one of the problematic parts of the Mass and certainly needs to be dealt with. The melismatic chants and polyphonic motets were the answers to this portion of the liturgy in one period of history. At present it is more like another reading if not sung and not helpful for reflection if sung poorly.

As pointed out in the historical survey the use of the alleluia also has had a varied history. Not only was it a question of when the acclamation was to be used according to the seasons, but also where. Should it be used before the gospel to herald the words of Christ or after as a joyful response to the gospel message? (Fourth Council of Toledo, A.D. 633). By the eighth century, Rome, following the Eastern liturgies, used the alleluia to prepare for the reading of the gospel; it accompanied a triumphant procession of the gospel book. Our present legislation continues this tradition, omitting the alleluia only during Lent. Although not mentioned in the study, to get a clear idea of the action taking place during the singing one must read further into the General Instruction (Nos. 93, 94 and 131).

In the documentation, Nos. 38 and 39 of the General Instruction can lead to some confusion. When there is only one reading before the gospel "... only the psalm or the alleluia may be used" (38a). The complete text for No. 39 reads: "If the psalm after the reading is not sung, it is to be recited. The alleluia or the verse before the gospel may be omitted if not sung." I hope that No. 39 will be dropped in future editions of the General In-
Justin goes on to describe the eucharist which followed. A remnant of the ancient form of this prayer at Rome is found in the Solemn Prayers of Good Friday. But with the introduction from the east of a litanic form of supplication and due to a number of unfortunate liturgical reforms, these prayers, except on Good Friday, disappeared from the Roman Mass till restored in their litanic form by Vatican II.

These prayers are properly called the “general intercessions” since they extend beyond the needs and concerns of the local assembly. They are frequently called the “prayer of the faithful” since in ancient times the catechumens were in some areas dismissed before these prayers: in other regions, however, the dismissal took place afterwards, as it does today. The Lord’s Prayer, moreover, is more accurately the “prayer of the faithful.”

The general intercessions have the following structure: 1) the presiding minister addresses the assembly and relates the intercessions to the mystery being celebrated, to the feast or season, or to some particular aspect of the scriptures which have been proclaimed; 2) the deacon or in his absence another minister announces a series of intentions with the assembly responding after each intention; 3) after a brief period of silent prayer the presider addresses the Father, summarizes the intentions, and asks God to look favorably upon the prayers of the assembly which, in turn, responds Amen.

Since the Church is both local and universal, at least one intention is usually taken from each of the following categories: 1) the needs of the Church; 2) public authorities and the salvation of the world; 3) those oppressed by any need; 4) the local community. The examples of the intercessions found in the Appendix to the sacramentary are to serve as models guiding the parish community in composing intercessions which are not only universal and local but also current to the changing events of the world.

Documentation
General Instruction, 45-47, 90.
Music in Catholic Worship, 74
Excerpted from The Mystery of Faith, 13, 15, 19.

struction. It is true that the purpose of this directive was to encourage the singing of the alleluia, but would it not be better to simply read the acclamation to the gospel and omit the responsorial psalm if neither is to be sung?

Discussion questions 3 and 4 (“What is the nature of this acclamation when it is not sung?” “When not sung, is it ever replaced by silence?”) need to be reworded in light of the above remarks. Question 7 asks that same question the Eastern Church has asked for centuries: “Since every celebration of the Eucharist is a celebration of the paschal mystery, why is the alleluia omitted during Lent?” Since the season of Advent has not lost its alleluias and we have restored them to the liturgy for the Dead, should any thought be given to using the alleluia on Sundays during Lent?

Questions 8 and 9 (“What is the purpose of the sequence? Should it be sung or recited?”) are not answered either in the material presented or in the General Instruction. Although never very popular in Rome, sequences were highly developed in the Gallican liturgies. Here the preparation of the gifts took place during the singing of the sequence. We note that the Easter sequence is not used at the Holy Saturday Vigil liturgy. Rather we find the more ancient use of the alleluia and psalm preceding the gospel proclamation.

In our present Roman liturgy we have retained only four of the sequences and of these only two are required. They follow the second reading and are a poetic-liturgical reflection on the feast itself. The alleluia for the gospel now follows the reading or singing of the sequence. There are some fine hymn versions of both the Easter and Pentecost sequences. To have the congregation sing one of these at this time would be more effective than reading the text given in the lectionary.

The prayer of the faithful is one area where history and tradition are very clear and plentiful. Whether the general intercessions were a continuation of the synagogue liturgy or not, St. Paul was very strong in his exhortation to Timothy (I Tim 2:1-8) about the importance of these prayers. They are referred to by Justin in the description of the early home liturgies and the Apostolic Constitutions and other early liturgies give the texts of these prayers. They were lost to the Roman liturgy, with the exception of Good Friday, due to the reforms of Popes Gelasius and Gregory the Great, but the churches of the East have maintained the litanies, as they are called, up to the present day. Vatican II has restored this ancient tradition to the Roman liturgy.

The historical survey is well-done, and, along with the documentation, gives a good treatment of the purpose and structure of the intercessions. Since the General Instruction (No. 45) points out that the people are exercising their priestly function by interceding for all mankind, there should be no objection to referring to these as the prayer of the faithful.

The statement from Music in Catholic Worship (No. 74) that the litanial form calls for singing is well-made. This has been the custom in the churches of the East where the litanies have been a constant tradition. It could be suggested that even where the petitions are read the congregational response be sung.

The questions for discussion in this section are well-put and touch on important issues. Reflection and discussion on the general intercessions should improve the quality of these prayers as well as participation in the response.

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Music and the Eucharistic Prayer

OFFERTORY SONG

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The practice of accompanying the presentation of the gifts with song may have originated in Africa where it was known by St. Augustine (354-430). At Rome two alternating choirs sang the psalm verses with an antiphon occurring at the beginning and end of the psalmody. Since the purpose of the singing was to fill up the time occupied by the procession and the reception of the gifts, the gradual loss of the procession resulted in a curtailment of the text, leaving on most occasions no more than an antiphon sung by the choir.

The Order of Mass suggests that singing accompany the procession until the gifts have been placed on the altar. Song, however, is not always necessary nor desirable.

DOCUMENTATION

General Instruction, 50.
Appendix to the General Instruction, 50.
Music in Catholic Worship, 71.

“HOLY, HOLY, HOLY LORD”

HISTORICAL SURVEY

The “Holy, holy, holy Lord,” a text inspired by the vision of Isaiah 6:2-3, was sung in the morning office of the synagogue. It was in the east that it made its way into the eucharistic prayer, perhaps through the influence of Jewish-Christians. By the mid-fifth century its incorporation in the prayer was generally accepted in the west. Even though this chant somewhat interrupts the flow of ideas, it finds a logical link in the evocation of the multitudes of angels and the seraphim which has from ancient times concluded the preface.

The verse “Blessed is he” is the acclamation used by the people to greet Christ at his solemn entrance into Jerusalem (cf. Matthew 21:9). By the mid-sixth century it was already joined to the Sanctus in Gaul and a century later in Rome as well.

Although the Sanctus was originally sung by the whole assembly, by the early Middle Ages the singing was assigned to the choir. Eventually the

BY PETER FINK

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One of the most challenging moments in the eucharistic liturgy for planners and musical ministers is the preparation of gifts and the Eucharistic Prayer. The challenge, simply put, is to keep the secondary rite of preparation from overpowering the prayer of thanksgiving, or, conversely, to ensure that the Eucharistic Prayer is in fact as well as in theory the affective high point of the celebration. All too often this central prayer of the Eucharist is on a downbeat from the rite of preparation. Enthusiasm is already spent, and the prayer drones on inconsequentially.

Part of the problem lies with the rite itself. The promised simplification of the ritual yielded to a failure of nerve in the retention of “presentation prayers” on the part of the presider, needlessly prolonging the simple setting of the table and distracting from the Eucharistic
priest continued on with the eucharistic prayer during the singing. The development of complex melodies resulted in the Benedictus being sung after the words of institution.

Today the Sanctus and Benedictus are again joined as an acclamation sung or said by the priest and people as a conclusion to the preface.

**Documentation**
General Instruction, 55b, 108.
Music in Catholic Worship, 56.

**Memorial Acclamation**

**Historical Survey**

An acclamation of the people following the words of institution is an innovation in the Roman liturgy. And yet an analogous custom is found in certain eucharistic prayers where the people sing Amen after each formula of institution.

The priest or by custom the deacon gives an invitation: "Let us proclaim the mystery of faith." The phrase "mystery of faith," a very ancient interpolation in various eucharistic prayers, appears in the oldest manuscripts of the Roman Canon where it is inserted within Christ's words over the cup. The precise meaning of the phrase was long the subject of much discussion. Now transferred from the words of institution to the invitation calling forth the people's acclamation, its meaning is clarified by the response of the assembly. The mystery of faith is the paschal mystery, the mystery of Christ dying, rising, and offering himself among his people. It is the whole plan of God realized in Christ's saving love.

Whereas the Latin gives only three acclamatory formulas, the English version presents two translations of the first Latin acclamation. With the exception of the first, all four English options remain faithful to the Latin by being addressed to Christ. Options one and two are based on a formula borrowed from the Syrian rite and recall the death, resurrection and second coming of Christ. The third option almost word for word echoes 1 Corinthians 11:26. Option four is the only acclamation which does not mention the final coming of Christ.

**Documentation**
Music in Catholic Worship, 57.

**Final Doxology**

**Historical Survey**

The traditional conclusion to the eucharistic prayer has been a solemn statement of praise and thanksgiving, usually in the form of a trinitarian doxology, to which all respond Amen. The value and significance of this Amen was attested as early as the mid-second century by Justin who called special attention to it: "When the prayer of thanksgiving is ended, all the people present give their assent with an 'Amen!'" (I Apologia 65:3).

In the ancient papal liturgy the archdeacon lifted the chalice by its handles during the concluding formula. The pope touched the cup with the consecrated bread or simply elevated the latter. This gesture lasted throughout the entire doxology until the final acclamation of the people. The Middle Ages saw this action diminished with the introduction of various signs of the cross which shortened the duration of the elevation. From the fourteenth century the priest placed the chalice on the altar, genuflected, and then began the Per omnia saecula saeculorum. These concluding words thus appeared as an introduction to the Our Father which followed.

This formula, sometimes called the ‘Lesser Doxology,’ is now restored to its original beauty and importance. The bread and cup are raised on high in a gesture of offering as the doxology is sung or said by the priest. If a deacon is present, it is he who elevates the chalice. The whole assembly then proclaims Amen as a sign of approval and support.

**Documentation**
General Instruction, 55b. 
Music in Catholic Worship, 58.

Excerpted from The Mystery of Faith, 24, 43, 36, 40.

The end of the Eucharistic Prayer should soar, not whimpers not given mention in the bishops' study of the Ordos Missae, which seems content to explain what is rather than reach forward toward what might be. In this sense the study is not critical or imaginative enough. Yet its service, much needed in far too many assemblies, is to help us learn to do well with what we have and to offer modest catechesis for that task.

These brief reflections come to focus on the sections of the study dealing with the music that accompanies the current presentation rite and Eucharistic Prayer. The documentation is the most helpful part of these sections. The history is slim, and remains somewhat on the surface. The reflections are timid and the questions are more factual recollections of points made just above them than questions for true pastoral and liturgical discussion.

The study, citing the General Instruction of the sacramentary, states that the offertory song is intended to accompany the procession of gifts "at least until the gifts are placed on the altar." Ritual sense would suggest that it continue through the presider's private presentation prayers until the final intercession (Orate) is prayed. What is positive here is the range of music suggested as appropriate (any song of praise or rejoicing; it need not explicitly involve offering of gifts) and the pastoral intent given to the music (to highlight the communal aspects of the procession). Unfortunately, the study also suggests that music at this point is dispensable frosting on the cake. In the historical section the music is said to "fill up the time" occupied by the procession while, in the reflection, music is said simply to accompany the action.
A fundamental question which needs to be posed at this point of the liturgy concerns the affections and the faith that ought to be seeking expression. In the classic offertorium, it is the lives of the gathered assembly that are called forth in union with Christ and presented to the Father. This is a fundamental aspect of our participation in the mystery of Christ. It is not enough to have removed the surrogate offering of priest for people that was embodied in the Tridentine ritual. Somewhere, somehow, the baptismal union of the people with Christ in his offering needs to be evoked and expressed. Functionally, the table needs to be set. This, however, could be done without ceremony at all, even before the celebration begins. It is surely a missed opportunity for the study to speak of music here as simple accompaniment to a pragmatic function without exploring in depth the prayer of presentation which this music could be called on to serve.

Within the Eucharistic Prayer, the study rightly identifies the Sanctus as an acclamation. Less accurately, it also speaks of it as the conclusion of the preface. The study seems content to note that this acclamation interrupts somewhat the flow of the prayer. Missed entirely in the history section is the origin of this acclamation in the Eucharistic Prayer as an integral part of the narrative of thanksgiving. It appears in early Syriac texts as the song of the heavenly worship which God, the Creator, has brought about, and its purpose in the prayer is to invite the assembly into that act of worship. The Latin tradition obscured that primary context, even as it diminished the thanksgiving narrative. As our new prayers gradually regain the importance of the narrative of thanksgiving, this acclamation, “Holy, holy...” needs to be recognized as integral to the prayer, and not as an interruption. Such a recovery might not alter current praxis immediately, but it could open the way to the use of other acclamations in its stead which would themselves find their proper context in the thanksgiving narrative.

The memorial acclamations continue to be a pastoral and liturgical puzzle. The historical survey given in the study notes that they are an innovation in the Roman liturgy; the people's response to the diaconal acclamation, “Mysterium fidei.” The study offers as rationale for the innovation that “the memorial acclamation not only helps sustain the assembly’s attention from the end of the Sanctus to the Great Amen, but is also a manifestation of the congregation’s active participation in the Eucharistic Prayer.” The first is odd, since one would hope that the acts of remembrance, invocation and intercession could provide their own power to claim attention. The second is stranger still, since the acclamations as we have them are at odds with the inner movement of the Eucharistic Prayer.

Memorial acclamations ought to be expressions of the assembly’s remembering. In the Latin tradition, the act of remembrance is at the same time an act of offering (“Mindful...therefore we offer”). The study notes correctly that the current acclamations are drawn in fact or in spirit from the Syriac tradition. It fails to note, however, that a radically different spirituality is embraced by Syriac prayer. In the Syriac tradition, to remember is to look back and therefore to look forward in expectation, not to bring forth an offering in response to what is remembered. Whatever the value of some form of sung acclamation after the words of institution (and some question even that), the acclamations provided in the sacramentary represent a spiritual movement that is not the same as that part of the prayer where they appear. Small wonder they stand as curious interruptions not quite integrated into the prayer. We might wonder when anyone will be bold enough to compose for the assembly a musical setting for the actual anamnesis prayer, and thus properly invite the assembly into their true response to the Lord's command: “Do this in memory of me.”

Finally, the final doxology, which the study recognizes to be a concise summary of the Eucharistic Prayer, concludes, as it began, on an explicit note of praise.” The end of the prayer should soar, not whisper. “To be most effective, the Amen may be repeated or augmented.” It is the time of surrender, of Amen, of “so be it.”

The facts of the case are clearly set forth, yet here as elsewhere the study falls short of getting inside the prayer and sorting out its problems and possibilities. If the doxology summarizes the Eucharistic Prayer, in some ways the problem of the doxology summarizes that of the Eucharistic Prayer. The great doxology and Amen still struggle to come alive. Bits and pieces thrown to the assembly do not draw them into the prayer, especially if those bits and pieces are simply inserted “to hold the assembly’s attention,” and not yet fully integrated into the prayer itself.

The Study of the Ordo Missae is a place to begin, but it will serve best if it helps to draw out the pastoral and liturgical questions about which the study itself remains silent.
Lord's Prayer

**Historical Survey**

The Lord's Prayer first entered the Mass in the late fourth century. With its themes of bread, forgiveness, and mutual peace, this prayer was an ideal preparation for communion and usually occurred immediately after the breaking of the bread. St. Gregory the Great (540–604), influenced by St. Augustine (354–430), considered the Lord's Prayer as being closely linked to the eucharistic prayer. For this reason he transferred the Our Father, placing it before the breaking of the bread. Contrary to the practice of the east where the Our Father was sung by all the people, in the west the prayer was reserved to the priest with the assembly's intervention of an Amen at the end of each petition or, as in the Roman rite, at the very conclusion of the prayer.

The final petition of the Our Father has customarily been followed by an expansion asking the Lord to grant perfect peace. The addition of this request, known as the embolism, may date to the time when the prayer was first introduced in the Mass. The Roman version of the embolism invoked the Virgin Mary and certain apostles especially venerated at Rome.

The Byzantine rite traditionally concludes the Lord's Prayer with the acclamation “For the Kingdom, the power, and the glory...” This doxology seemingly resulted from the desire to end the prayer with a more positive statement than “deliver us from evil.” The antiquity of this acclamation is evident since it is found in some biblical manuscripts, probably as the result of liturgical usage.

Following eastern practice, the Order of Mass calls for the Lord's Prayer to be sung or recited by the whole assembly. The embolism which follows has been shortened. It is also enriched by the addition of the words “as we wait in joyful hope for the coming of our Savior, Jesus Christ” (cf. Titus 2:13). This serves as a transition to the acclamation “For the

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**BY JAMES NOTEBAART**

Fr. Notebaart is Director of the Office of Worship of the Archdiocese of St. Paul-Minneapolis.

The purpose of the study, *The Mystery of Faith*, should be kept in mind as you read this review of the communion rite because the intent has shaped the material. My own question, however, deals with that purpose: how much should this study be education and how much should it be evaluation for change. I feel that the latter is more beneficial to the shape of the rite and its usage.

Before looking at the elements of the communion rite one should pay special attention to four unspoken concerns.

First, parishes should discuss their own presuppositions regarding the purpose and structure of the rites: the deeper questions that they understand to be their guiding norms. This discussion would help parish committee members express how they are approaching the questions and evaluate the elements...
influencing their decisions. What they are using as the core experience would come out (e.g., Sunday Eucharist at their own parish, the practice of neighboring parishes or the practice of other denominations). How a committee understands conciliar words like clarity, participation, full symbolism, mystery, and hospitality should also be discussed. The result of expressing presuppositions would be a more accurate national evaluation. Yet this can only be true if those presuppositions are shared. The study should have provided such an opportunity.

A second consideration involves balancing the innate tensions within history, original purpose, contemporary usage and the values that these express. This study presents history and legislation. Yet how they are perceived and what part they play in the meaning of the rite should be an important part of the evaluation.

Third, there is a need for a conscious effort to relate the various rituals to one another and to weigh the importance of the parts within the unit. Without this broad understanding a committee can become mired in detail without perceiving values. At the same time parish committees should be aware of the multiple meanings of the various parts. The manual could have assisted greatly by providing just this sort of distinction.

The final general comment deals with the study manual's approach. Generally the history it presents is good, although sometimes it does not show the complexity of meanings. Furthermore, the history is occasionally developed to prove a particular point, even though that point may be well-taken. The documentation that follows the history is factual; one only has to place the purpose of the legislation within the wider context of liturgical values. The reflection section is generally the weakest of the units because it is inconsistent in its purpose, sometimes repetitive and sometimes pietistic. The final element consists of discussion questions. It is here that I want to focus my evaluation.

One should pay careful attention to the order of questions since they do not have equal value. The first question is generally the key question. In it the purpose of the particular part of the Mass is asked. It is important to note that the answer to that key question is the heart of the entire evaluation and should not simply be drawn from the introductory material. Without answering that question of purpose, the structural or functional questions which follow are superfluous. They may be valuable for parish committees in their analysis of parish practice but as part of a national survey the responses cannot reflect all parish situations.

How do these considerations relate to the communion rite?

Section 41 is a general overview. It describes the simple intent of the rite, which has been progressively complicated by history. The first and second questions are tangentially calling us to evaluate history's impact on ritual's purpose. They could have been replaced by the following: 'The evaluation committee should be concerned about the development of the ritual parts and their flow. Our general approach is to follow what we understand to be a logical sequence. Does this attitude influence where we place the Lord's Prayer and other ritual elements? Does that make the ritual better? Is the basic structure a breaking and an eating, with other parts at the discretion of the presider? Questions such as these might have been more deeply into the rite's purpose.

The remaining sections (42–53) are concerned with the structure and function of the communion rite. Section 42 (Lord's Prayer) introduces the history by focusing on how it was done rather than on the theology of its various locations in the rite. The reflection concentrates on the thematic unity. One wonders if this is a good idea since the issue of placement is more central. The discussion questions are also more concerned with how it is done than with how it relates to the overall rite. Among the questions listed, Nos. 8 and 10 are central because they are asking the purpose of the embolism and doxology. To these questions a further one should be added: "Evaluate the placement of the Lord's Prayer within the overall structure of the Eucharist as well as within the communion rite."

The section on the rite of peace does mention the two schools of thought on the question. A discussion should have focused on them in light of the current research into the context and placement. The manual, however, asks about personal understanding and satisfaction. Again, a committee should be aware of these but the larger questions are really the ones at issue: 'What does it mean and where should it be placed?'

The unit on the breaking of bread...
plex melodies it was gradually reserved to the choir. As the number of communicants decreased and as unleavened hosts replaced leavened bread, the action of breaking the bread became quite brief. As a result the text came to be sung only three times. The wording was originally unchanged at each repetition. But from the tenth century onwards the last phrase was changed to "grant us peace." probably the result of linking the chant to the kiss of peace which in the ninth century began to be transferred from before to after breaking of the bread.

Today the "Lamb of God" has been restored as a chant to accompany the breaking of the bread and the commingling. It may, therefore, be repeated as often as necessary. It is a liturgical song of the choir, cantor, and/or congregation and not of the priest who is engaged in the action of breaking.

Documentation
General Instruction, 56c, 113.
Music in Catholic Worship, 68.

Suggested Questions for Discussion
1. What is the purpose of the Lamb of God?
2. Does the text express the meaning of the action it accompanies?
3. Why does the text conclude with "grant us peace"?
4. What is the purpose of the Lamb of God when the fraction is of minimal length?
5. Who intones the Lamb of God?
6. Does the priest join the rest of the assembly in singing or reciting the text?
7. How often is the text sung? When should it be sung? By whom?
8. Does a gesture accompany the "have mercy on us"?

Communion Song

Historical Survey

From at least the time of St. Augustine (354-430) it was customary to sing a psalm during the procession of the communicants. One favorite text seems to have been Psalm 54, especially because of its ninth verse: "Taste and see how good the Lord is." At Rome the choir and the subdeacons sang in alternation. With the growing length of the sung Agnus Dei and perhaps as a result of the decline in the number of communicants, the verses came to be omitted; and the antiphon alone was sung after the communion.

The Order of Mass restores this antiquely important text. A new setting for the antiphon was made and also the phraseology was changed. The early mediaeval chant usually concluded with the words "grant us peace." Today the text concludes with "grant us peace." Proponents of the restored text state that the new setting is more appropriate for the celebration, hence it is recommended.

It is important to ask about meaning, but that meaning must relate to the ritual action.

could have been better titled: The Preparation of the Eucharistic Elements. Then the historical survey would have focused on the ritual preparation for eating and drinking and their theological overtones. In the discussion questions the first, about purpose, is central. I would suggest replacing the remaining questions with the following:

a) Does the breaking of the bread as now practiced have meaning?
b) How should the action of breaking be illumined? By song, mantra, silence, etc?
c) How should the preparation of the cups be done to give meaning? What is the meaning?

Commingling (45) was handled as a separate topic. But since it is part of a larger action, the discussion could have been placed within the preparation of the elements. Then the result wouldn't have been to draw attention to the fact of commingling but to ask: "How important is the commingling in relation to the historical meaning of fermentum, fragmentum and resurrection allegory?"

Likewise, having a separate unit on the "Lamb of God" dissociates it from its ritual purpose. Once you do this you create a series of questions which do not probe the basic issues. It is important to ask about the meaning, but that meaning must relate to its ritual action. It would have been helpful to ask a question like this: "Is the 'Lamb of God' meant to be an act of worship, an act of penance, an acclamation, a song accompanying the rite, a mantra? What would be the implications if each of these were true?" If such questions aren't asked, then discussing how many times it is sung and who intones it is really meaningless.

Sections 47 (Private Preparation of Priest and People) and 48 (Invocation to Communion) are also part of the preparation for communion. As such they are subsections of the general topic. If they were treated this way then the questions would be concerned with meaning rather than function; likewise the structural questions would be evaluated in a broader ritual context.

The next major unit begins with section 49 (Distribution of the Eucharist) and continues through section 53 (Prayer after Communion). The historical documentation here is concerned with the form of distribution and its textual development. The conciliar and post-conciliar documentation is very thorough. It is obvious that the approach is meant to encourage the use of more substantial bread, as well as drinking from the cup. The discussion questions, however, do not seem to be aware of the immense variety of celebrations or forms of reception. Rather they focus on the narrow ritual action, such as how high the Eucharist is held and where the cup is placed. But the heart of the issue seems to be the communion between people and their experience of a Paschal Christ. Questions probing this area would seem to be more germane.

The sections on the communion song and silent prayer/song of praise hold part of the answer to the basic issue. Here again the conciliar and post-conciliar documentation is excellent. The suggested questions mix central ideas with superficial observations such as "Does the assembly enjoy singing it?" At the core of the question are two issues: What is the role of silence throughout the Eucharist and especially at communion, and what seems to enhance or diminish the meaning and experience of the communion rite? Answers to these questions will balance what the Second Vatican Council meant in its use of words like "participation," "experience of the Paschal Christ," "fully conscious and active." Also, this particular area is a difficult one because the practice in many parishes is not in keep-
sient chant as an accompaniment to the reception of the eucharist. Since the communion of priest and people forms a single rite, the song begins when the priest receives the sacrament and continues as long as is convenient. Psalm texts are recommended, although other appropriate songs expressive of unity, encounter with the Lord, and joy are also appropriate. When there is no singing, the antiphon found in the sacramentary is recited by the faithful, by a reader, or even by the priest himself before he distributes the eucharist to the assembly.

Documentation
General Instruction, 56; Appendix to the General Instruction, 56; Music in Catholic Worship, 62.

Suggested Questions for Discussion
1. What is the purpose of the communion song?
2. What type of texts are appropriate?
3. What type of song is appropriate? Psalmody? Hymnody?
4. By whom is the communion song to be sung?
5. Does the assembly enjoy singing it?
6. When does the song begin?
7. Is it appropriate to have more than one communion song?
8. Is soft instrumental music ever appropriate? Silence?
9. What is the purpose of reciting the antiphon in the sacramentary when there is no communion song?

Silent Prayer/Song of Praise

Historical Survey
Private prayer after communion has long been a recommended practice. St. Alphonsus Ligouri urged at least a half-hour of prayer after the reception of the eucharist. Pope Pius XII in his Encyclical on the Sacred Liturgy strongly recommended that "priest and faithful. . . converse with the Divine Redeemer for at least a short while after Holy Communion. Canon Law warns priests not to forget to make a proper thanksgiving after Mass, and the Roman Missal contains various prayers to nourish his devotion. But most of the faithful, for one reason or another, exit immediately after the celebration. Only a few remained for private prayer. The Order of Mass now provides times for silent prayer immediately after the distribution of the eucharist. When this period is of sufficient

length to nourish true prayer, the oration after communion serves to sum up the unspoken sentiments of all. As an alternative to silent prayer, however, a hymn of praise may be sung.

Documentation
General Instruction, 56; Appendix to the General Instruction, 56; Music in Catholic Worship, 62.

Suggested Questions for Discussion
1. What is the purpose of the period of silent prayer after communion?
2. What should be its length?
3. What does it contribute to the rhythm of the communion rite?
4. What is the purpose of the song of praise?
5. What texts are appropriate?
6. How does this song differ from the communion song?
7. By whom is it sung?
8. May it be replaced by a reflective reading or other artistic expression?
9. On what occasions might a song of praise replace the period of silent prayer?

Recessional

Historical Survey
Medieval Mass books often contained various texts to accompany the recession of the priest, e.g., Daniel 3:57–88 and Psalm 150. These never became an integral part of the rite but, as private devotions of the minister, were eventually included in the missal as prayers for his thanksgiving after Mass. Neither the Roman nor the eastern rites concluded the celebration with song. And yet in order to give the celebration a certain liturgical and musical unity it was often customary for the choir and at times even the assembly to sing as the ministers departed from the sanctuary.

Although the Order of Mass follows tradition and does not require music to accompany the departure of the ministers, in most parishes the people or the choir sing a recessional song.

Documentation
Music in Catholic Worship, 73.

Suggested Questions for Discussion
1. What is the purpose of a recessional?
2. What forms may it take?
3. What factors influence the choice of a particular form?
4. Should the minister remain in the sanctuary during the recessional?

Excerpted from The Mystery of Faith, 42, 46, 50, 52, 59.
Reviews

Introducing a Person of Note

In the months past, these “notable” sketches have focused on the people who write the music. Just as important are the people who inform the readers about the composers’ music through their critiques: our reviewers. In this issue we begin to put faces with the names that punctuate these pages by introducing Mr. James Burns.

Mr. Burns, who has been reviewing for Pastoral Music since its inception, began his musical ministry in 1944 as a parish organist in Cumberland, Maryland. This work at the console (and podium) continued through his collegiate and graduate theological career, including positions as organist and Music Director at St. Mary’s Seminary and organist at the Basilica of the Assumption, both in Baltimore.

Graduate studies in theology, guidance and counseling, library science and music—including an M.S.M. from Peabody Conservatory in 1971—paved the way for a varied teaching career from St. Edward’s College Seminary in Seattle to Loyola College in Baltimore. While teaching, Mr. Burns maintained his parochial ties as music director or organist in some parish or campus ministry setting. Since 1977 he has been full-time director of music at St. Ursula Parish in Baltimore.

Other professional commitments have included the founding or conducting of numerous choral ensembles, concertizing on harpsichord and organ, various involvements as an Associate of the American Guild of Organists (A.A. G.O.), composing and writing. Practicing pastoral musician, music critic for the Baltimore Sun, contributor to numerous journals and publications, Mr. James Burns is also our colleague and friend, and we are delighted to share his insights with you again.

Edward Foley, Capuchin

Choral

How Lovely Are Thy Dwellings
Theron Kirk. SATB with piano accompaniment. G. Schirmer, Inc., 1980. $12.00; 76.

This is a ravishingly simple setting of a text which would be useful for a variety of occasions such as baptisms, ordinations, religious professions, ministerial affirmations and the like.

Simple in melodic design, undemanding in ranges, rich in harmonic textures, and decorated with a handsomely crafted piano accompaniment, which would easily transfer to the organ with a minimum of alterations. Theron Kirk’s opus relies on unison singing alternating with 4-part full chorus to good effect. Whether you have a quartet or a choir of one hundred, this would be a good addition to your repertoire.

I Will Bless the Lord

With an asymmetrical 7/8 meter, Rev. Roff’s setting of “I Will Bless the Lord” can be a rollicking treatment of this text. Within the 3 plus 2 plus 2 rhythmic core, the words carry the sentiments of the text well. The middle section is a meno mosso 2/2 with quiet imitative utterances that contrast well with the more sharply defined reprise. Recommended for those choirs looking for a substantial anthem that can be used on many parochial occasions.

James M. Burns

Trinity. Three Anthems or Three Notes for Four Antiphonal Choirs

The complete title may bear rereading, but that is exactly the state of this triptych. As manuscript the score seems lifeless and rather craftily contrived, but one must allow for imagining the “quad” sound effect to sense the movements as a whole. Certainly the choir(s) need not be large but must possess keen pitch and rhythm. The space demands a well-balanced acoustic, not too lively or too flat. Conceivably these anthems might be performed by a solo quartet with careful amplification, thus probably avoiding any need for a conductor.

An American Anthem Book
Leonard Van Camp, ed. SATB. The Unicorn Music Co. 19.007.2; $3.95.

This is a collection of responses and brief anthems for mixed choir by 19th-century American composers. If for no other reason, this edition is historically interesting as an overview of the condition and diet of Protestant church choirs a hundred years ago. The excellent introduction, performance practice suggestions and biographical data on the composers (Lowell Mason being the only common name) make this worthwhile owning. The simple texts project an austere piety with an amiable, somewhat sentimental appeal. The musical content, however, surely pales in comparison to other great periods in ecclesiastical choral music, i.e. the Tudor polyphonists, the German baroque and the English 20th century.

Consistent homophony, regular met-
The Complete Organ Works

Julius Reubke was one of the important organ composers of the 19th century. He produced very little literature, as this volume attests, but his “94th Psalm” is a virtual prerequisite for any serious organ student. The literature speaks for itself: consisting of two works, “Trio” (a short movement of three pages presenting no technical challenges) and the “Grosse Orgel-Sonate, Der 94 Psalm.” The latter is virtuosic and lengthy (34 pages). Of particular interest is the quality of this edition which contains very informative historical and interpretive data, both in the preface and throughout the length of the works.

Children

Praise Ye the Lord!

As the composer states, “The purpose of these settings is to provide musical materials from the Scriptures for the church children’s choir or Christian school. They are intended to aid in the development of the child’s musical skills and competencies in a real and meaningful way, in accordance with Orff-Schulwerk methods of music education…” Be assured that this unique collection of simple melodies does accomplish the aim of the composer. Children as well as choral directors will enjoy the beautiful sounds while acquiring musical skills. Every child singer should be exposed to the music learning process as found in Praise Ye The Lord!

A Song for Saints and Singers

A simple melody, sung with cheer, blended with a touch of syncopation and a dash of harmony—these are the ingredients in A Song for Saints and Singers. The result is just as delightful as the recipe, and every singer’s hunger will be satisfied. The listeners will relish this musical morsel as well. The text is clear and the range is suitable for children of all ages. This is a delectable bit of musical cuisine at just the right price!

Sr. Anne Kathleen Duffy

Organ

Three Pieces for Organ

This collection is highly recommended. It is the work of a contemporary composer who utilizes chromaticism and modality in a way that meets several important criteria for the church organist. The music is pleasant and sure to please a congregation of any level of musical sophistication. The music is legible and playable with no overwhelming technical demands. Finally the pieces represent worthwhile literature through which the organist can increase his skills. “Pavana,” the first work, is a choral piece with some interesting contrapuntal movement in the inside voices. It would be very successful as a prelude or solemn procession. The “Galliard” is brisk and entertaining, which uses the pedals to provide rhythmic drive.
Congregational

Lord of Light
St. Louis Jesuits. NALR, 1981. Record $7.98, cassette $7.95, music book $5.95.

Lord of Light is a collection of eleven new settings by the St. Louis Jesuits of texts ranging from Advent to Holy Week, and styles from hard rock to dreamy ballad. In brief, there is something here for everyone.

There are many outreaches in this present album, one of them being "Jesus the Lord" which could have a special appeal to the Charismatic and Healing communities wherein the calling of the Lord is emphasized. "This Alone" is a presentation designed for days of dedication and commitment, e.g., ordinations, receptions, etc. The great Advent theme of "Save Us, O Lord" could also find use within services of anointing and healing. In their choice of texts, the Jesuits have brought rich symbols to light, vividly portraying God in saving manifestation.

The recording features the choir of St. Francis Xavier College Church, together with resident and studio musicians. The result is at once classy and disappointing. Classy, in that what is done shows direction, ingenuity and craft. Disappointing in that the mixing was too close for good reverberation, and the mixing with more of an ear to the "pop" scene than to creating an atmosphere congenial to the music at hand.

A choir as good as St. Francis Xavier deserves to be recorded with the "ring of the church" complementing it...something which isn't there. The trumpets in "Here I Am, Lord" sound as if the mikes were directly in front of them, effectively diminishing the ensemble effect. Overall the recording and mixing are a disappointment. The review copy of the album had numerous pops, cracks and irregularities in the pressing.

Musically the St. Louis Jesuits are keeping in their own musical milieu. Attractive music with no surprise, rich texts in contemporary style—these are the things which characterize Lord of Light. The packaging of book and album features the neo-modern art of Don Fehrenbach S.J., whose stark styling is in sharp contrast with the musical contents.

James M. Burns

INTRODUCING...

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A Heritage of Hymns

"Melodies from around the World" as A Heritage of Hymns is subtitled, is a welcome and useful collection of, alas, real folk music! In most cases these new texts are scriptural adaptations intended for liturgical and devotional use, following the theme of the season or feast celebrated in the original language. The sources are primarily Eastern European with a concentration on Polish and Slovak melodies, as well as Spanish, Irish and Italian. Even though most of the tunes will not be familiar, they contain a basic enduring sentiment which captures the spirit of piety and religious expression of the heritage of most American Catholics. Each hymn is simply arranged with guitar harmonization and accompanying second voice, yet also lending itself to a cappella treatment. This collection might provide an attractive alternative to highly marketed and popularized folk sonority publications.

Rob Strusinski
Review Rondeau

Preparing music for the Lent-Easter-Pentecost cycle can be quite a strain on your choir, due to the length and movement of the season. It might be wise, therefore, to select repertoire which can be employed again during other Sundays and seasons. For Easter this might mean choosing texts which could service any Sunday of the year, or choosing tunes familiar to your choir and congregation.

David Johnson's Awake, O Sleeper (Augsburg, 11-1987, 60c) is a sturdy hymn tune scored for SATB, organ and optional trumpet, handbells, timpani and congregation. Five stanzas are enriched through multiple modulations, descants, and instrumentation. A useful and reusable work.

Rejoice in the Lord or Exultate Justi by the Italian Franscico da Vida-\(\text{d}a\), 1564–1645 (Carl Fischer, CM8085, 50c). Arranged for SAB with optional keyboard, this is a relatively simple Renaissance work, and might serve as an introduction to that period for your choir. The text is given in English and Latin — but use the Latin! Also can be recycled.

For the children, try Douglas Wagner's A Round of Praise (Choristers Guild, A–208, 50c). This general hymn of "Blessing, honor, glory, praise" features an energetic accompaniment of 16th-note figures supporting a delightful canon, accessible to the young voice and talent.

In the category of familiar hymn tunes in new settings, G.I.A. offers many possibilities. Richard Proulx's Christ the Lord Is Ris'n Today (G–2384, 50c) combines plainsong with soprano descant, handbells and alternating organ accompaniments replete with open fourths and fifths. Carl Schalk's setting of Hyfryddol, Al-leluia! Sing to Jesus (G–2368, 70c) is a more extensive work for SATB, congregation, organ and optional trumpet. Fortunately, Schalk provides both the original text by William Dix (1837–1898), and the alterations introduced by the Lutheran Book of Worship. This setting could serve numerous grand festivities both in and out of the Easter Season.

Edward Foley, Capuchin

Instrumental and Solo

Four African Sketches
for Guitar
Charles Camillieri. Alexander Broude, Inc., 1980. JBC 2006; $5.00

This four movement work is really a set of sketches. Each presents a musical motif but little is done to develop it. There is little sense of purpose or coherence anywhere in the piece. It opens with a "Prelude" that consists of a syncopated, pizzicato motif alternating with a "natural" melody. "Shadow of the Moon" (sketch two) is a freely played alternation of a lyrical melody with agitato block chords. Movement three, "Circle Dance," is perhaps the most successful of the four sketches. It is a single line melody written in syncopated quintuplets. It has a vitality and sense of direction lacking in the other movements. The final sketch is entitled "African Rondo." It is a tonal exercise in C major that can best be described as cute. The production of the music is good; it is easily read and adequately notated. The technical demands of Four African Sketches are not great. An intermediate student could certainly play it. With so much quality contemporary music available, however, the guitarist can easily find better material than this to play.

JEFFREY NOONAN

Psalm Settings
Vaclav Nellyby. Agape, 1981. 536; $4.95

At a time when congregational repertoire is the target of emphasis, an area of new liturgical composition which reveals little creative output is solo song. The prolific composer, arranger, conductor Vaclav Nellyby has inspired this vacant medium with skillful settings of four psalms entitled "Be not far from Me," "Hear me when I Call," "Hear my Voice," and "The Lord is my Rock." Stylistically the precursor of these works is the master Bach and his solo vocal cantatas and arias. The independent vocal lines spin in and out of perpetual counterpointing, reminiscent of the two and three part inventions. This collection will be gladly received by proficient musicians who are interested in expanding their performing styles, and exploring neglected opportunities for liturgical expression.

ROB STRUSINSKI

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Rev. Strusinski is Director of Liturgical Music at St. Thomas College in St. Paul, Minn.

Rev. Waters, sj is Chairman of the Department of Fine Arts at Seattle University, Seattle, Wash.
Roundelay

BY FRED MOLECK

The first head of the Music Commission of the Diocese of Greensburg in western Pennsylvania was James O'D. Hanlon, a priest of the Diocese of Pittsburgh, the diocese from which Greensburg was formed. The O'D. was his mother's name, O'Donnell, and with that you got an Irish twinkle, an Irish wit that never stopped and a man of rare charm and gentlemanly grace. And he was a musician, too! Loving chant and loving the Renaissance masters, he had little tolerance for any musical item that had even a trace of sentimental theology or music. Victorian hymns were his particular nemesis. "It's next to impossible to have a good hymn in three-four time. Even, Holy God," he often said. He was making reference, of course, to those little gems of the Catholic revival period such as "Mother dear, O, pray for me" and "Bring flowers of the fairest, bring flowers of the rarest." As most of us pre-conciliar children know, these hymns were hardly the keystones of Western music.

But his ideas and attitudes were never cast in concrete. His character was granite, but his flexibility and openness were ever fresh. An Easter High Mass about the time of the first deliberations of Vatican II was an especially dazzling event for him. The choir and the instrumentalists outdid themselves and he was very pleased, so pleased that he asked about the composer whose work had been performed. Looking at the score, his eyes widened when he saw the time signature as being in six-eight time. Demonstrating his usual flexibility of faith, he exclaimed, "Well, you can't leave all the good tunes to the devil." (I felt it was not my position to tell him it was Martin Luther who first said that. Just leave well enough alone.) That composer who changed Father Hanlon's mind was Alexander Peloquin.

Alexander Peloquin has done more to change attitudes and views on church music than probably anyone else writing and working for the Church in this half of this century. His philosophy of rhythm and appealing melodic lines have shaped and reshaped numerous "cast in concrete" approaches that tolerated little other than "molto adagio," "senza passione," or "dulissimo." Peloquin has bridged the gap from the pre-conciliar demands of good music performed well to the post-conciliar demands of good music performed well with congregational involvement cast in attractive musical experiences.

His early activity as a musician flowed from the music making in his home with piano and vocal music, lessons and duets. He also felt the impact of the secular scene. "When the Salvation Army band came into town with their tambourines and instruments, I was completely taken up with it all," he reminisced. "I had an aunt who danced. My father was a pianist. My mother's father was a dance violinist."

Peloquin's philosophy has reshaped numerous "cast in concrete" approaches that tolerated little more than "molto adagio," "senza passione," or "dulissimo."

Within these two currents of New England home and church life and the experience of musical Americana, Peloquin was spawned. He is a New Englander by birth, Roman Catholic by familial religion, musically gifted, absorbing and reacting to his musical environment, all of which surfaces in his music in some later fashion. It is music that demonstrates the ferment of a creative personality who does not create in a vacuum. The vacuum, however, was an immense one following the Council. There was a need for liturgical song to answer the demands of the new liturgy. There was a lacuna in the Church's repertory of immediate and appealing music. The folk musicians helped to supply that repertory, but many of the traditional composers wept in their beer, decried the losing of the vast treasury of church music (Gruber and the third generation Cecilians—hardly a treasury!) and despairing. Alexander Peloquin endured and Alexander Peloquin conquered.

From his classical training as a concert pianist and his activity as a choir director he brings to the American church music scene a unique combination. He
melds the traditional with an understanding and feeling for the contemporary. He acted as the bridge from that which we valued and seldom achieved to that which the Church envisioned with the new liturgical reforms. His success can be seen in the proliferation of his music. "Gloria of the Bells" is ubiquitous. And it is in six-eight time; it is easily sung; it is rhythmical. Therein lies Peloquin's gift. He understands rhythm. Not rhythm as a metrical organization, but rhythm as the Greeks would have it—the ordered flow of movement.

"Rhythm is essential to good church music. Rhythm is in chant, the rolling power of it, the muscle. It is present in any good music. It is what is lacking in poor music," he maintains. Upon inspecting any of his scores, this principle becomes obvious. "We look back to our musical roots. Not the immediate past with the dull music we grew up on in the churches. But back to the source of it all. The scholars tell us that we danced before we made music and dance is ordered movement. To demonstrate this, I walk across the stage, right, left, right, left. Then I bend my knee or throw out my hand. Ah, I am dancing."

The dance is ceremony and rhythm is its organization. Alexander Peloquin breathes that into his work, both in writing and in performing. The Broadway feeling lends to his music what he calls, "an American slant." "The theater has always been with us. Why can't we use it?... Look at liturgical drama," he observes. It is this theatrical splash that plunges the post-conciliar music into a new pool of activity. With a new creative force now present, perhaps we can all take the direction a little more seriously and embrace rhythm, embrace the theater, dance with the Risen Lord and sing in six-eight time or four-four time. It would be our new joy. And if we could do it with an Irish twinkle and Irish wit, then our immortality would be certain.

(This series of interviews was made possible by a grant from the Diocese of Greensburg, Pa.)
Hot Line

Musicians Available

Highly qualified, experienced organist/choir director/liturgist seeks full-time position in ministry of music at cathedral/diocean level. HLM-2721

Director/Organist: Thirty years experience in large programs. Education: Master's degree plus. Published articles and music. Desires position in general Mid-Atlantic states area. HLM-2726

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Liturgical Musician wanted for Milwaukee suburban parish of 2300 families. Bachelor's degree in music and a developing understanding of liturgy is asked for. Strong keyboard and directing skills are required for adult, folk, brass, and children's choirs, as well as vocal and instrumental techniques for leading a large congregation. Duties include planning and executing all parish liturgical celebrations, including a growing parish tradition of seasonal evening prayer. A fine Reuter pipe organ and a piano are the primary instruments. Please direct all inquiries and resumes to: Rev. Ed Eschweiler, St. Rita Congregation, 2318 South 61st Street, West Allis, WI 53219. (HLM-2574)

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BRITISH COLUMBIA

NARAMATA
July 24–31
Seminar celebrating the 20th anniversary of the Naramata Center of Music and Arts, sponsored by the Choristers Guild. Clinicians include Larry Ball, John Burke, JoAnn Butler, Don Campbell, Carol Giesbrecht and John Nelson. Write: Naramata Center/Choristers Guild, PO Box 68, Naramata, BC, Canada V0H 1N0.

CALIFORNIA

NORCO
March 20, 21
Deiss Days: Liturgical workshop with a concentrated program of lectures, demonstrations and participation, with Lucien Deiss, CSSP, and Gloria Weyman. Write to Sr. Rose Mary, St. Mel's Church, 4110 Corona Ave., P.O. Box 700, Norco, CA 92860, or call (714) 737-7144.

COLORADO

DENVER
Lenten themes and planning, featuring Fr. Dan Coughlin. Locations: St. John the Baptist Church, 315 Fourth Ave., Longmont (Jan. 24); Sacred Heart Church, 2026 W. Colorado Avenue, Colorado Springs (Jan. 25); Holy Family Church, 4377 Utica St., Denver (Jan. 26); Holy Family Parish Meeting Room, 4343 Utica St., Denver (Jan. 26). For details write Office of Liturgy, 200 Josephine St., PO Box 1620, Denver, CO 80201.

ILLINOIS

BROOKFIELD
February 21
Hymn Festival, conducted by W. Thomas Smith, executive director of the Hymn Society of America. Held at St. Barbara's Parish, 4008 Prairie Ave., Brookfield. Fee: $5.00 (special rate for family/parish/early registration). Write Office for Divine Worship, PO Box 1979, Chicago, IL 60690.

IOWA

HUMBOLDT
March 23
Deiss Day: liturgical workshop with a concentrated program of lectures, demonstrations and participation, with Lucien Deiss, CSSP, and Gloria Weyman. Write to Sr. Rosanne, 305 4th Street, N. Humboldt, IA 50548 or call (515) 332-2935.

ITALY

ROME
May 25–28
International Liturgical Conference. Theme: Symbolism in Christian Initiation. Symbols of washing, anointing and imposition of hands. Papers to cover roots in Jewish tradition, litanies of apostolic time to post-Vatican II, anthropological and cultural questions. Speakers include: Professor A.G. Martimort (France), Emmanuel Lanne, OSB (France), G. Kratsmar (Germany), and Ibrand Kavanagh, OSB (USA). Write Secretaria del Congresso 1982 PIL, Pontificio Instituto Liturgico, Piazza Cavalleri del Malita 5, 00153 Rome-Italy.

LOUISIANA

NEW ORLEANS
July 12-17
Seminar conducted by Choristers Guild. Clinicians include: Donald Allured, Larry Ball, John Burke, JoAnn Butler, Don Campbell, Carol Giesbrecht, Judy Koch, Larry Wyatt. Two hour graduate/undergraduate credit course available to seminar registrants. Write Choristers Guild, 2834 W. Kingsley Rd., Garland, TX 75041.

MARYLAND

GREENBELT
February 4, 11, 18, 25

BELTSVILLE
February 17
RCIA: "The Stages of the Catechumenate." Mr. John Butler. Held at St. Joseph's Church, Beltsville. No fee. Write the Liturgy Office, 1725 Rhode Island Ave., NW, Washington, DC 20036 or call (202) 347-3842.

LANHAM
March 10
MICHIGAN

DETROIT
Sacred Music Workshop, sponsored by Music Department, Marygrove College, featuring Helen Kemp of Westminster Choir College. Write Sue Ann Vanderbeck, Music Department, Marygrove College, 8425 W. McNichols, Detroit, MI 48221.

NEW YORK

NEW YORK
February 21, March 21

WASHINGTON

DASH POINT
February 11
“Presiding at Worship with Grace and Ease,” Fr. Roger O’Brien, Ms. Mary Testin. Held at Visitation Retreat House. Write Office of Worship, Archdiocese of Seattle, 907 Terry Avenue, Seattle, WA 98104 or call (206) 723-4750.

LACEY
March 12–14
Retreat for Liturgy Ministers. Sr. Bea Farrell, Fr. Kilian Malvey. Held at St. Martin’s Abbey, Lacey. Write the Office of Worship, Archdiocese of Seattle, 907 Terry Avenue, Seattle, WA 98104 or call (206) 723-4750.

SPOKANE
March 27
Deiss Day: liturgical workshop with a concentrated program of lectures, demonstrations and participation, with Lucien Deiss, CSSP and Gloria Wezman. Write to Sr. Janet Gorman, Office of Worship, West 4000 Randolph St., Spokane, WA 99204 or call (509) 326-9516.

Music in Catholic Worship
The NPM Commentary
Music in Catholic Worship, the document produced by the Bishops’ Committee on the Liturgy in 1972, is a classic! Straightforward language and crystal clear ideas make it the most important post-Conciliar document for clergy and musicians. On the tenth anniversary of its publication, the presentation of the document and NPM’s extensive commentary on it give insight into the pastoral practices of musical liturgy in this country. Edited by Virgil C. Funk. $5.95

To Give Thanks and Praise
General Instruction of the Roman Missal with Commentary for Musicians and Priests
Both the General Instruction of the Roman Missal, included in its entirety, and Dr. Ralph Keifer’s commentary focus on the needs of the pastoral musicians and clergy who minister at the parish level. This book deals with how they together make liturgy a communal action rather than a printed text. Clear, precise and practical! By Ralph A. Keifer. $4.95

Pastoral Music in Practice
The church musician faces a wide range of challenges. The National Association of Pastoral Musicians, through its journal, Pastoral Music, has gathered a distinguished list of authors—Weekland, Gelineau, Mitchell, Melchior, Dietzman, Cony, Dufford, Keifer, Bauman, Gallen, Batastini, Jonas and Parker—to address the most pressing concerns. Here, from the pages of that journal, are their thoughts on the Ministry of Music, Music and Our Prayer. Music in the Liturgy, Tools and Tasks. Edited by Virgil C. Funk and Gabe Huck. $5.95

These resources are recommended as exceptionally useful for the pastoral musician by the National Association of Pastoral Musicians. Place your order with the National Office.

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Music Industry News

PMB to Undergo Revision

World Library Publications has announced that the People’s Mass Book will undergo a complete revision, the popular hymnal's first major overhaul since 1971. Traditional hymns and acclamations that have become part of our liturgical life will be retained in the new edition. Also included will be contemporary musical settings of the most recent texts for the Order of Mass and the lectionary, as well as settings for other rites and music for the Liturgy of the Hours. World Library is still in the research stage of their revision project and will gratefully receive any comments and suggestions from those involved in liturgy throughout the nation. Write to Patrick McGeary, General Manager, World Library Publications, 5040 N. Ravenswood, Chicago, IL 60640.

Diocesan Publications from PAA

Pastoral Arts Associates of North America has announced a new Diocesan Publications Service provided by the PAA Library, Studio & Study Center. Designed to encourage resources, typically those produced by diocesan offices of worship and education, the service provides a quarterly “Nationwide Index of Diocesan Publications,” to be mailed to all Study Center members, giving simple, but complete information on each available publication. For dioceses that wish to have their material handled by the Center, a simple distribution service is offered. In this case the Center handles all shipping and invoicing chores. For dioceses that wish to handle the circulation of their material directly, appropriate ordering information is given in the “Index.”

Diocesan listings in the “Index” can include pamphlets or booklets, videotapes, slides, filmstrips, cassettes and information on subscribing to diocesan newsletters and other periodicals. Further information is available from the PAA Library, Studio & Study Center, 4201 Old Hickory Blvd., Old Hickory, TN 37138.

New Study Guide from BCL

At the request of several diocesan liturgy directors, the Secretariat of the Bishops’ Committee on the Liturgy has prepared a study guide for use with Study Text VII: The Liturgy of the Hours. The four page guide is designed to help diocesan leaders by providing aids and suggestions on how to best use the Study Text with adult study groups and parish liturgy committees. A copy of the guide is available free from the BCL. Send a self-addressed, stamped (20c) no. 12 envelope to the Bishops’ Committee on the Liturgy, 1312 Massachusetts Ave. NW, Washington, DC 20005.

The Mass of St. Augustine

Leon C. Roberts, composer and director of music at Saints Paul and Augustine Church in Washington, DC, has published his first album, ‘The Mass of St. Augustine.’ A schooled musician with strong roots in the black gospel tradition, he has produced a gospel Mass that is not only an attractive work, but which can be performed by choirs and musicians anywhere; choirs with no previous gospel experience are able to do justice to the work.

Unlike many other efforts to incorporate gospel music into the Roman Catholic Mass, this music is a complete liturgical work, using the ICEL text coupled with original opening and closing songs. The music is available from Saints Paul and Augustine Church, 1419 V Street, N.W., Washington, DC 20009.

St. Cecilia Processional Organ

The Washington Episcopal Cathedral recently dedicated the St. Cecilia Processional Organ, a unique re-creation of an antique organ that is carried and played in processions. James Raymond Garner of Crestline California was the organ builder. The Organ’s range is from middle C (piano keyboard) to soprano A, twenty-two chromatic notes higher. In addition, it has two pipe holes for “drones,” continuously sounding notes. It has two sets of pipes: regals (reeds) and flutes, which are interchangeable on the chest. It weighs thirty-two pounds and is suspended from the shoulders by a harness so that the player’s hands are free. The left hand pumps the single action bellows and the right hand plays the keys. It is inscribed (in Latin), “I will sing with the Spirit and with understanding” (I Cor).

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Since liturgical prayer is by definition an engagement in a shared sense of mystery, it can safely be said that we have a problem. Many people complain about a loss of the sense of mystery at Mass or a lack of a sense of participation. We experience a certain void in eucharistic celebration, a void that is most painfully evident at its heart, during the praying of the Eucharistic Prayer itself.

The common response to this void is as much a part of the problem as anything else, for it reflects an unconscious appropriation of some of the most demonic values in our culture. I refer to the tendency to assume that the problem is either one of variety—that we lack prayers sufficiently responsive to the variety of needs and moods in individual congregations on individual occasions—or of performance—we have become obsessed with “style,” both presidential and congregational. The response to the felt need for “variety” has been a virtual verbal hemorrhage, even at the official level. Where we once had a chaste single Eucharistic Prayer and less than a dozen prefaces, we now have nine official Eucharistic Prayers and over ninety approved prefaces. The obsession with style has produced a whole generation of idiosyncratic celebrants attentive neither to rubrics nor to congregational sensibilities, yet harried to death as to whether they are doing it “right.”

If we are going to talk at all intelligently about the Eucharistic Prayer today, we must name and reject these demons of “variety” and “style” once and for all. The first thing we need to confront is that liturgical prayer is...
inherently monotonous, and until we learn to have patience with that monotony we shall not have learned to pray liturgically at all.

From this point of view, there is something inherently countercultural about liturgical prayer. We inhabit a technological culture which prizes immediate and tangible results. "Show-and-tell" is the name of the game, and not only in the first grade; we are a production-preoccupied, success-oriented culture. This cultural bias is aided and abetted by one of the particular characteristics of American religion-in-general (what sociologists dignify by the name of "civil religion")—its demand for concrete results in immediate experience and visible expression. The revival is the ideal worship form for this sort of cultural bias; participants are immediately caught up in a surge of feeling and they can depart with a sure and certain sense that something has happened to them.

The liturgical consequence of these biases is the attempt to measure the impact of prayer forms in terms of their immediate results—even in some cases, to the extent of weekly evaluations of presiders and other ministers. I suggest that to attempt to apply such criteria to the Catholic Mass is not only silly but dangerous. For the Mass is not a revival and it does not pretend to be. It is, however, a ritual action, and gives every evidence of being one. The effect of ritual is not instantaneous, but cumulative. It works on us slowly, inexorably, but as surely as water wearing down rock. Usually we know the impact of ritual only from retrospect. This, incidentally, is as true of such once-and-for-all-time events as baptisms, weddings, and ordinations as it is of the Eucharist. It is the repeated experience of these events which brings home their meaning to the celebrating assembly.

If you prefer theological language for what I am saying, it is this: ritual prayer has a paschal structure while excessive attention to variety and performance panders to a consumerist view of religion. By a paschal structure, I mean simply that in order for ritual to "work," one must give oneself to it, not approach it asking what it can give to oneself. This is not to deny that ritual can comfort, heal, affirm and empower. It can indeed do all of these things. But it can only do them insofar as the participants let it work on them rather than attempting to work on it in order to gain some kind of immediate effect. The very structure of ritual demands that we die to ourselves, particularly to our consumer selves, so as to live.

If this is true of the totality of liturgical experience—that its deepest and most real impact is cumulative—then we should also be attentive to the peculiar character of liturgical hearing, which is quite unlike ordinary conversation or oral communication in film or theater. Liturgical speech allows for a certain "flow" of the hearer in and out of consciousness of what is being said. Formal prayers are not made to be taken in all at once; their nature as repeatable prayers allows them to be heard a little bit at a time, as we have the need and the capacity. If we have a textual problem, it is not because we need many and varied texts to meet the many and varied occasions of life, but that we need texts worth repeating against the many and varied moods, needs, and occasions of life.

So much, then, for the issue of variation. The normal experience of ritual prayer suggests that we need less of it than we think we do.

I am also not convinced that our issue is one of style. A robust ritual will tolerate a good deal of human sloppiness and distraction without any real offense to the participants. It is perhaps even the test of good ritual that it can bear sloppiness and distraction. If participants in worship must approach the altar with the talent and grace of ballerinas, with the ease of rock stars, and with the voices of actors, then Lord have mercy on us all. For ritual, if it is good ritual, can bear our artlessness. It can bear our lack of talent as it can bear, often enough, our momentary lack of a total and heartfelt investment in the act.

Both presiders and assemblies may at times lack style and grace. Yet such prayer can be effective, not only on some ethereally theological plane, but in the order of visible social effects. Prayer is effective not when a presider has "presidential style," but when he does what has to be done and says the prescribed words, prescribed not by rubric but by the demands of the hearts of the hearers—for it is their continual use that sanctifies the words. We do not indeed stand at our altars attendre with awe every Sunday, or rapt in ecstasy every day. We are all of us half-believers, doubting and distracted. And effective presidency does not lie in some peculiar quality of magic or talent known as "style" but in the ability to stand honestly for that admixture of faith and doubt which is prayer in this life.

Style, then, is not our problem. Nor is the lack of variety. I trust that I have suggested, too, that lack of faith is scarcely a problem. Lack of faith, like the poor, is a reality we have always with us. If we lack faith, we are no different from our ancestors. One only has to open the Bible to observe, if memory is not enough, that the life of faith has always been severely hedged by doubt, and radically eroded by bad practice. If we wait until we have perfect faith to pray, we shall never pray at all.

We do have a problem however, and it is in many ways a problem unique to our own time—or at least the shape of it is unique to our own time. I refer to the fractured relationship to the sacred which we all experience, that fractured relationship which stands behind what people describe as the loss of the sense of mystery. And I do not believe that the change in the rite of Mass that happened nearly a generation ago is the cause of that loss. I suspect that history will see the change in the rite of Mass as a modest but appropriate response to a situation that the Church could not avoid, and to which it responded wisely. If there is a loss of a sense of mystery, it
is because four events stand on the horizon of our own time: the holocaust of European Jewry, the splitting of the atom, the landing on the moon (in the very year the present Ordo Missae was published) and the initiation of human fetal life outside the womb. These events are new and unique in human history, as is their impact on the religious imagination. They cast the whole human predicament in an entirely new light.

The import of these events (not their meaning—we shall have to plumb their meaning for all time to come) is that it is no longer possible to effectively imagine God as an intercessor “out there” somewhere, apart from the world.

It is an irrevocably technological world and humanity is its befuddled technician. Once men have jumped around on the moon and left their litter there, it is no longer possible to gaze upon the heavens and wonder at the God that stands behind their curtain. When tiny children and faithful Hasidim by the hundreds of thousands have been consigned to ovens in Christian nations, it becomes a moral outrage to suggest that it was somehow ultimately either for their good or for the glory of God. And when humanity creates life in a test tube and death with the atom, who then is the judge of the living and the dead? What does it mean to affirm a God who is both Father and Creator in a world with infinitely vast spaces of cold nothingness beyond us and an infinite chain of violence in both nature and history? Shall we at last be judged by fire, not of the Spirit, but in nuclear holocaust? Where are atonement and forgiveness and reconciliation and peace in a world of economics and technology so complex that our best efforts foul our own nests? Who is sane enough to confess the sin of air pollution, and where is there one pure enough to absolve it?

I could go on and on with this litany of questions. But my point is not to shock. Rather, I bring these things to your attention because they are the horizon, not only of Catholic phenomena as charismatic renewal and a rising fascination with liturgical smells and bells of a bygone era all betray marks of panic over the religious situation in which we live. In a world where the presence of God is less “evident,” i.e., less plausible than it used to be, many people rush to create zones of the sacred where the experiences of the past can be somehow sustained. Many of these efforts, for all their drawbacks, are “successful”; they draw large numbers of people for whom such things are experienced as meaningful. Judged by ordinary cultural criteria, i.e., immediate effectiveness, appeal to large numbers, etc., these groups seem to be “right” (and not only politically). There is another criterion, however, which is not cultural but biblical. We are supposed to be a historical religion, which means that if we are to find God anywhere we must find God in history, not outside of it. The authentic call is not some kind of flight into a liturgical never-never land (or an anti-liturgical one either), but to find God precisely in a world where God seems not be found. Christian liturgy ceases to be either Christian or liturgy when it fails to celebrate the God who is present within history. And if it celebrates a God who is not present within history, that is idolatry by definition, for our God is the God of history.

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