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Litany has a very complicated and convoluted development in liturgical history, but two major points emerge: first, that “litany” means “supplication,” so acts of supplication are litanies; and second, not every prayer with a short response and verse was called a “litany.” Often the prayer didn’t have a name; rather, it was simply a prayer. We look back and call it a litany (Rainoldi).

Our personal experience of litanies may or may not help us determine what a litany is, because our experiences differ. Using their own experiences, our authors describe their view of the litany’s characteristics: short phrases, repetitive, linking, musical, and so on (Lebon, Inwood, Rimaud, Stefani). It would be a good exercise for you to write down what you think the characteristics of a litany are and then read this issue.

Finally, “form” (short, repetitive, and the like) will probably not help you identify a litany, but liturgical “function” will. Gelino’s distinguishes among acts of adoration, supplication, and thanksgiving, maintaining that each of these acts has its own liturgical function, and the musical form should correspond to the liturgical function. Gelino’s points make great sense to me.

But I am still left with my initial problem, that in our liturgies I do not experience the variety of forms that correspond to different acts. Things seem to be pretty much the same throughout a celebration, and this is particularly true of our music. “Gathering rite” music, for instance, sounds and is experienced a lot like “acclamatory” music and “responsorial” music, even though they have different liturgical functions.

Musical examples of the acts of adoration, supplication, and thanksgiving seem easy to find, at first. The “Veni Sancte Spiritus” of Berthier (Taizé; adoration music) does feel different from Handel’s “Hallelujah Chorus” (thanksgiving music). Using Gelino’s imagery, the “Veni” goes on as a deep wave; the “Hallelujah Chorus” is directed toward a point and is over when you get to the top. But supplication music, music that recognizes that we stand before God digging into our created state and asking for God’s mercy, is hard to find in our liturgies. I don’t believe it is what people experience at the three litanies of the eucharist, do you?

Some of our members will remember the talk that I gave at the Regional Conventions in 1980. I stressed that the three litanies of the eucharist should “feel” like the overlapping intercessions of eastern rite litanies. We sang such intercessions, overlapping, wave after wave. What I learned from this meeting of Universa Laus is that repetition, overlapping, intensity of song by themselves do not a litany make, but the experience of supplication does. I learned that our liturgies are too bland precisely because a spoken litany probably will not create an experience of supplication. In our Sunday eucharist we need great differences between and among the moments of supplication, adoration, and thanksgiving. And musicians are the ones who will create these different moments for the assembly.
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Letters

**Kudos, Cantor School!**

I will never forget Cantor School—every effort was made to welcome us, from pickups at the airport to warm greetings upon our arrival... I marvel at the varied backgrounds of everyone and yet there was a genuine concern for one another...

The faculty made it obvious that they had a deep interest in all of us—they were there mingling freely with us all the time... The last-night party brought out unexpected talents in many people! The camaraderie and cleverness of the "awards" was better than any Oscar or Emmy show! Departure was really hard on everyone—it didn’t seem at all like we had only met just days before—there were plenty of tears and warm hugs, and vows to “meet at Long Beach in ’89!” I returned to my parish truly refreshed, with a new outlook and much new information to digest and share. And in with my most important papers is the Cantor School address list!

Keep up the Cantor Schools—Jim Hansen is a talented man, not just musically but in his ability to teach and relate on a personal level. He knows whereof he speaks, and he makes sure we get the message!

I hope to attend other schools that NPM offers, too—but if there were one I could suggest, it would be a School of Keyboard run along the same lines... I believe it could be handled similarly to the vocal classes, that is, to have groups that would play a little something and then be evaluated in much the same way as the Cantor Schools...

I would like to add that the little lapel pin will indeed be worn with pride. The only [other] thing I would like to have had is a certificate of some sort to put in with my "Conservatory Sheepkins"—and a class picture—I would love to have had an "official" group picture of all of us together, something to frame by which to remember faces that told of a very precious week.

Kathy Powell, Music Director
St. Mary’s Church
Fort Walton Beach, FL

---

**Children, Here and There**

[My daughter Bridget attended the NPM Children’s Convention in Scranton last summer.] She had also been to the first NPM Convention [also in Scranton] as a six-week-old infant...

She enjoyed the Children’s Convention immensely, and it was a wonderful mother-daughter experience for us. I hope the committees will consider raising the upper age to 11 or 12, so she can accompany me to New Jersey in 1989...

This Children’s Convention is a real gauge of NPM’s progress since 1978. I had taken my infant daughter with me to the Eucharistic Liturgy at the Cathedral during that first NPM Convention, and my group was fortunate enough to get a seat in a pew near the front. Part way through the Mass my Bridget got hungry... All the aisles, doorways and altar rail steps were jammed with people... so my friends encouraged me to stay and nurse the baby there. So I did, very discreetly, of course. A lady nearby heard the baby eating and made a point of coming over to tell me how disgusting she thought this all was.

---

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---

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August 7-12, St. Louis, MO  
August 14-19, Kalamazoo, MI  
August 14-19, Germany  
August 21-26, Scranton, PA  
September 18-23, Denver, CO  
September 18-23, Thunder Bay, Ontario  
October 23-28, Portland, ME  
November 13-18, Biloxi, MS

**LITURGIES OF THE RCIA**
October 19-22, Los Angeles, CA

**MINISTRIES CONFERENCE**
August 11-15, Owensboro, KY

**RE-MEMBERING CHURCH**
August 17-23, Saskatoon, Saskatchewan  
September 13-16, Grand Island, NE  
September 20-23, Paterson, NJ  
October 12-15, Sydney, NS  
November 2-9, St. Petersburg, FL  
November 9-12, Atlanta, GA  
November 16-19, Chicago, IL

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**1989 Institutes**

**BEGINNINGS & BEYOND**
April 23-28, Sanie Re, NM  
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May 7-12, Monterey, CA  
May 7-12, Palm Beach, FL  
June 4-9, Rockville Center, NY  
June 11-16, Madison, WI  
June 13-18, New Orleans, LA  
June 19-23, Norfolk, CT  
June 25-30, Marquette, MI  
July 9-14, Memphis, TN  
August 6-11, Green Bay, WI  
August 20-25, Toronto, Ontario  
September 24-29, Dubuque, IA

**MINISTRIES CONFERENCE**
June 8-10, Albany, NY  
June 22-24, Grand Rapids, MI

**RE-MEMBERING CHURCH**
January 31-February 3, Orlando, FL  
April 17-20, Louisville, KY  
April 19-22, Cleveland, OH  
June 14-17, Richmond, VA  
June 26-29, Oakland, CA  
July 12-15, Syracuse, NY  
August 6-9, Minneapolis, MN  
October 18-21, Belleville, IL

**MINI CATECHUMENATE**
June 8-10, Louisville, KY  
August 17-19, Dayton (Cincinnati), OH

For more information on registration procedures, contact: THE NORTH AMERICAN FORUM ON THE CATECHUMENATE 5510 Columbia Pike, Suite 310, Arlington, VA 22204, (703) 671-0330
I contrast this to the Children's Convention where children were invited into the sanctuary and where ... a ten-month-old infant [was] sitting with her toy in the aisle. All in the very same Cathedral. Now that's progress!

Margaret Vath
Wyomissing, PA

Congratulations on your excellent issue of *Pastoral Music* December-January 1988. You have several splendid articles devoted to liturgy, music, and children. We appreciate the effort and space you are investing towards the growth of young people in the Church through music. Keep up the good work!

Donald F. Jensen, Editor
Choristers Guild
Oklahoma City, OK

A Letter on "A Letter"

Congratulations on your April-May 1988 issue of *Pastoral Music*. By devoting an entire issue of the magazine to a discussion of the Roman letter "Concerts in Churches" you have done a service for the American church and for Catholic church musicians. As one of your authors notes, the plethora of documents from Rome confuses some as to their relative importance [McManus, p. 23] ... From this confusion, or perhaps from a fear of disobeying decrees from on high, many accept even such minor letters as "Concerts in Churches" as divine writ. This is not to deny any of the letter's merits ... Most of your authors addressed themselves to the task at hand. Some found surprisingly creative suggestions in the letter—whether warranted or not. Some discovered problems where perhaps none exist ... I myself must take issue with some of the remarks of Tom Conry. I feel he misinterprets the paragraph provided him to comment on in order to once more raise the late '60s and early '70s somewhat adolescent musings about guitar-accompanied music being good and organ-accompanied music being bad—as if the church and its musicians have not grown at all in the past quarter-century. ... I do not mean to say that Conry does not have some valid points to make. Things are, after all, not perfect in the liturgical musical world. If they were we probably would not need *Pastoral Music*! ... Granted the real problems that exist in the liturgical musical world—and there are many problems with guitarists as well as organists, troubadours as well as cantors, song-leaders as well as choir directors—does this approach really help?

Lest I end on this negative note, let me once more congratulate you on a fine issue of *Pastoral Music*. Perhaps the next project you undertake for the American church could be a discussion of that other document from Rome, *Paschalis solemnatis*. As with "Concerts in Churches" here we have another pastiche, drawn from many sources, some authentic and others simply conventional. The "Circular Letter" is also in need of exegesis for the American Catholic church and for pastoral musicians.

Frank C. Quinn, O.P.
Aquinas Institute of Theology
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The desire of every congregation is a service filled with the inspirational sound of pipes. But not all churches can afford the space or the dollars to invest in the traditional “King of Instruments.” Now Baldwin offers an extraordinary, affordable alternative. An electronic organ with the technology to produce a sound so pipe-like only your eyes can spot the difference. Thanks to a unique combination of technology and tradition, the Baldwin electronic organ allows your congregation to experience all the power, clarity and richness you’d expect only from pipes. And with our custom-designed amplification system, Baldwin’s remarkably full ensemble sound can fill any sanctuary, no matter what the size. But words alone shouldn’t convince you to buy. We invite you to visit your nearest Baldwin Master Organ Guild dealer and hear this magnificent alternative for yourself. We know you’ll find the inspirational sound you’ve been listening for.
Conventions
As you read this, most of the NPM Conventions and Seminars for this summer will be complete. A report of these meetings will be in the October-November issue of Pastoral Music.

The Parish Cantor
A two-semester program of six daylong sessions designed by NPM is being tested this year in Austin, Texas. The program's unique feature is that it is offered on a month (or Saturday) schedule. Instruction on each Saturday includes voice class, sight singing, and animation, with time scheduled for an open discussion on current concerns. Liturgy and Scripture classes alternate from month to month.

The program content is similar to the NPM Cantor Schools, but the training will take advantage of the time between classes. The cantor will have an opportunity to put the sessions into practice and evaluate successes and failures for additional learning. The Diocese of Austin, through the Central Texas Pastoral Center, and St. Edward's University are cosponsoring this pilot program with NPM. All sessions are scheduled for St. Edward's University in Austin. Dates for the six interconnected sessions are: September 17, October 15, November 5, January 28, 1989, February 18, and April 15.

The program, designed by Theresa Schlosser, is being coordinated by Dan Girardot. Faculty includes: Ms. Barbara Budde, Liturgy, Rev. Jan Heemrood, Scripture, Dr. Leonard Johnson, Voice, and Ms. Ann Renfro, Voice.

For more information, please contact Mr. Dan Girardot, St. Theresa's Parish, 4310 Small Drive, Austin, TX 78731. (512) 451-5121. Brochures are available.

Diocesan offices interested in sponsoring such a program in their diocese should contact the National Office or Theresa Schlosser, (607) 587-8732.

NPM Management Seminars
These programs are by popular demand. Parish Decision Making and Managing Pastoral Music are scheduled for Washington, DC, on October 16-19, 1988, and January 15-18, 1989, respectively. Ms. Anita Bradshaw and Rev. Virgil Funk are the facilitators.

Parish Decision Making is an intensive program on: authority, working with and managing others, conflict resolution, personality types, and parish and personal decision making. Managing Pastoral Music is an intensive program that surveys planning, time management, administration, relationships, and arts education.
These programs are open to NPM members as well as other interested persons. Brochures have been mailed to all members; more brochures are available. For more information, write or call: National Association of Pastoral Musicians, 225 Sheridan Street, NW, Washington, DC 20011. (202) 723-5800.

NPM Scholarships 1989
Money is being collected at all the Regional Conventions this summer for the NPM Scholarship. This is the fifth year that you, the members and supporters of NPM, have been asked to donate. Over $11,000 has been awarded since 1985. Your donations have been deeply appreciated by those who received the Scholarships.

If you did not attend a Convention this summer, we hope that you will still contribute to the Scholarship Fund. Send your check to the National Office. Be sure to mark it clearly for the Scholarship Fund. Thank you in advance for your contribution.

Applications for the 1989 Scholarships are now being accepted. For complete information on application procedures please write or call: NPM Scholarship, 225 Sheridan Street, NW, Washington, DC 20011. (202) 723-5800.

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9
Anniversary

This past May the Association's founder and president, Rev. Virgil C. Funk, celebrated the twenty-fifth anniversary of his ordination as a priest of the Diocese of Richmond. As part of the celebration he presided at Sunday Mass at Blessed Sacrament Parish, Alexandria, Virginia. As you can see from the photo, he entered singing. Happy anniversary, Father Funk! Ad multos annos!

New Publications:
The Pastoral Press

An NPM Workbook: Job Description, Contract, and Salary, Written by Virgil C. Funk. Directed to parishes, dioceses, and individual musicians, this workbook provides sample contracts and job descriptions and methods for determining diocesan guidelines for parish musicians’ salaries and how much a parish should spend on music. The Pastoral Press, $10.00.

Music in Catholic Worship: NPM Six Session Lesson Plan. Also by Virgil C. Funk, this booklet contains a plan for parish education in liturgy. In easy, clear terms, written for a typical chairperson of a parish liturgy committee, the NPM Six Session Lesson Plan provides six lesson plans for parish-based teaching about liturgy. It uses Music in Catholic Worship as its text and Music in Catholic Worship: The NPM Commentary as a teacher's manual. Every parish musician responsible for liturgical formation should consider this program. The Pastoral Press, $5.00.

From Silence to Participation: An Insider’s View of the Liturgical Renewal. Bernard Botte, a Vatican II pioneer, offers a chatty tale about how things were before the Council, how far we’ve come, and how we got here. This noted liturgical scholar offers blunt but honest assessments of the liturgical battles behind the scenes (and sometimes out in the open) and the personalities whose handiwork has determined the shape of our parish celebrations. Available in September. The Pastoral Press, $14.95.

Jerusalem Revisited: The Liturgical Meaning of Holy Week by Kenneth Stevenson will also be available in September. With insight, clarity, and humor Stevenson unfolds the history of the Great Week, including the Triduum. He offers us a new understanding of what we are about when we celebrate the Holy Week liturgies, not just as ceremonies and words, but as expressions of faith that give life and spirit to all that we do. The Pastoral Press, $6.95.

Spirituality: Rooted in Liturgy. Every minister and worshipper faces questions like these: How does worship influence our lives? How do we experience it individually and as a community? How has history shaped the way we pray? What twentieth century phenomena work for and against our rituals? Shawn Madigan faces these issues, explores their basic dimensions, and points a path for the future. Parish teams and professional liturgists alike will find impetus and methods to discern a satisfying path of spiritual development. Available in November. The Pastoral Press, $13.95.


Sing to the Lord an “Old” Song: Activities, Games & Puzzles for Teaching Hymns. This how-to-do-it book by Dolores Hruby and Susan R. Tindall offers background and techniques for teaching nine hymns, one for each month of the program year. A simple cassette tape illustrates each hymn. A complete guide for the teacher, parish music director, and pastor. Available in December. The Pastoral Press, $5.95 (book only) or $9.95 (book with demo cassette).

Under the general editorship of Edward Foley, the American Essays in Lit-
The series offers four new titles, bringing the series total to ten. Each of these short essays is written by an American liturgical scholar and published to generate further development and comment.

Two of the new titles are available now. Lay Presiding: The Art of Leading Prayer, by Kathleen Hughes, explores the meaning and function of lay presiding. Edward Foley and Mary McGann describe why the eucharistic prayer should be sung in Music and the Eucharistic Prayer. Each essay is $3.00.

The other two titles will be available in October. Arturo Pérez examines the richness of Hispanic ritual inculturation and its place in today’s church. Popular Catholicism: An Hispanic Perspective ($5.00) will be available in Spanish and English. And Frederick R. McManus offers a positive but realistic evaluation of liturgical reform and a word about the future in Liturgical Participation: An Ongoing Assessment ($3.00).

All ten titles in the series are still available from The Pastoral Press.

Meetings and Reports

Land of Two Cultures

In his 1987 report to Universa Laus on the liturgical situation in Flanders (the Flemish-speaking part of Belgium), Abbé Paul Schollaer highlighted some of the problems of a minority culture on the world scene as well as the difficulties faced by a nation composed of two or more cultures. Actually the Flemings are a minority within a minority (the Dutch-speaking nations are few indeed). Still, he said,

A linguistic group, a cultural entity, has a double advantage that can be a double danger. First of all there is the advantage that one can do nothing but submit to the influence of larger cultural groups, gathering material here and there to enlarge considerably one’s own riches. The danger is that one can be submerged under exterior influences and lose one’s unique culture, it may disappear totally. The second advantage, contrary to the first, is that by acknowledging oneself as a minority culture among giants, one has to defend one’s culture. The danger is the temptation to protect oneself, thus withdrawing from all these other riches.

Schollaer also pointed out the inevitable impact of the clash of cultures on religion, liturgy, and liturgical music. When Catholic Flemings and Walloons come together, for instance, the only way they can pray the Our Father together is in Latin! And because of cultural and political differences, the Flemings are very isolated, having less in common with the Dutch than the French-speaking Walloons have in common with France, or even with Montreal.

Still there have been major accomplishments, chief among them the publication ten years ago of a Flemish hymnal, Zingt jubilate. While this collection draws heavily on Protestant sources for its hymns, it provides “three-quarters of the chants employed in the liturgy” in Flemish churches. After ten years, however, this collection in most parishes is only in the hands of the choir. The members of the assembly have “small missalettes without music inspired by the collection of Zingt jubilate.”

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Another factor hindering the spread of a Flemish repertoire is the continuing use of Gregorian chant in many churches "whether for reasons of tradition, nostalgia, or artistic choice." The compilers of Zingt Jubilate included many traditional chants, but they tried to blend the chant with a Dutch repertoire. Schollaer suggested one way to blend the two repertoires in practice at the time of the responsorial psalm. Have the choir sing a Latin chant antifon and join it to "a song of the church in the same tone in place of the verses of the psalm, one sung by the whole assembly, at the end of which the chant can be repeated."

Here are some of the ways the Flemish church is trying to deal with the fact that "the liturgical assemblies in [this] country are not singing assemblies... The majority of church choirs sing in unison, more or less accompanied by the assembly." The Liturgische open Zangavond (Gathering for Liturgical Singing) is a local event. The Liturgische open Zangavond (Gathering for Liturgical Singing) is a local event that brings people together for a paraliturgy in which they sing through a new repertoire. "The principal emphasis is to learn new things but also to live the content, and thus to participate in praise itself." Het Madrigal (The Madrigal) is a national federation that supports, organizes, inspires, and encourages church choirs through a magazine (Adem), supplementary, the publication of simple choral music inspired by the collection of Zingt Jubilate, and an annual two-day congress. Finally, the Lemmens Institute at Leuven, founded in 1879, provides liturgical musical training for "artists, musicians, and Christian teachers." (The Walloon equivalent is MEP, located at Namur.)

The Flemish church may be small and isolated, but its programs can offer inspiration even to a "giant" culture like the United States!

Gospel Book—Special Edition

A deluxe limited edition (300 copies) of the four gospels in an inclusive-language translation by Gail Ramshaw and Gordon Lathorn has been produced by the Liturgical Arts Consortium. Marginalia give the pericopes for the Roman Catholic, Lutheran, and Episcopalian lectionaries. High quality paper, moveable lead type, bound in cloth or leather, and illustrations by wood engraver Gaylord Shanilec make this museum quality text a worthy liturgical text.

Write: The Liturgical Arts Consortium, 3505 Colfax Avenue, Minneapolis, MN 55408. (612) 291-4439 or 824-1362.

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The Second International Congress of Directors of Church Music will be held February 9-16, 1989, in Rome, Italy. The program features presentations, tours of ancient Rome, Mass at St. Peter's, a concert at St. Ignatius, a trip through the Vatican Museum and the Sistine Chapel, and a papal audience.

Special arrangements are being made for NPM members by Peter's Way with a reduced round trip fare of $595.00, which includes air transportation from New York, hotel accommodations and two meals daily. (Special add-on air fares will be available from major US cities.) Due to this favorable price, space will be limited. Come, spend a week in Rome with NPM members.

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RCIA

We are happy to announce that Rev. Jim Lopresti, SJ, has been appointed Executive Director of the North American Forum on the Catechumenate. Since the new text of the RCIA is now approved by Rome, we continue to encourage our members to attend the programs sponsored by the Forum. For dates of some upcoming programs see Calendar, this issue, or write: Forum, 5510 Columbia Pike, Suite 310, Arlington, Va 22204.

Jim and the Forum staff have been working with us to develop the December-January 1989 issue of Pastoral Music on the musician and the RCIA. Look for it!

Ecumenical Happenings

In Rochester, NY, on the Feast of Pentecost, the Roman Catholic and Episcopal Dioceses entered into a covenant with each other. The covenant pledges "to foster mature relationships, to promote the ministry of healing, forgiveness and reconciliation, to pray for both bishops during the prayer of the faithful, to share dialogue groups, report marriage preparation, days of retreat, social justice issues, facilities and resources and to seek to implement the covenant through the parishes." The covenant also professes a unity of faith. It was ratified at a wonderful celebration, with John Kubiencic conducting the choir.

Salzburg Festival

Singers from the Diocese of Wilmington joined with Fourth Presbyterian Church of Chicago to participate in this year's Salzburg Church Music Festival, July 6-10. Choirs interested in participating in the Salzburg festival in the future contact: ETI, 3405 Airport Road. Allentown, Pa 18103. 1 (800) 227-2966.

Meeting of the BCL

The Bishop's Committee on the Liturgy met on March 21, 1988. A list of the present publication projects includes the following:

Sunday Worship in the Absence of a Priest (guidelines and ritual); Guidelines on Presiding in the Liturgy; Pastoral Companion to the Rite of Christian Initiation of Adults; Guidelines on Pastoral and Gestures at Mass and Other Liturgical Celebrations. There are also plans for a workshop for those responsible for bishops' ceremonies.

Publications for 1989 include:

Rite of Christian Initiation of Adults; Order of Christian Funerals; Book of Blessings; Catholic Household Blessings and Prayers; Collection of Masses of the Blessed Virgin Mary; Lectionary for Children; Handbook of Indulgences; Roman Missal (rev. ed.); Hispanic American Sacramentary; New American Blessings (a Spanish translation); Solemn Exposition of the Eucharist; Study Text 13: Blessings and 14: Holy Week.

A second edition of the Lectionary for Mass, using the New American Bible translation, is nearing completion. Guidelines for lay preaching and a proposed marriage handbook were also considered.

Acoustics

Louis Hackett, Music Director at Our Lady of Perpetual Help Church, Belle Chasse, Louisiana, writes to recommend a pamphlet on acoustics by Reidel, published by Concordia Publishing House. Its title is: Acoustics for the Worship Space. "It is excellent," he says, "I highly recommend it."
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On May 6 a dinner/meeting was held, titled “B.Y.O.P.” (Bring Your Own Priest). The topic of discussion was empowering and how it affects ministry.

Larry Hurt
Chapter Director

Lake Charles, Louisiana

New officers were elected: Rev. Jack Eskin, Director; Becky Liprie, Assistant Director for Recruiting; Bob Marcantel, Coordinator for Planning; Catherine Marcantel, Coordinator for Koinonia; Yvonne Guerrini, Secretary; Jeannine Foreman, Treasurer.

Pat Blackwell
Outgoing Chapter Director

Metuchen, New Jersey

The local NPM Chapter in cooperation with the Office of Religious Education presented the Fountain Square Feasts of Cincinnati, Ohio, on April 16 at Immaculate Conception School, Somerville.

Peter Cebulka
Chapter Director

New Orleans, Louisiana

On May 3 a combined NPM/AGO program was held at St. Dominic Church. The hymn fest was conducted by local musicians and choirs.

Pierre Dosogne
Chapter Director

Washington, DC

A steering committee of local musicians from the Archdiocese has been formed. Rick Gibala from the NPM National Office shared the process of becoming a temporary chapter at the first gathering of the committee.

Rev. Michael King
Director, Office of Worship

San Diego, California

Frank Brownstead conducted the program: “Assembly song: Full, Conscious, Active Participation” on April 30 at Sacred Heart Hall on the campus of the University of San Diego.

Sr. Joanne Nicgorski, OSF
Chapter Director

Scranton, Pennsylvania

A program was held on April 19 to evaluate the Chapter’s first year, using focus questions discussed in small groups. On May 17 “The Care and Feeding of a Choral Program” was held at St. Boniface Church in Williamsport.

Paul Ziegler
Chapter Director

Pittsburgh, Pennsylvania

John Rutter, famous English composer and conductor, spent a few days in Pittsburgh. During this time he gave a workshop to choral directors and a lunchtime talk to DMD members on the English choral tradition, and he directed a three-hundred-voice festival choir in concert at Sacred Heart Church in Shadyside.

John Romeri
Chapter Coordinator

Arlington, Virginia

On May 31 Dr. Elaine Rendler gave a presentation looking back over the past twenty years of liturgical musical renewal. The chapter has completed a season as a temporary chapter and hopes to become permanent this fall.

Dorothy Peterson
Chairperson, Steering Committee

Buffalo, New York

A eucharistic liturgy was held in celebration of the Marian Year on May 16 at Our Lady of Victory Basilica in Lackawanna. In June a springboard to propel local members into full and final preparation for the July Regional Convention will be conducted with Dr. Fred Molek as guest.

Rev. Jack Ledwon
President

Burlington, New Jersey

An NPM AGO program was held at St. John the Baptist Church. The program included a concert by the Youth Choir from St. John’s Catholic Church in Somerville.

Joan Laskey
Chapter Director

Hartford, Connecticut

On April 11 Rev. Ron Gagne and Jackie Capobianco conducted a program, “Using Your Whole Body to Pray,” at Mary Our Queen Church, Plantsville. The May event was a potluck supper followed by a members’ recital and prayer service.

Joan Laskey
Chapter Director

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Making a Diocesan Litany: The Saints of Baltimore

It has become the practice in several countries to develop a litany using the names of local saints. Paul Inwood's article in this issue, for instance, mentions a "Proces- sional Litany of the Saints of England and Wales," composed by James Walsh. This practice follows the intent of the rubric in the Sacramentary that suggests adapting the Litany of the Saints to particular occasions by adding saints' names or particular intentions (e.g., at the Easter Vigil or at an ordination).

For diocesan occasions the Litany of the Saints could be modified to include the names of patrons for the diocesan parishes, missions, and institutions. Here is a sample, using the patrons and titles of parishes and institutions in the Archdiocese of Baltimore.

The list reads like a combination of the Litany of Loreto and the Litany of the Saints, with some elements of the Litany of the Sacred Heart and the Divine Praises. As such, it suggests a long history of prayer and devotion. A litany like this would require the kind of "linked" singing that several of the authors describe—a quick dialogue between the cantors and the congregation. Litanies for other dioceses might sound different, longer, shorter, perhaps with fewer Marian titles, and they might be sung differently.

We picked Baltimore because next year it celebrates its two hundredth anniversary as the primatial see in the United States. Happy anniversary!

A Litany for Baltimore

Lord have mercy.
Christ, have mercy.
Lord, have mercy.

Mary, Queen of earth and heaven...
Pray for us.
Mary, conceived without sin.
Mary, visiting Elizabeth.
Mary, assumed into heaven.
Mary, queen of the holy rosary.
Mary, mother of the immaculate heart.
Mary, star of the sea.
Mary, seen at Fatima.
Mary, lady of good counsel.
Mary, hope of Christians.
Mary, seen at Lourdes.
Mary, patron of Mount Carmel.
Mary, mother of perpetual help.
Mary, lady of sorrows.
Mary, lady of grace.
Mary, lady of Pompeii.
Mary, queen of peace.
Mary, victory of Christians.
Mary, lady of the Chesapeake.
Mary, guardian of our fields and harvests.

Saint Agnes... Pray for us.
Saint Alphonsus Ligouri.
Saint Alphonse Rodriguez.
Saint Ambrose.
Saint Andrew.
Saint Ann.
Saint Anthony of Padua.
Saint Athanasius.
Saint Augustine.
Saint Bartholomew.
Saint Benedict.
Saint Bernard.
Saint Bernadette.
Saint Bernardino.
Saint Brigid.
Saint Casimir.
Saint Cecilia.
Saint Charles Borromeo.
Saint Clare.
Saint Clement of Rome.
Saint Clement Mary Hofbauer.
Saint Dominic.
Saint Edward.
Saint Elizabeth of Hungary.
Saint Elizabeth Ann Seton.
Saint Francis de Sales.
Saint Francis of Assisi.
Saint Francis Xavier.
Saint Gregory the Great.
Saint Ignatius Loyola.
Saint Isaac Jogues.
Saint James and Saint John.
Saint Jane Frances de Chantal.
Saint Jerome.
Saint Joan of Arc.
Saint John the Baptist.
Saint John Neumann.
Saint Joseph.
Saint Joseph Cupertino.
Saint Katherine of Siena.
Saint Lawrence.
Saint Leo.
By your presence in the blessed sacrament.
By your sacred heart.
Jesus, good shepherd... Lord, hear our prayer.
Jesus, prince of peace.
Jesus, present in our communities.
Jesus Christ, king of heaven and earth.

[Appropriate petitions could be inserted here.]

Holy Spirit of the living God... Lord, hear our prayer.
Holy Trinity, one God.
Christ hear us.
Lord Jesus, hear our prayer.

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The Litany in Catholic Worship
Litany As Supplication: “As a Wave Churns the Sand . . .”

BY JOSEPH GELINEAU, S.J.

Litany cannot be approached through its form, that is, the responsorial form of question and answer and repeated refrain. If we do that, some pieces are apt to be called a litany that are not—Psalm 135, for example, which is a responsorial psalm, or “Through the Cross” [Gelineau’s Par la Croix qui fit mourir], a processional that is really a strophic hymn with integrated refrains. These may be conceived as being in a litanic form in the broad sense, but, technically speaking, they should not be called litanies. On the other hand, some authentic “litanies” do not have dialogue, a refrain, or responsorials.

Human misery is unending, so there is no reason for the litany to stop.

The place to start must be the function of a litany as the whole tradition has understood it. A litany is an intensive and insistent prayer of supplication expressed (1) through gesture (kneeling or a procession), (2) through word (imploring God’s mercy), and (3) through singing (which gives a particular emotional quality to the whole time of prayer as well as throughout the duration of the prayer).

There are three great functions of responsorials.

One can go further and describe the way that the responsorials of supplication (litany) differs from other acts of responsorial prayer. In fact there are three great functions or attributes in prayer that use the various forms of responsorials. Adoration is meditation before the mystery of God. Supplication is a plea for deliverance in the face of evil. Thanksgiving is a prayer of thanks for the salvation that has been obtained.

Joseph Gelineau, S.J., author, composer, is pastor of Écuelles, Seine-et-Marne, France.
The repetition used in adoration is "steady," like the back-and-forth motion of waves in the deep sea. It states the relationship between creature and transcendence. Repetition contained in a dialogue is particularly adapted to this form. One gets impregnated with what one has already heard or said, and a refrain is not necessary.

The repetition used in praise or thanksgiving, however, climbs to a summit and has to stop, like a climber reaching a mountain peak. Psalm 135 is a good example. It intensifies itself through the repetition of a brief refrain responding to the motivations for praise given by the cantor. It climaxes or ends in a burst of joy.

The repetition of intense supplication, or litany, "digs up" or churns up humility in the heart, so that it is disposed to forgiveness and grace. It is like waves breaking on the shore, churning up the sand, then spreading out as if to embrace the land and make it one with the sea. The longer it lasts, the better this prayer can go down to the deepest layers of being to spread them out for God. The perfect example is the petition, "Ab omni malo, libera nos"—"From all evil, deliver us." As human misery is unending, there is no reason for the litany ever to stop. It has no summit; like the tide it renews itself without end to last as long as possible.
Just What Is a Litany?

BY PAUL INWOOD

As I explored the musical elements of litanies, I found myself inexorably led back to a basic question: What is a litany? Or perhaps more accurately: How do we define or recognize a litany? It seems to me that in recent years we have blurred the edges of definitions so that we are now able to talk about a number of different musical forms as if they were all one and the same thing. These include what one might call “litanies proper” or “classic litanies,” pieces in litany form that may or may not be litanies as such, pieces that are litanies by virtue of their text but not necessarily by virtue of their musical form, and pieces that become litanies because of the demands of the rite.

To determine what a litany is we have to decide on the musical parameters for an analysis and examine samples to see if they fit the definition of litany (whatever that might be). The question to keep up front in examining any example is: If this piece were on trial for being a litany, would there be enough evidence to convict?

Before getting into details, I want to examine the differences in meaning involved in a litany. We can differentiate, for example, between words and action, between the meaning of the words and the meaning of the action.

The meaning of the words is normally something immediately graspable, provided that one is familiar with the language being used. It is apparent on the surface, whereas the fact that the underlying action is an invocation may not be nearly so obvious. On the other hand, in a hypnotic type of litany the meaning of the words may be considerably less important. Indeed the words may flow by without their actual meaning being discerned or without the participants even hearing the words themselves, while the meaning of the action may consist more in the actual doing of the litany than in its invocatory purpose. All these differences express themselves in the degree of tension present in the music.

The basic parameters for our analysis are structural—the structure of text and music—but this analysis will be concerned primarily with musical structure.

There are eight areas of analysis, which include some factors that fall on the border between structure and manner of performance: (1) melody: the construction and length of cells and the relationship between cells; (2) the relationship between the length of the verse and response, including forms with “great” responses, no response at all, and other variants; (3) links: the tight or loose linking of verse and response; (4) the presence or absence of repetition; (5) the consistency or lack of consistency in rhythm; (6) fast or slow tempo, the nature of a basic pulse; (7) the presence or absence of accompaniment, its rhythm and pulse; and (8) harmony, whether with “full stops” or open-ended.

Obviously many of these elements have only entered the litany since the reforms of Vatican II, with the change from Latin to the vernacular and the admission of accompaniment instruments to litany forms in place of the unaccompanied plainchant.

Some compositions become litanies through use.

Traditional Examples

It may be useful to start with an analysis of a classic litany or a “litany proper”: the plainchant Litany of the Saints. The melody has some variation in the length of cells. While the verse cells are often short (except in the section beginning Peccatores . . .), the response cells are always short—a maximum of seven syllables, except for Intercede pro nobis. Generally the comparative lengths of verse and response are fairly even (except in the Peccatores section once again). At the beginning the cells are related by repetition, but the form soon falls into an invocation-response or question-answer pattern. This is an important pattern in most litany forms.

Verse and response are normally tightly linked in the Litany of the Saints, except in the three Agnus Dei dialogues. The whole final section beginning with the Agnus Dei, however, is not an original part of the litany but a later addition. The mode is not the same as the rest, and the apparent similarities of Christe, audi/exaudi nos and the Kyrie/Christe eleison are deceptive.

Tempo is fairly brisk in this litany, and there is no basic pulse. Harmony and accompaniment do not figure here. The rhythm in which the versicles are de-
claimed is conditioned, to some extent, by the rhythm of the response. Ora pro nobis is sung in a more leisurely fashion than Miserere nobis or Te rogamus, audi nos. This rhythm is reflected whenever the saint’s name has approximately the same “triple time” as the response.

The list of saints’ names and the Ut... digne... invocations are semihypnotic; it is not necessary to listen to every word (even if everyone could understand them all). In fact at one ordination the Latin petition that God would preserve us “from the spirit of fornication” was omitted; it reappeared later in a petition that translates this way: “That you would deign to keep us in the spirit of fornication.” The singing of the response Te rogamus, audi nos (“We ask you to hear us”) suggested that many of those present were unaware that anything untoward had taken place.

A second ancient example falls into the category of litany-like pieces that may not, in fact, be litanies. Christus vincit is an extract from the well-known laudes in the Worcester Antiphoner. This short extract is notable not only for its “great” response, sung at the beginning and repeated by everyone, but for the way in which this response is later cut up into sections to form shorter responses for the acclamatory middle section. Another interesting feature is the use of melodic repetition in the litany section proper, but with just enough rhythmic difference to remove the impression of stagnation. The basic tempo is slower than that of the Litany of the Saints.

This brief extract has an interesting form:

Great Response (sung by the cantors)
Great Response (sung by all)
Litany (dialogued between the cantors and the congregation) invoking aid on the pope, the emperor, and so on.
Great Response (sung by all)
Acclamation-litany in praise of Christ (responses are taken from the Great Response)
Final invocation (almost a collect-prayer)
Great Response (sung by all)

Remember the basic question: Is this a litany? If not, what is it?

Two other examples are worth a brief look. The first is a litany form that is normally spoken rather than sung: the Divine Praises used at eucharistic benediction. This prayer is characterized by its vernacular text and by the fact that each invocation or acclamation is recited first by the presiding minister and is then repeated word-for-word by everyone. There is no separate text for a response, therefore. Is this a litany? If we were to compose a sung text with such a total repetition form, would it be classed as a litany? Would people tolerate such a piece? (One composition like this does exist in England, but its mood is very different.)

The second litany deserving a brief look comes from an unexpected place: the first half of Elgar’s Dream of
Cerovitius. Newman's text intends to conjure up a picture of the dying man's friends chanting prayers at his bedside, and Elgar's music attempts to reproduce this by using a simple psalm tone (harmonized with root position chords in a style that could be Renaissance—e.g., Arcadelt—or Russian Orthodox) and a consistently repeated response. Earlier in the work, interestingly enough, Elgar treats another litanic text very differently, using fugato to express urgent pleading.

The Litany after Vatican II

Some of the litanies that are "classic" litanies or prayers in litany form developed after Vatican II have some very interesting features from the point of view of music and especially form.

I perceived a vision of litany that I had only dimly perceived before.

In composing a Litany of the Saints for the Easter Vigil, I used a direct translation of the Latin litany with some additional invocations tacked on at the end. Like its plainchant counterpart, this is a very simple chant setting, in which rapid dialoguing (linking) is important. The English "Pray for us" is too short, abrupt, bald, and uninspiring, however, to be prayed very easily, let alone be set to music. So I changed the text to read, "Come, join your prayers to ours," with the object not only of helping the singing of the litany but also of encouraging people to think afresh about what they were singing. This affects the balance between verse and response, as the verse is now much longer than most of the saints' names. The invocations of the saints make use of the question-answer melodic construction, but the other two sections are, perhaps, not so successful in this respect.

Other contemporary examples are not based on Latin originals. An American setting widely used for morning and evening prayer in the liturgy of the hours (and for intercessions at other times) is taken directly from a Russian Orthodox model. It consists of a single reciting note followed by a measured introduction and response. The invocation text can be any length and may be improvised on the spot.

This setting is invariably sung with an overlap of the first note in the response on the last note of the cantor's introduction. This practice appears to have spread out from the University of Notre Dame at South Bend. It would be interesting to know if the overlap was inspired by the similar overlap in Elgar's setting of the Dream, or if this is an instinctive congregation link that is characteristic of the litany form.

Another characteristic of this setting is the fact that the words of the invocation are of less importance. It does not matter if they are heard clearly so long as all can hear the change of note at the introduction and come in with the response. There is also a total lack of relationship between the tempi not only of the recitation and response but also the introduction and response: the latter can move reasonably quickly or wallow very slowly. Part of the problem is the text, which is misaccentuated in this setting because the Orthodox model has not been followed textually, rhythmically, or harmonically.

This example is clearly a litany, perhaps of a very primitive variety. But is the Taizé Veni Lumen Cordium (music by Jacques Berthier) also a litany? The first thing that strikes anyone who has not encountered this setting before is the dual overlap, first between the first response and the cantor's cantillation (sung over a prolongation of the response's final chord) and second between the cantor's introduction and the second response, with the introduction lasting for half a word. The two responses are perfectly balanced, but the cantillation has no rhythmic relationship to them.

This music does not end. The harmonizations are open to an infinite progression, and it is difficult to resist the temptation to continue from the final chord of the second response to its first inversion in the first chord of the first response. A feeling of perpetuum mobile is evident. The response never actually ends either. The people sing all the time, so there is no dialogue, technically speaking. Despite this lack, the invocatory nature of the text would indicate that this is truly a litanic form.

In 1977 I attended the Musique et Célébrations Congress in Paris. Among the pieces premiered there was Berthier's Fais paraitre ton jour. If this is a litany, our definition must widen considerably. At the workshop on litanies, led by Père Joseph Gelineau, I discovered a vision of litany that I had only dimly perceived before. I also encountered Berthier's Taizé music (the first of the petits livrets). When I returned to England I tried by example to communicate how using litanic models could help our liturgical music. One of the first pieces to result from my experience was my "Advent/Christmas Litany."

Written as a processional litany, it has a basic pulse running right through it. The harmonic suspension at the end of each verse helps to bring everyone back in with the response. The melody of the response is built on an A-B-A-C principle. Halfway through the litany the text of the response changes (in accord with the shift of the whole text from the Hebrew Bible to the New Testament), but the music remains the same. The musical material for the verses is constructed from the same cells as the response plus some new elements.

The verses and the responses are the same length. Does this make the piece a song with a chorus rather than a litany? Although the piece is technically in E minor, the harmonies oscillate constantly between E minor and A, and the cadence on D at the end of the re-
sponse and the verse gives a feeling of onward open-ended movement. Textually the piece is not a litany, except for the text of the two responses; the verses consist of biblical attributes of the Messiah.

Another piece with a basic pulse running through it is Tony Barr’s “Be Here with Us” (1979). The first and dominant impression is the slowness of the basic minim pulse, like a huge pendulum. This has the effect of slowing the people down and easing them into prayer. The chords only change on the basic pulse. As with my “Advent/Christmas Litany” there is a feeling of onward movement (but not restlessness) in the harmonies, which are once again open-ended, technically in D but ending each stanza with an E minor 7th.

The response for the people remains constant throughout, but the last line of every stanza has no people’s response (to keep them awake?). The slow speed makes linking invocation and response difficult until everyone is caught up in the basic mood. The more difficult syncopations can cause problems for a cantor or accompanist at the slow speed.

An example of a litany from the charismatic renewal is “Come, Lord Jesus” by Sister Rosalie Vising. Originating from the Shalom Community in Wichita Falls, Texas, it is widely used in England and is, in my opinion, a litany. Its most noticeable feature is that the response, though the same length as the verse, is repeated after each verse and is therefore twice as long as the verse. There can be dialogue, although most often everyone sings everything. If further verses are improvised, however, dialogue will result automatically. The text is invocatory.

But is it really a litany?

Does the identical repetition of the response melody serve to reinforce the message, or does it lead to boredom? Does the closed nature of the piece harmonically detract from the overall effect of prayer, or does it enhance participation in this instance, not to mention the possibility of improvised harmonies and other elaborations?

Widening the Definition

So far we have considered pieces that can fit into the categories of “classic litany” and “litany form” (which may not, in fact, be litanies). Now we can consider compositions that are litanies by virtue of their text, but not necessarily their musical form, and pieces that can be considered litanies because of the demands of the rite.

A piece that becomes a litany by the demands of the rite is my “Communion Song 3,” which is very simply a litany used during the breaking of bread before communion. An extensive use of sequence in verse and response is intended to aid prayer. The response is significantly longer than the verse and ends with a slowing of the rhythm to enhance the meaning of “give us your peace.” The harmony is fairly close. Open-endedness is provided by the large selection of verses; others can easily be written. The litany lasts as long as the liturgical action that it accompanies. If the number of verses needed is known beforehand, all can sing everything; if not, there can be dialogue.

Bernard Huijbers’s “Great Litany” is familiar to many people. This piece has been formative for a whole generation of liturgical musicians, but is it really a
litanies? There are three melodic strands sung six times each, four times over, and then, having mounted in pitch each time, finally superimposed on each other with identical rhythm and chordal accompaniment throughout.

This is the epitome of repetition, but here is a litany that, contrary to every example examined so far, has no response. It has eighty verses sung by all with an invocatory text. The text makes the litany here, not the musical form, which is more an ostinato in nature. The slowness of the basic (minim) pulse is reminiscent of Tony Barr's "Be Here with Us." Because it is so slow, some people do not always realize just how open-ended the harmonies are overall, as they gradually climb through the circle of all twelve major keys.

These last few models all have one thing in common: a basic pulse running through them. I am convinced that this is an important pathway for us to explore in relation to the litany. The pulse can help to involve people; properly used it can really draw them in. As we have seen, it need not be a very fast pulse, but it must be well defined. Another factor that most of these models have in common is the open-endedness of the harmony. If the litany is an open-ended form that draws people into prayer as far as they can travel at this time, then this form must be an important factor for our future work.

My final example shows both a running pulse and open-endedness. James Walsh's "Processional Litany of the Saints of England and Wales" was originally written as the entrance processional for the 1980 National Pastoral Congress in England. It has since been adapted for use at countless Easter Vigils, ordinations, confirmations, and the like.

Bernard Huijbers's "Great Litany" is all verses and no response. Walsh's work is all response and no verses as such. Is it, therefore, really a litany? What verses there are consist of a list of saints' names read out slowly over a background accompaniment, with the response occurring at irregular intervals. A little four-note fanfare is used to get the response going each time.

The construction of the melody of the response deserves close study. As already indicated, the harmony is open-ended. It is difficult to say what key the piece is actually in, but the processional tread helps to lead people on.

So what is this piece? It is not a classic litany, nor is it in litany form, strictly speaking, though it does have a response. It has a litanic text. It becomes a litany through its use in the ritual.

No Final Definition

None of this helps us define what a litany really is. An ostinato seems to be our western equivalent of the oriental mantra; a round is something like a prayer wheel. Is there any way of defining the chemistry that constitutes a litany? As I noted much earlier, I think we have to widen our definitions. We also need to stop thinking of litanies as purely invocatory and begin to think in terms of litanic hymns of praise, repetitive forms with a kick to them.

A final point: It is quite certain that many of our congregations have absorbed the spirit of litanies and the need for them. They now have under their belts penitential rite litanies, breaking of bread litanies, processional litanies, prayers of the faithful litanies, and many other kinds.

An illustration of this absorption is the well-documented case of an ordination at which the animator rehearsed everything with the people beforehand, but forgot all about the Litany of the Saints. When the cantors stood to sing the litany, the entire congregation simply took up the responses as they went along, very strongly and in absolute unison. Some seminarians who knew what the responses were supposed to be were totally blotted out by the congregational singing. Those who were there say that the interesting thing was that the responses sung by the congregation were not what you would have expected, given what the cantors were singing. The point is that the litany form is so powerful that the people actually wanted to sing, and nothing was going to stop them!
How We Experience the Litany... in Prayer

BY JEAN LEBON

You may remember chanting the responses of the Litany of the Saints as a child: “Miserere nobis...Ora pro nobis...Purce nobis, Domine...Te rogamus, audi nos.” I can still see myself singing the rogations in the kitchen garden of the junior seminary. At an age when I was not suffocated by piety or unduly worried about picking potatoes, the textual content of these litanies was not important to me, yet I would sing “Te rogamus, audi nos” without displeasure. I think that what attracted me was the musical game of alternating. The litany as a game: this is the first characteristic that recurs to me from that era.

I remember the litany as a kind of childhood game of alternating.

In my recent experience I can recount that every time we have sung a litany in the parish where I work (whether that litany is composed by me or someone else), every time, I have noticed that the litany has “worked on” the assembly. Something has happened; the assembly has not been the same after the litany as before it. Here is a second functional characteristic of the litany: it is highly performative. This is what a theologian friend of mine told me—on his own admission he is a rather hard-boiled participant—after taking part in the Good Friday celebration at which we sang the Great Universal Prayers in a litanic form: “I was caught up in it, and I experienced the fact that the litanic form is as important as its content. I also experienced the fact that the liturgy is action.”

The litany is the musical game par excellence, at the same time the most elementary and the most intense game. It’s one in which the partners (at least two players: the soloist and the group) throw musical formulas at each other just like throwing balls on a sports field. It’s the optimization of responsoriality that plays on the players, creating a sort of rhythmic balance that involves their voices, their bodies, and all their being.

But for this to happen, two conditions must be observed in putting the litany into practice. The first is that a certain temporal period is necessary, without which you don’t have the time to join in the game, and the effect is nil. Or you do manage to join in the game, but its interruption creates a frustration. This is surely why the Kyrie and the Agnus Dei, those amputated stumps of vanished litanies, no longer function as litanies, and why plainchant and, later, classical music created that familiar diversion toward a melismatic or polyphonic complexity that had nothing to do with responsibility anymore.

The second condition is that the links in the dialogue (its back-and-forthness) must be rigorously observed. Between the intention and the answering call (i.e., the response) there must be no void in time, anymore than you should let the shuttlecock fall to the ground when playing badminton! It is surely because this linking has not been rigorously observed that the French words “litanie” and “kyrielle” have pejorative meanings: “a boring and monotonous repetition” and “an interminable sequence” of words (Dictionnaire Robert).

I would like to go back to the sources of the litany by using an ethnomusicological example. In listening to recorded chants from the native religions of the Central African Republic, though we can’t understand the text, we can be struck by the musical game in the chant, the rigorous connection of the links. Although the chant is accompanied by a pulsing xylophone that gives the impression of a regular recurrence of the brief refrain at strictly controlled intervals, that is not the case at all. It comes back every three or four beats. There is also a break in which the soloist increases the stakes, so to speak, by doubling the refrain.

It is obvious in such examples that the litanic form is connatural with the liturgical act. Since the liturgy is action, and ritual singing is a gesture or movement, the very performative act of the litany has always been considered to be the ideal form of participation by the people.

Such participation requires a minimal investment of memory. The most illiterate can take part, for there is no need to be taught anything, no need for those manuals that clutter up the hands of the faithful and become an extra barrier to communication. Musically the “answer-
ing cry” is a simple and relatively unadorned formula, memorizable on the spot, and often called forth by the intention as a consequent is demanded by its antecedent. The litany therefore offers the strongest, most immediate, and easiest participation with the least amount of resources.

Because the liturgy is a dialogue between God and God’s people, signified by the dialogue of the ministers (presider, deacon, psalmist, cantor) with the assembly, the litanic dialogue functions as the symbol of the call (of God) and (our) response. In short, it is the preeminent form of choral prayer made up of an initiative by the soloist and an assent by all. The fact that this musical form has disappeared from contemporary western praxis only has the effect of putting it in even more relief, so that the symbolic gesture always has to be discussed “within quotation marks.”

A Bit of History

The litany traditionally expressed supplication. (The word comes from the Greek litanéuein, “to pray insistently.”) This motive for such prayer shouldn’t be a cause for amazement. We’ve all heard a sick child in a
fever repeating over and over, “Mommy, it hurts… Mommy, it hurts.” What else could the child say? Yet in a way the child is trying to exorcise its pain by such repetition, in the same way that chants in native religions might be used to exorcise an evil spirit.

Doubtless because of its smooth and easy function, however, the litany was also used for praise and acclamation in the bible (the psalms) and in Christian liturgy.

Tradition also distinguishes between a “static” litany that is sung in one place and a “processional,” a litany sung on the move. The most likely explanation for the use of litanies as processional music is the fact that it is easier to respond with a brief answering call than with long refrains, and, of course, there is the balance mentioned earlier, which fits very well into the rhythm of marching feet. Since processions have practically disappeared in our secularized society, we tend to call a halt to our experience of litanies at the level of static forms.

With Vatican II the litany experienced a disaffection. Rogation days disappeared, devotions to Mary and the saints were cut back. The litanies of the Easter Vigil were left (optional, to some extent) and those at ordinations and religious professions. But such a liturgical form should be used more widely.

Releasing the Jack-in-the-Box

We should pay tribute to Bernard Huijbers, who opened the jack-in-the-box in 1970 with his beautiful litany for the eucharist, presented in the Dominicuskerk during the Universa Laus meeting at Amsterdam. Several of us have rediscovered the interest in this musical form at a pastoral level in France, and we have created litanies for various ritual uses that I’d like to recall here. (The list is probably more extensive than the number of litanies in the pre-Vatican II liturgy.)

In the field of intercessory litanies, of course, we produced Litanies of the Saints in French for ordinations and the Easter Vigil, but lots of other rites also call for litanies.

Bernard Huijbers opened the jack-in-the-box in 1970.

When I want the entire assembly to take a collective and significant step toward penitence, for instance, in a liturgy of reconciliation or at the beginning of Lent, I have not found anything better to use than a long litany during which everyone (or at least the group of ministers) kneels facing the cross. In a recent celebration of confirmation for about fifteen adults, the candidates knelt as we sang “over them” a very simple Litany to the Holy Spirit. I can testify that this moment was as intense as the chanting of the Litany of the Saints can be at an ordination. As I mentioned before, on Good Friday in our parish the Great Universal Prayers have been put into a “tighter” litanic form than the one envisaged in the missal. Small litanies have also been created for Ad-
vent. "Come, O Lord!" can be sung here and there, often in the course of an entrance rite.

The opening rites of a celebration are in fact a most interesting place to use litanies. If the litany is long enough and well managed, you can claim it as the accomplishment of the opening rites, and a simple presidential prayer suffices as a conclusion. An assembly that has joined in this collective game is really prepared, but then the impact is so strong that singing the Gloria immediately afterwards poses a problem. With all due reverence, it's a bit like serving up a large plateful of dumplings to someone who's already had a massive helping of spaghetti!

For litanic forms of acclamation, it is above all in the opening "rite of eucharistic praise" that the litany has been used by several composers (e.g., Claude Duchesneau).  

In addition to such ritual uses, we must also mention the psalms in responsorial form, with an alleluia or other brief answering call, often proposed in documents such as the Sunday Psalter project in France; or the litanies created by Jacques Berthier for Taizé. If further proof were needed, these all demonstrate what an immediately usable musical form the litany is.

Present experience leads me to these two observations: (1) A well-presented litany constitutes a strong point in a celebration. That is why we should not abuse the litany but reserve it for those ritual situations to which we want to give particular weight and significance. (2) On the other hand it is interesting to note that a litany can sometimes function perfectly well without the aid of singing. With little groups, including groups of children, the litany is an effective spoken form.

For Example

Here is a rapid typology of litany models according to function and participation. It only describes litanic pieces, leaving to one side the numerous troparion type pieces, recently composed, that contain a litanic element.

From the point of view of the assembly's response, we can distinguish litanies in which the response is always identical in text and music, those in which the response repeats exactly what the soloist has just sung, and those in which the text of the response changes every three or four intentions, or even after every intention. This final model is less popular than the others because it is less easy to put into practice (people need to pop new phrases into their mouths) and because it requires paper to put the responses before the people!

The best way to examine the different forms of litanies is to move from the simplest to the most complex. The simplest form is the model represented by the Litany of the Saints from the Latin repertoire.  

When the litany is quite long, it is necessary to renew people's interest or run the risk of falling into a routine and therefore into meaninglessness. In the African example I cited earlier, I pointed out how the soloist increased the stakes by doubling the refrain as a way to restore or increase interest. There are several ways to accomplish this renewal. The major litanies (like the Litany of the Saints) are really a sequence of different litanies (petitions, obsecrations, suffrages) sung within the framework of invocations to Christ. Another way of re-establishing interest is by changing the tone at the end of a certain number of invocations, either by changing tone within the same mode or tonality or by changing tonality or mode by classical modulation or enharmony. Yet another procedure is to interrupt the litany regularly with a longer refrain.

Even this rapid survey should convince those who need convincing of the pastoral and ritual potential of the traditional form of prayer that is the litany.

1. Translator's note. The author is talking about a pre-eucharistic song of praise that Gelineau and others have been advocating and writing about for ten years or more. This song replaces an "offertory" song and normally leads straight into a sung eucharistic prayer.

2. Le Psautier des Dimanches is described in the journal Église qui chante.

3. Berthier's music was studied by Universa Laus at its meeting in St.-Maurice, Switzerland.

4. Joseph Gelineau has used this form in a litany addressed to the Holy Spirit, Esprit de Dieu, source vive.

5. A decisive change of tone obviously move in an upward direction, thus creating a very beneficial dynamic. The prayer begins at the lowest point in order to rise little by little to the heights; the barely murmured plaint becomes little by little a cry, often reiterated at the end of the litany. An example is Joseph Gelineau's Viens revêtir en nous. In this litany for Advent the move is from bottom D to top D by modulations.

6. In my litany for Good Friday (Pour la prière catholique du Vendredi-Saint) not only does the soloist change the reciting note, the people can change the melody for their response ad lib, the three melodies working harmonically on top of each other.

Another litany of mine (Dieu d'amour, entends notre prière) progresses through enharmonic modulation, starting off in D minor and ending up in D minor an octave higher, passing through F minor, G sharp minor, and B minor en route (a modulation by thirds).

6. In Didier Rimaud's (text) and Jacques Berthier's (music) A ce monde que tu fais, the response sometimes changes its tone without modulating, and sometimes its text. Furthermore, a refrain comes in after every three intentions.

A model that is more complex, more elaborate, and, in a word, more erudite is the litanies of intercession from the Vêpres de l'Imaculée by Marcel Godard (with text by Didier Rimaud). Here the canvas is richer. The response is sung several times by the four-part choir, then taken up by the assembly in an overfull series of implorings. The verses are coupled in pairs and given to a baritone and a contralto. In this way the participation that is characteristic of Christian liturgy is enriched without diminishing the efficaciousness of the supplication.
The Litany: Biblical and Liturgical Use

BY DIDIER RIMAUD, S.J.

On 15 October 1941, for the first time in my life, I took part in something that would happen every evening for many long years. The Jesuits called it "The Litanies," a surprising "exercise" among the pia exercitia. The community gathered together in the chapel; two candles were burning on the altar. A priest in a black cassock, kneeling on a prie-dieu in the choir, spoke (read, recited) the litanies, and the community responded without music. It was mechanical, imperturbable, and well ordered. From its contents it resembled the Litany of the Saints at the Easter Vigil before Vatican II.

The Jesuit saints were invoked in order; the saint whose feast fell on the following day was given prominence. The list of saints was followed by a long series of prayers, perhaps a score of them, in which I later recognized the orationes ad diversa from the Roman Missal. The whole thing must have lasted less than a quarter of an hour. Malicious tongues might say that this last liturgical prayer of the Jesuit day was also the first and only one in Jesuit daily liturgy.

That may not be altogether an exaggeration, if you believe what you find in the very serious Dictionnaire de Spiritualité (1976). When dealing with litanies of invocation, Father Balthasar Fischer says this:

The life of the Jesuits, in accordance with the will of the founder, is no longer marked by the liturgy of the hours. Since 1574 the recitation of the litanies of the saints fulfills each day the function of the ancient litanies of supplication at the end of Vespers.

Things have changed a bit, at least among French Jesuits. This precipitous, expeditious way of doing things has disappeared, to be replaced by common prayer in a traditional form, inspired by the liturgy of the hours, in which the litanies have their proper place. Despite this change, the foundations of the Society of Jesus don't seem to have crumbled!

Compounding Experiences

That old Jesuit practice may have led me to write pieces rising from the litanic genre in collaboration with various composer friends, but this is not the only explanation for my interest. Other encounters have been greater influences. Biblical litanies of thanksgiving, blessing, and praise and the litanies chanted at Easter Vigils and ordinations gave me the desire to work with litanic forms. I had the feeling that the litany, because of its length, allowed for the creation of an extended time of prayer and enabled the prayer to be woven stitch by stitch and thread by thread. I felt that the litany, because of its repetitions and the alternation between what was "always the same" and "changing," was a simple, easy, popular gesture or game—almost the gesture of a child and at the same time that of a contemplative or a lover. It is a repetitive gesture, but one that does not seem to be included in Jesus' reproach to those who imitate the pagans: "They think that by using many words they will make themselves heard" (Mt. 6:7).

Biblical Litanies

To understand the structure and theology of litanic forms in the bible, I want to look at a psalm, an excerpt from Daniel, and another psalm.

Psalm 136 is a litany of thanksgiving made up of twenty-six sets of verse and refrain. The first three verses are an invitation to thanksgiving ("Give thanks . . ."), and the next six are about the creation of immutable elements (the heavens, the earth, and the great lights). Verses 10-22 are about the history of Israel's salvation, from the Exodus to the entry into the promised land. Two verses bring the psalm into the present by speaking about God's remembering "us" and delivering us. Verse 25 is about the "food" (or "bread") God gives to all living things, and the final verse is a conclusion/inclusion.

There are several things to note about this psalm. First, it is not addressed to God; God is spoken about: "God who does" is the actor. Remote creation (Genesis) and proximate creation (the Exodus and continuing history) imply the permanence of God's love as creator.
and savior. The subject “us” appears only at the end of the litany as an acknowledgement, not as a form of intercession.

Paul Beauchamp writes of this psalm:

We should not think of this psalm as a narrative ending with a mention of bread. Superficially that is exactly what it is; but looked at in a more concrete way, the psalm begins with bread. Everything is said in order to give thanks (v. 26) for the bread that is on the table before the psalm begins, which can therefore be defined as a thanksgiving recitation over the bread. In order to give thanks, one needs to remember even those things that one only knows through hearsay; one needs to “make memorial” of the sufferings of the ancients. Making memorial of the history of a loaf of bread is what theologians, liturgists, and others call the action of “anamnesis.”

From this comment you can see how interesting it would be to examine the possible relationship between the eucharistic prayer and litanic forms.

Daniel 3:57-88, part of the “canticle of the three young men,” is a litany of blessing and praise. The basic structure is a call (“You works of the Lord”), a little refrain (“bless the Lord”), and a large refrain (“Praise and exalt God above all forever”). The litany is composed of five divisions with the following structure: an introduction calling on all the works of creation, the angels (v. 58), the heavens (vv. 59-73, a listing of what is in the heavens), the earth (vv. 74-81, a list of what is in and on the earth), and the children of humanity (vv. 82-88, a list primarily of the divisions of Israel).

Again, this litany is not addressed to God; the elements of the created world are addressed. This is a cosmic invitational to give praise; the created elements exist to bless their creator and give glory to God. “Us” as a subject only appears at the end (v. 88): “Hananiah, Azariah, Mishael, let us bless the Lord.” In some liturgical versions of this litany the concluding verse is displaced; it belongs after verse 88. The listings of the created elements are of unequal length, so the large refrain comes at irregular intervals.

This long litany is preceded by another litany of blessing and praise, Daniel 3:52-57. Its structure is also verse and refrain—the same large refrain as in the preceding example. The litany is composed of seven formulations of this structure plus a concluding verse, the opening of the next litany. These seven formulations are seven moments contemplating God’s holiness. This litany is addressed to God (“Blessed are you, O Lord . . .”), but it passes to “Bless the Lord” at the end (v. 57).

Psalm 150 is a litany of praise made up of eleven alleluias. Two alleluias are addressed to the place where “Yah” is (in the temple, in the firmament of divine power); two address what Yah has done (mighty acts and excellent greatness); six alleluias are accompanied by musical instruments and dance (ram’s horn, lyre and harp, timbrel and dance, strings and pipe, cymbals and more cymbals); the final alleluia is a summary concluding verse.
This is another litany that is not addressed to God but to the participants in the liturgy. Even this litany of praise that is the conclusion of the whole psalter, however, is not an empty expression of general praise without an expressed object. There is always a motive for praise; it is expressed here in verse 2 (“for God’s mighty acts; ... for God’s excellent greatness”).

Liturgical Litanies

The biblical litany is one of praise, thanksgiving, blessing, but not one of supplication. The “liturgical” litany, on the other hand, is essentially one of petition. The biblical litany is linked to a history, while the liturgical litany is less rooted in time, but with a tendency since Vatican II to integrate more local elements. While the biblical litany is not uniform in whom it addresses, the liturgical litany is addressed to God and the saints, with a Christic orientation since Vatican II.

All this is true of the liturgical litany par excellence, the Litany of the Saints, both before and after the council. Before the council the litany had a stronger petitionary character, with a list of thirty-eight saints to the present twenty-five (though more may be added), considerably more invocations to Christ, and even a list of “omnes” petitions recapitulating the categories of saints (possibly expressing a concern that no possible intercessor be omitted).

The structure of the Litany of the Saints is essentially the same wherever it appears in the various reformed rites of baptism and ordination, but there are indications of a new direction in some of these rites. While the litany for the baptism of adults at the Easter Vigil is pretty much the same as the “general” post-Vatican II Litany of the Saints, for instance, an opening monition is added that invites the people to pray, but it does little to suggest the orientation of litanic prayer: “As our brothers and sisters approach the waters of rebirth, let us help them by our prayers and ask God, our almighty Father, to support them with his mercy and love.”

In the Rite of Baptism for Children, on the other hand, there is a severe reduction in the number of saints invoked, though again the rubric allows for additions to the list. An opening admonition provided in some local rites gives more of an orientation to the prayer: “By the intercession of the saints who have gone before us in faith, let us entrust each other to the goodness of Jesus, the Christ, our Lord.” The treatment of the litany in this rite may indicate a possible evolution toward a form of general intercessions.

In the Rite of Initiation for Children of Catechetical Age (part of the RCIA) there is no litany of the saints, nor is there a litanic prayer preceding the baptism, as in other rites. There are litanic prayers, however, in the preparatory ceremonies—the rite of becoming catechumens and the scrutinies. Each one is introduced by a monition that directs the prayer, such as this one from the scrutinies: “Let us pray for N. and N. who are preparing themselves for the sacraments of Christian initiation; for N. and N. who will receive God’s forgiveness in the sacrament of penance for the first time; and for ourselves, who seek the mercy of Christ.”

In some countries the Litany of the Saints at ordinations is preceded by a monition that includes the congregation among the saints and indicates the purpose of the prayer. In the ordination of a bishop, for instance, the invitation says: “With all the saints, let us pray to God, who has chosen N., that in his love and for the good of his church God will give him the grace of ordination.” At the ordination of a priest the congregation is asked to pray this way: “With all the saints who intercede for us, let us entrust to the mercy of God the one he has chosen as a priest: let us pray to God to pour out on N. the gifts of his Spirit.”

New Directions

Various litanies composed in recent years indicate shifts in theology and structure away from the traditional Litany of the Saints. Even when the structure of the litany remains pretty much the same as the one found in the missal, there are changes in theology. Gelineau’s Litanie des Saints is fairly close to the missal’s litany for the Easter Vigil, but the constraints of language forced a minor change. Since it is impossible to set the singular “Priez pour nous” to music, the composer was forced to group the saints’ names in batches in order to use the plural “Priez pour nous.”

Claude Tassin’s approach to the problem of setting “Priez pour nous” led to a change in the direction of the prayer. Instead of invoking the prayer of the saints, he joined the congregation’s voice to that prayer and directed the whole litany to Christ. Instead of “Saint N.
pray for us,” his Litany of the Saints, while still close to the structure in the missal, says, “With Saint N. we pray to you, O Lord” (“Nous te prions, Seigneur”). This changes the nature of the gesture of prayer; in communion with the saints we address Christ.

More and more contemporary litanies are being addressed to Christ, to the Father, or just to God. They are also adopting the praise and thanksgiving mode of biblical litanies. My own *Pour ton corps que se livre au pecheurs*, for instance, is a litany of blessing or acknowledgement addressed to Christ. It is designed to be used as a communion song for Holy Thursday.

Joseph Gelineau has produced contemporary litanies addressed to Christ in both modes, supplication and thanksgiving. His short *Viens renaitre en nous* for Advent is a litany of supplication, while his *Par la Croix qui fit mourir*, a litany for the adoration of the cross, glorifies Christ in his passion by contemplating the mystery of the cross. The responses are of blessing, glorification, and acclamation; there is a progressive entry of voices that helps to build the litany.

Two of Jacques Berthier’s litanies of petition are addressed to the Father, with an interesting switch in the first. *Fais paraître ton jour*, addressed to the Father through Christ, leads from supplication to an alleluia in verses 5-7. *A ce monde que tu fais* is a general intercessions type of litany with an optional great refrain in addition to the two obligatory responses.

In *Litanies de la Parole de Dieu* (titled *Tout au long du chemin*), Christian Villeneuve has created a litany addressed to God, and finally to the risen Christ, with a complex form. A contemplation of the word of God at work in history is the basis for supplication and interrogation in the “wordlessness” of today, ending with a canon that expresses the joyful faith of the disciples on the road to Emmaus:

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All along the way
What fire was it that burned us?
We recognized you
In the breaking of the bread, O risen Jesus
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Two other currents in contemporary litanies deserve mention. The first is the structure of the litanic prayers in the liturgy of the hours. They are made up of a series of intentions that reflect praise, supplication, and blessing and contain invocations and a refrain. If the refrain is always singable, that’s not always true of the invocations. It seems as if the content of these prayers, adapted to the feast or season, is more important than the litanic form.

A second current that moves in a different direction entirely is the tirelessly repeated formulas that make up part of the “Taizé repertoire” of ostinati, canons, and short refrains with or without verses. Here the act of singing something over and over again is more important than the content, which is notional, simple, and not really developed.

I want to conclude this overview of some litanic practices by quoting the remarks of Philippe Rouillard at the end of his article, “Litany,” in *Catholicisme* (col. 842):

Examining forms of such diversity as those that litanic prayer has known leads one in conclusion to make a remark based in the realm of psychology, but one that is no stranger to the functioning of the liturgy. In many ancient litanies, and particularly in the long litanies of the saints, the generally short invocations count for less than the response that is tirelessly taken up by the crowd. The *Ora pro nobis* has more importance than the names of the saints as they unroll. Inversely, in the majority of contemporary litanic prayers, it is the announced intention that is intended to capture the attention, and the assembly’s response is almost a formality, to the point that sometimes it is not even formulated. Instead of a prayer of the quasi-incantatory type, there is substituted in such cases a sort of meditation of a much more intellectual character.

We need to ask if this “substitution,” which is without doubt real, is not brought about by the change from Latin. But if modern languages, which are directly intelligible to those who are praying, oblige or permit this “meditation of a more intellectual character,” isn’t it up to music to go looking for the more “incantatory” character?

4. That monition is not present in the American rite. However, as provided in an appendix to the rite, the Litany of the Saints may conclude with a prayer that interprets the litany not so much as petitionary, but as exemplary: “In your mercy grant that the examples of your Saints may bring us back to love and serve you through Christ our Lord.” The *Rites of the Catholic Church* (New York: Pueblo Publishing Co., 1976), p. 281.
6. In the ICEL text the monition ignores the invocation of the saints that is to follow. Rather, there is a general invitation to “pray that the all-powerful Father may pour out the gifts of heaven on these servants of his,” in the case of deacons and priests. A similar invitation precedes the litany in the ordination of bishops. The *Ordination of Deacons, Priests, and Bishops* (Washington, DC: ICEL, 1969), IV:14; see also II:17, III:17, and V:20.
8. The French text of the canon is:

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Tout au long du chemin,
quel feu nous a brûlé?
Nous l’avons reconnu
Au partage du pain,
Jésus ressuscité!
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How We Experience the Litany... in Music

BY GINO STEFANI

Here are three definitions of litany. The first one is from the New Grove Dictionary of Music and Musicians:

Litany. A liturgical prayer—or the procession during which it is recited—properly in the form of a series of invocations or supplications pronounced by an individual... with brief responses pronounced by the congregation (e.g. “Kyrie eleison,” “Domine, miserere.” “Ora pro nobis,” “Te rogamus, audi nos”). It is one of the oldest categories of prayer still represented in liturgies.1

The second definition is a translation from a similar Italian source, Dizionario Enciclopedico Universale della Musica e dei Musicisti:

Litania. Elementary form of prayer, made up of an invocation to the divinity... generally quite short and constantly changing, interspersed with a choral response always identical or with small variants. The litany is found in pagan rites as a responsorial formula in popular acclamations alternating with laudatory formulas recited during elections to the highest civil and religious offices.2

And here is a third definition:

Litany, litanic act. A collective oral action consisting of alternating, in a repetitive fashion, a variable expression and a constant, short, and choral expression.

Of these three approaches to the meaning of litanies, I propose to follow the third as being more general and foundational than the others. It allows us to explain certain kinds of functioning common to different ritual acts, such as acclamation and invocation, and to suggest new forms for new ritual acts.

A Project

When a group of people express themselves by the medium of a litanic act, what are they doing, and what do they mean by it? A litany is essentially a collective action articulated by means of two roles, a leader and a group (a tutti). It is an involving, energizing action, in which the roles are clearly identified and active in a tightly organized alternation. This action is economic, which is to say that it uses the least effort on the part of the participants, and therefore it involves a high proportion of repetition. This action, finally, is of open duration, without any a priori limitations, and open to various functions and uses.

With this description in mind, let’s imagine an ideal litany. The alternation will tend to last for the duration of a breath and to assume a binary rhythm. It will have regular periodicity, which will allow the participants to know exactly when to come in and how to keep together. The respiratory rhythm will not only help the voice but will also involve the whole body.

The choral expression will have a very obvious rhythmic structure, a basic vocabulary that does not wear out and will, preferably, partake in the linguistic performative act that not only “says” but “does”—pray, invoke, ordain, swear an oath, and so forth. It will be caught up as well in an action that can also be a movement (walking, hand clapping, and the like), but the repetitive formula will have to be changed before it becomes totally worn out and gets thrown away.

The interventions of the leader will have a varied duration and articulation, but they will remain, preferably, within the framework of the respiratory rhythm, i.e., the basic metrical model. The conceptual content will not be dense; it will be immediately graspable. As for the series of variable intentions, the optimum arrangements are listings of members of a class (male and female saints, attributes of the Virgin or the Sacred Heart) or links formed by immediate syntactical contiguity (“peccatores”/“ut nobis parcas”) or semantic similarity (“ut nobis parcas”/“ut nobis indulgeas”). In-
tentions that are too lengthy will require an excessive effort to follow their logical-discursive sequence.

In moving from spoken to sung texts, and from unaccompanied singing to instrumental music, most of the characteristics I’ve just described can be preserved or transferred. By analogy, then, one can imagine a typical realization of the litanic act that is sung and/or musical.

Why “Litanize”?

Certain functions of the litany are now quite obvious. It builds up a living group action by activating the leader-group relationship to the maximum. By insistent repetition it offers involvement at the emotional level, with attitudes interiorized or exteriorized to a greater or lesser degree, and with meditative and incantatory states that could even attain ecstasy or trance. Litanes involve binary body movements (walking, swinging, dancing, clapping); this fact is evident in oral cultures that are also body cultures, yesterday as today. In our normal religious contexts, in which body movements cannot manifest themselves, these binary alternations nevertheless function in a latent way at more or less unconscious mental and emotional levels.
The alternation of identical/different, and therefore the principle of repetition/variation (redundancy/information), is an elementary and fundamental poetic procedure that manifests itself at the primordial level in the litanic act. Thus the litany is already poetry. But since the litanic act is easily put into effect, as easy as a game, the litany is also a game.

We are now better equipped to understand the experience of litanies that Didier Rimaud described in terms of “mechanical, imperturbable” recitation, litanies that “create a duration of time, weave the prayer.” litanic acts that are a “gesture/game—simple, easy, popular—[acts] of a child, a contemplative, a lover.” Beyond the rite of invocation, even of prayer, Rimaud has lived the litanic act in its deepest functions.

All these functions, those I’ve just described and still others, are present in varying proportions in all the contexts where one finds or could find the litanic act. For example, litanies are religious expressions of enthusiasm, joy, praise (acclamations, blessings, thanksgivings) and of supplication (invocations). They are also meditations in certain cultures, but they can equally express suffering (lamentations, more or less ritualized).

Litanies can be civil manifestations of enthusiasm, participation, urging on, protest (at large sports gatherings, political events, rock concerts). They can be children’s songs and games, or they can be vocal and musical expressions centered on a leader-group interaction. Today we especially notice this latter possibility coming from the music of black America (blues, jazz, rock).

What Do We Want to Do?

In these contexts the litanic act is more or less easily identifiable: it’s the same for all expressive acts that are not rigidly formalized. That is why the passage from one act to another is often nuanced and not well perceived. We want to see when and how one passes from the litanic act to another vocal act and what that new act is. To do this we can go back to our “typical realization of a litanic act” and see what happens when we modify the elements.

If we suppress the alternation, then the cell repeated several times becomes an ostinato or a riff, and the leader’s part becomes a monologue. If we loosen or dilute the alternation into broad and well-spaced phrases, then we get a responsory, or a strophic song with a refrain, or something of the same sort. When you reduce or suppress the repetition of the choral intervention then you have a taut dialogue, or perhaps a dialogue-reading. Cut back the duration of a litany to two or three repeats, and that is an acclamation, or perhaps a repeated invocation, but not a litany. It might be useful to see this on a chart, a sort of map of litiphile (adjacent) expressive acts with their respective passages.

Back in 1980, Universa Laus said this:

Liturgical celebration calls for a wide variety of vocal acts and verbo-musical genres. Depending on the literary genre of the texts used, and above all on the relationship that it establishes between the participants, celebration sometimes emphasizes the transmission of a message, sometimes the savoring or assimilation of recited words, sometimes the act of singing “with one voice,” sometimes pure praise.

Our technical reflections on the litanic act have been intended to help us discover other functions of celebrations. At least we should be convinced that the meaning and function of an act need to be rethought at the roots by asking ourselves the question: What do we want to do?

2. Dizionario Enciclopédico Universale della Musica e dei Musicisti, II, 733.
The Litany: The Liturgical History

BY FELICE RAINOLDI

The history of litanies takes us into the shared tradition of the church’s liturgical forms and the different celebratory traditions of the “liturgical families.” It invites us to explore the whole universe of the rites, bringing us face to face with variants in content, different usages, and nuances and vocabulary. It invites us to look at the way language changes over time (a “diachronic” perspective) and the way a form is used in its own time (a “ synchronic” perspective). Our evidence and documents are solid but heterogeneous, often difficult to interpret and classify.

The best way to understand this history is to look at the general place of “litany” in Christian liturgy and the words that point out the way litanies function—“litanic practice.” There is important evidence to look at from the first Christian millennium that will lead us into present practice and the ritual framework for any litany. Finally, it is important to understand the historical formulae from the point of view of their literary structure, insofar as that structure creates a celebratory dynamic and active participation.

What Is a Litany?

In The Spirit of the Liturgy Romano Guardini reminds us that the litany is the most elementary form of participation in the prayer of the assembly. It is important anthropologically and popularly successful, he remarks. Then he says:

In the litany the congregation answers the varying invocations of the leader with an identical act, e.g., with a request. In this way the act each time acquires a fresh content and fresh fervour, and an intensification of ardour is the result. It is a method better suited than any other to express a strong, urgent desire, or a surrender to God’s Will, presenting as it does the petition of all sides effectively and simultaneously.

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But the liturgy does not employ this method of prayer frequently; we may even say, when we consider divine worship as a whole, that it employs it but seldom. And rightly so, for it is a method which runs the risk of numbing and paralysing spiritual movement.

Though his statement may need some historical and ritual clarifications and distinctions, Guardini has caught the problems, opportunities, and limitations of the litanic genre.

I want to point out the natural link between litany and supplication. A litany is not just any kind of prayer; the humble movement of request, intercession, and petition finds its most typical expression in the litanic act. We should not, therefore, seek the litany’s initial identity in the formal structure of the text or in performance techniques. These are means to an end, while they are very important to musicological analysis, they do not show us the essential liturgical meaning of litanies.

In fact acclamations and responsorial elements share similar structures and performance styles. That fact is part of the “osmosis” or sharing of structure and content among living prayer forms. Stiffening and atrophy of forms, on the other hand, represents a true decadence, and we still have some of that going on, despite the liturgical reform. We cannot put blinders on, even when we are seeking what is specific to a particular liturgical practice. When you’re putting a certain practice “back into the ring,” of course, it helps to be strict, but if you’re too rigid, you lose.

A Millennium of Examples

The wealth of terms used to describe the litany reveals an unsuspected variety and surprising multiplicity of customs and ways of managing the rites, showing how important the litany was to the ancient church. The word “litany” itself is derived from a transliteration of the Greek word lito, meaning prayer in general, although when applied to the liturgy it often suggested supplication.

Connotations of penitence and expiation transformed the Latin word litaniae, at least in certain places, into a synonym for “special days of prayer” marked by solemn processions. These “rotation days” were called the “major” and “minor litanies.” Of Gallican origin, they were linked to the feast of St. Mark and the days preceding the feast of the Ascension.

Other nouns and adjectives have to do with different liturgical usages in the east and west. For instance, the Greek word ektenie referred to the duration and continuity of the litanic act. If the intention of the prayer was universal, it was called a “catholic” (ekténia) prayer. If the prayer was a request for peace, in the biblical sense, it was called an eireînike (the Greek word for peace is eireînê). The fundamental invocation of the prayer (Kyriê, or “Lord”) was made into

Historical Examples of Litanic Structure

Ancient Litanic Prayer for the Dead

This text forms part of the commemoration of the departing soul. After two introductory verses—the typical way of starting a litany, especially in the first centuries—the invocations become regular:

O Lord, free his soul as you freed Noah from the flood.
O Lord, free his soul as you freed Abraham from his enemies.
O Lord, free his soul as you freed Job from his sufferings.

The litany continues with Moses, Daniel, and other biblical figures. Several of these liberations are described as “paschal,” including the New Testament freeings of Peter from prison and Thecla. The invocation is fixed and appears in the antecedent position. The response is an evocation that is always different.
a verb. When you “litanized,” you invoked the Lord in supplication, so you “Kyrialized” (the Latinized Greek is Kyrie eleison).

Sometimes a litany was named for the participants (the “prayers of the faith-ful”) or the intended recipients of God’s mercy (the “prayer of the catechumens”). Sometimes you find references to processionals. From the time of St. Gregory I at Rome there was the custom of the “sevenfold litany” (litanias septiformis)—seven processions that converged on each other. Those familiar with the threefold repeated plea for mercy in certain litanies will recognize the names that calculate the number of repetitions in the response (litanias ter- naria, or if there were a fivefold response, litanias quinquaria). From the subdivisions of the act of supplication (deprecatio, supplicatio, and suffragium) come the English words “deprecation” (to ward off by prayer), “supplication” (the kneeling prayer, one that asks for something humbly or earnestly), and “suffrages” (short intercessory prayers).

Some litanies were identified by their place of origin or usages, thus the “Ro- man,” “Gallican,” and “Italian” litanies and the litany “of Loreto.” Some litanies from southern Gaul in the fifth century were named by the material used for the formularies, especially when the material was drawn from the psalter (capitula de psalmis or capitella). And the persons or realities concerned in the litany provided titles like those for the litanies “of the Trinity,” “of Our Lord,” “of the Venerable (Sacrament of the Altar),” “of the Most Holy Blood.” There were also the litanies of the Sacred Heart, the Dolours of Our Lady, St. Joseph, St. John the Baptist, St. Michael, and so on.

Sources and Structures

A number of researchers trace the litany back to Jewish origins in the syna- gogue cult or even to pagan religions, which only serves to confirm the anthropological scope of the litanic act.

As far as Christian practice goes, we have to highlight a kernel of testimony that comes to us from the first three centuries: the texts of Clement, Polycarp, Justin, Origen, Tertullian, the Apostolic Tradition, and numerous funeral inscriptions and narratives in the Acts of the Martyrs. On this basis we can construct a number of hypotheses, starting with the fact that from 1 Tim 2:1-2 (a text considered basic in commentaries and exhortations) a body of intentions for prayer was established, characterized by constant elements and by an interior order that we could describe as canonical, since it is systematically found over and over again, although with rich variants. This body of intentions assumes a “cursive” or flowing rhythm—even if that adjective is used only to describe the effects of the prayer-act (God’s mercy “flowing down,” for instance). This gives us reason to presuppose the existence of stylized formularies for ritual usage complemented with simple responses for the assembly in Greek (Kyrie, eleison) or Latin (Domine, miserere; Te regamus, audi nos; Praeceps ur te, miserere).

From the fourth century onward testimony regarding litanic prayer is amply documented with plenty of detail. It is possible to see how the litany is situated in the framework of each rite and in the overall makeup of the celebrations. In each liturgical family the texts are formalized by specifying numerous functions, actors, and occasions (including those that are not strictly liturgical). Testimony comes from the classical writings of the “Fathers,” as well as from ecclesiastical narratives, letters, and treatises, monastic rules, conciliar canons, and liturgical books.

Studying these sources plunges us into the history of ritual development and the missionary expansion of the churches, as well as their creativity brought about by all kinds of stimuli—theological, pastoral, ethnic, cultural, and linguistic. We also have to remember the usages and interchanges among the eastern and western churches, and in the west, the interchanges among the churches of Rome, Milan, Gaul, Spain, Ireland, and other centers. It is here that the specific historical problems of current debate arise, unresolved despite many ingenious theories. I will mention only three: the meaning of the distinction between the diaconal prayer (oratio diaconalis) and the prayer of the faithful (pres fideliurn), the origin of the Kyrie in the Roman Mass, and the specific character of the formularies in the liturgy of the hours.

During the medieval period and subsequent centuries in the west, the litany became more and more popular, and its
use spread. In the second millennium of the church, the devotional function got the upper hand over the liturgical act. The advent of new musical experiments (polyvocality and polyphony) and the loss of meaning in the official rites and popular participation had the effect of "destructuring" the types of litany that had survived. Other litanic elements were submerged and absorbed into the forms of the motet, cantata, oratorio, and chanson.

Present Possibilities

The present situation in the Roman rite after Vatican II shows the heritage of our historical experience and a number of possibilities for development of the litanic act. This schema can be filled in by reference to other rites (certain elements have survived in the Ambrosian rite, for instance, and in the east) and by expansion through more detailed studies.

Certain litanic elements are present in the Mass. The penitential rite has two variants: the Kyrie with tropes or the use of psalmic verses of the capella variety, which could be amplified. The Kyrie itself is an invocation to Christ the Lord, but it has been reduced to six short and rapid repetitions. It could be enriched, perhaps, and take on more complex forms.

The central portion of the Gloria allows of a litany; certain compositions and musical performances take account of this. Certain psalms between the readings also include a sort of litany response. The general intercessions, of course, are the most open to liturgical creativity.

With or without tropes, the Agnus Dei is the final litanic form in the Mass. Note that the whole Order of Mass is held within the framework of the Kyrie and the Agnus Dei, the traditional opening and concluding formulas of litanies. Could there be some significance in this?

There are also litanies or litanic elements in the other sacraments and sacramentals. Without commenting overmuch, let us simply recall the creative and adaptive possibilities offered by the liturgical books. There are supplications (scrutinies, the prayer of the catechumens) in the RCIA and litanies of the saints in the baptismal rites of the Easter Vigil and that for children. The Rite of Penance offers several possibilities, and the Litany of the Saints reappears in the solemn rites of ordination and consecration (all three "presbyterial" ordination

Numerous intentions follow this monition/invitation—noun intentions: for peace, for the holy catholic church, for the bishop; verb intentions: we pray, we recall: motivations: that you would save, that you would grant.

The assembly's response is silence. At the conclusion, a new monition ("Arise"), presidential prayer, and Amen response follow.

Solemn Roman Prayers (Good Friday)

This is the quintessential schema of the "prayer of the faithful," and it is found in Gallican and Hispanic paschal prayers. It begins with an invitational by the presider ("Let us pray, brothers and sisters, for... so that...), followed by a monition by the deacon ("We kneel. [Silence.] Arise."). A prayer by the presider ("Almighty, eternal God..."), and a response by the assembly ("Amen").

Episcopal Acclamation

Augustine, Bishop of Hippo, describes this form in his Letter 213.

Augustine: I want the presbyter Heraclius to succeed me.

Assembly: Thanks be to God, praise to Christ! (23 times) Hear us, O Christ, long life to Augustine! (16 times) You are our father, you are our bishop! (8 times)

After another intervention by Augustine, the acclamations/invocations begin again in great numbers. In a ritualized and formalized way this same mixture of acclamation and invocation reappears in the Laudes regiae (eighth century). The same kind of exchange is documented in the mid-fifth century by Pope Gelasius (Letter 103), who describes the Laudes episcopales of the Roman Synod (495).

Paschal Hymn by Sedulius

The Paristephanon by Sedulius (ca. 430-40) is structured on the model of "alleluia" or responsorial psalms, with frequent and characteristic

tic parallelism in stichoi (a Greek word for verses composed in homogeneous and recurrent lines, as in recitative poetry). [To preserve the poetic line, this example is left untranslated.]

Regnavit Dominus, plaudite gentes. Vicit vita necem, tartara lignum. Kyrie eleison!

Qui pascis propria carne redemptos qui ditas roseo sanguine labia Kyrie eleison!

Deprecatio Gelasii

This text, attributed to Pope Gelasius (492-496), is important for any discussion of the origins of the Kyrie in the Roman Mass. In form this is a "diaconal prayer":

Monition: Let us all say: Lord, hear us and have mercy. With faithful souls we invoke the unbegotten Father, the only-begotten Son of God, and the Holy Spirit: Kyrie eleison!

The intentions follow this schema: We pray/supplie/beg for/implore the outpouring of the divine bounty for the immaculate church of the living God established throughout the world. (Response:) Kyrie eleison!

"We all say" (the "Irish" Prayer)

This is a diaconal prayer with a twomembered invitation/monition. It has a quite simple regular structure:

Intention: For... we pray you:

Response: Lord, hear us and have mercy.

Toward the end there are variants in the form of the intention and in the response, which becomes: Be present, O Lord, be present!

This prayer has several eastern parallels, but we find basically the same structure in the "Divine Peace" (Dives pacis) litany in the Ambrosian rite (with the response, "Lord, have mercy") and in the Bologna liturgy of Codex Angelicus 123 (in which the response is "Kyrie").
Litany Series of Psalms Verses

This is one of the most widespread types of liturgical prayers (precis) for lauds and vespers. This example is from the Rheims Psalter.

Let us pray for every level of the church.

Let your priests be clothed with righteousness and let all your saints exult.

For our pastor...

Blessed is the one who watches over the poor and the lowly.

For our ruler...

God, save the king and hear us when we call on you.

For the peace and unity of the church.

May there be peace in your goodness and abundance in your towers.

In a variant of this psalmic type the verses are alternated between choirs, or sometimes between a soloist and a choir by half verses. For example:

Lord, have mercy on me. / Heal my soul, for I have sinned against you. Attend to my cry because of my great humiliation...

Litany Series in the Libelli praecum

These examples come from the Carolingian Liturgy. We can see a litanic procedure in the "Prayer of the Trinity" (Lib. Trecensis/Lib. Perimensis). Here is its schema:

You are...Response: Hear us. Hear me, my God.

You are...Response: Hear us. Hear me, my God.

In the "Pure Prayer" (Lib. Turoensis) there is another procedure: an invariable antecedent with a variable consequent. Here are some fragments:

Have mercy, Lord, have mercy, O Christ: that I might believe in you. Have mercy, ...: that you might snatch me out of everlasting death. Have mercy...: that the spring of last might be extinguished in me.

Other instances of this form use psalmic verses.

Litany and Praises

Also from the Carolingian liturgy are several variations of a well-known schema. Here are the most frequent Latin responses to the petitions and invocations:

Ora pro nobis.
Libera nos, Domine. (3 times)
Parce nobis, Domine. (3 times)
Te rogamus, audi nos.
Kyrie eleison.
Exaudi Christe.
Christus vincit... (3 times)
Deus conservet.
Tu illum adiuvā / Feliciter / Tempora bona habeat.

Spanish Preces (Good Friday)

These are rhythmic litanies (some with alphabetical formularies) punctuated by the refrain "Indulgentia!" ("Mercy!"). They are put together in different blocks within a framework of antiphons like this: "Good shepherd, you gave your life for the sheep." (Similar antiphons interrupt the blocks.) Then the conclusion contains a prayer by the bishop. The assembly sings "Indulgentia!" in supplication three hundred times, then two hundred, then one hundred.

We pray you, Lord: Indulgentia!
Come down from the heights: Indulgentia!
Hear us in our misery: Indulgentia!
Wipe out our offenses: Indulgentia!
Be present to all penitents: Indulgentia!
And so on.

rites, the consecration of virgins, religious profession, and the dedication of a church and an altar. Litanic invocations precede the laying on of hands in the Pastoral Care of the Sick, and the rite of final commendation and farewell in that rite contains a litany that could find a place in the funeral liturgy. The rite for crowning an image of the Virgin contains a new formulary for Marian litanies, and the Book of Blessings offers several possibilities.

Some of the constituent practices of litanic prayer have fallen into disuse today, being linked to certain kinds of spirituality or ascetic practices, but others remain, and some could be polished up and reintroduced. For instance, we could explore the consistent repetition of a single element, even a very simple one like Kyrie, the primordial prayer. In ancient monastic practice especially, repetitions of the Kyrie were commonplace, from twelve to thirty or forty times, sometimes even sixty or as many as three hundred times. There is also evidence of such intense dramatization of this prayer in the liturgy of Rome from the eighth century onward. This constitutes for us a reminder of the "performativity" of duration and repetition.

There is a link between the litanic act and the fact of being on one's knees, except on Sundays. Other associated gestures include the profound bow, the genuflexion, and in more solemn circumstances, prostration. Striking the breast is a simpler and more ordinary gesture.

Litaniæ also have a special relationship with voices singing in procession. Such singing is functional because of
the rhythm and the elementary response; it is also an act that expresses eschatological tension.

It would be interesting today to underline the importance of regular periods of respiration. There is general agreement that regular breathing rhythms, related to the rhythms of psalmody, have a power to promote relaxation and inner purification.

It is useful to recall to what extent physical and emotional involvement have been traditionally linked with the litany, so that the vocal act may be more intense and authentic. Situated thus in its global context, the litany shows itself to be a demanding form that warns us, at the same time, against any ritualistic abuse.

Learning from the Models

The most widespread and best-known litanic form is based on a dialogic movement between two actors: question-answer, or antecedent-consequent. There are other configurations, however, both simpler and more complex.

Simpler ones include a monothematic repetition or response and the replacement of any other response by a silent prayer, which can be intensified by the gesture of kneeling. More elaborate forms develop when the interactive relationships are differentiated or the linguistic functions of each element are varied and multiplied. In this way a ritual movement is realized that becomes a more complex symbol of the prayer of the church, one and multiform, personal and hierarchical.

The examples that accompany this article have been drawn from different geographical areas and different eras. For each one I try to indicate the fundamental dynamic form, using these principles of analysis: (1) grasp the communicational nuances, starting from the very first element, the invitatory (which can be rubrical, encouraging, or motivating); (2) study how the intentions are put together (invocation or evocation, made up of phrases that are predominantly verbs, nouns, attributes, descriptions, or a combination of these); (3) understand the type of response (e.g., declarative: "Our help is in you, O Lord," or imperative: "Hear our prayer").

These examples illustrate the importance of the litanic form throughout tradition. Our task is to give it back its value—actualize it—with a view to broadening and improving active involvement in liturgical celebration. We must contribute to the organic growth of an uninterrupted tradition, even if from certain points of view that tradition has suffered a hardening of the arteries and overflowed into devotional forms.

Recalling different models is a way to encourage and promote schemas that have proved themselves, but it is also a way to seek new solutions that are articulated and ingenious while rich at a theological level. The problem of content is a direct concern for those who produce texts. As builders of forms, even if they are not musicians, they can exercise an important role in the area of musical composition.

How can we best use litanic forms in our celebrations today? To answer that we have to re-examine and discuss afresh certain ritual programs in our liturgical books.

The first pathway is analysis. We must deepen the meaning of the content and specific functions of different types of litany, situating them in the overall context of the rites and positioning them carefully in each ritual sequence. To revitalize value we have to revitalize quality, filling up lacunae and throwing out fossils. A second pathway is complementary to the first synthesis. We must have concrete trials of literary and musical models that pay attention to the "groupings" of elements and performers, so that content and actors may enter harmoniously into the game. This means taking account of musical and verbal linkages, durations, styles, and the like. This could make one of Universal Laus's intuitions a reality, one we've often evoked but rarely thematized: "New rites for new kinds of music."


2. I have not included examples of the Litany of the Saints in ancient versions or in current versions, nor have I included examples of the pieces from the Liturgy of the Hours. Their schemas are well known; it is more interesting to study them from a theological or liturgical perspective.

3. I have not included in this study examples of litanic texts that have been recently produced or are currently being produced, though these present some stimulating models. For these I refer you to the work of Didier Rimaud, Taizé, and various collections of contemporary prayers.

Litany-Acclamation

This example from the Liturgy of Toledo is found in the rite of giving the tonsure. After the monition by the deacon and the prayer of the presider, the people acclaim "Amen!" to a long series of invocations or best wishes:

May he live an upright life: Amen! May he be wise and humble: Amen! May he have true understanding: Amen! May he have clear obedience: Amen! May he be agreeable in doctrine: Amen!

A very reduced version of this schema may be found in the prayer invoking the Holy Spirit in our present Rite of Confirmation.

Carazatha

This is the second part of the "prayer of the faithful" in the Nestorian-Chaldean Rite. Its interest lies in the interpolation of the "Amen" into the structure:

For our brothers, the bishops,... we pray ... Resp. Amen. That...
For those who work hard,... we pray ... Resp. Amen. Our Lord...

The Minor Litany

This example, from Hartmann (d. 925) at St. Gall, is an excessively long text with invocations and response developed to such an extent that they brush against the form of a hymn with a refrain: This is a sign of the monastic liturgical development that led to an excessive swelling (hyperbole) of the forms.

Response: With humble prayer and sincere devotion we cry to you: hear us always.

Highest and omnipotent beggar who created all things, eternal Christ and son of God, and last but not least [necnon] nourishing, sanctifying, and ruling Spirit, majesty one and triune, only God: Response: With humble prayer...

The next verse is addressed in similar elaboration to the Blessed Virgin, and so on.
A Bibliography of
Litanyes

This is a list of the litanies and other musical settings used as examples in the presentations at the 1987 Universa Laus meeting in Waterloo, Belgium, from which the articles in this issue are drawn. Most of them are from European sources, although some are American examples. In those instances for which we have it, we have provided publishing information.

Alleluia. Gospel acclamations with verses from the Graduale Simplex.

Alto penitentiale.

Barr, Tony. Be Here with Us. 1979.

Berthier, Jacques. A ce monde que tu fais. Text by Didier Rimaud. CNPL Collection Fleurus #2, Edicions Musicales Fleurus, 31 rue de Fleurus, Paris 6e, France.

Laudate, omnes gentes. From the German publication, Gesang aus Taizé. Available in Music from Taizé, GIA Publications, Inc., 3404 So. Mason Avenue, Chicago, IL 60638.


Venite Lumino Cordium. In Music from Taizé, GIA Publications.

Canticum with antiphon: "Preis' unsern Gott." The canticle is the German text of the Canticle from Revelation used at Sunday evening prayer.


44 Huijbers, Bernard. The Great Litany.

In honorem B. Mariae Virginis (Litany).


Communion Song 3.

Litany of the Saints. Traditional text, tunes by Paul Inwood. A new English response to the saints’ names is provided: “Come, join your prayers to ours.”


Kanon: Jubelt dem Herren.

Litania, ex S. Gallo. “Firmator sancte firmamenti, eleison.”

Litania B. V. M.

Litania (Como). “Dio Padre, nostro creatore …”

Litania (Padova) “Signore, pietà.”

Litania dei Santi


Magnificat. Traditional Latin text, chant setting.

Parisi, A. Cristo Gesù.


Preces ex Liturgia Gothic. “Prosternimus preces . . .”

Preces (Milano). “Dicamus omnes: Kyrie eleison.”

Robert, Philippe. Alleluia.

Psaume 88.

Piètre pénitentielle. Text by Gh. Pinckers.

Psalm 136 with antiphon. “Herr, allmächtiger Gott!”

Rimaud, Didier. Litanyes d’intercession.

Pour ton corps qui se livre. Communion hymn.

Rossi, G. M. Litany of Mary (Signore, pietà). Text by the Servants of Mary.

Per la croce. For soloists, choir, and assembly. Text by Didier Rimaud and E. Costa.


Tassin, Claude. Litanyes des Saints. A new text by Tassin in which all the petitions are directed to Christ. The congregation prays “with” Mary, Joseph, Michael, John, and the other saints.

Vater Unser. Maranatha! A setting of the Lord’s Prayer divided by the acclamation, “Dein Reich komme, ja, dein Reich komme! Maranatha!”


Tout au long du chemin. Text by Didier Rimaud. For soloists, choir, assembly, organ. Editions Musicales Fleurus, 31, rue de Fleurus, Paris 6e, France.

Vissing, Sister Rosalie. Come, Lord Jesus.


Worcester Antiphoner, 12th Century. Christus Vincit. Rhythmic signs provided by the Monks of Quarr, August 1940.
Assemblybook is a unique worship resource. Through annual renewal, Assemblybook provides timely participation support for a vibrant worshipping community. A judicious musical rotation allows the assembly’s repertoire to grow steadily and comfortably. A choice of Responsorial Psalm settings for each Sunday and feast assures that no community need be deprived of the beauty of the sung Psalm. In short, Assemblybook serves the liturgy with a sense of balance.

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Assemblybook The liturgical book for the ministry of the assembly. Limited quantities of Assemblybook for 1988 are still available at reduced prices.
Jehan Alain's Litanies has brought many an organist to the brink of desperation during preparation for its performance. The mildly syncopated melody goes on quite swimmingly until the emergence of the section that lacerates the organist's skill and composure and shatters any sense of well being that might have been generated up to that point. That section is the introduction of tone clusters whose harmony is quite complex. Trying to decipher the notes that M. Alain wrote, trying to work the fingering to actualize those notes without fracturing the fingers, trying to keep the rhythmic energy alive at the same time—it's enough to make an organist deny belief in monotheism and profess belief in demons and gods, wizards and witches. After the hysteria tremens subsides, and the organist settles down to give it one more try, various solutions begin to form. One that still works is holding a tangerine in the right hand to execute the clusters on the keyboard about where the notes should be. The effect is credible. A cautionary note: Do not use an overripe tangerine.

No doubt many of you organists have had similar experiences in preparing a piece of music in which you become convinced that the instrument is possessed by darker forces that refuse to cooperate with your artistry. God knows, the problem can't lie in your highly developed keyboard skills; it must lie in the fact that the instrument has its own mind, its own will, and—gasp!—its own soul. That realization leads organists to espouse pantheism, or at least panpsychism. Both philosophies attribute a life principle to all created matter that provides awareness, perception, and the possibility of communication.

If that belief grows strong enough, created matter can be empowered with control over the organist. In response to such domination totems can be constructed to appease and petition the controlling force. For organists, that force is localized in the organ. Critical measures have to be employed to insure a happy and harmonious relationship between instrument and performer. One such measure is a litany.

A cautionary note: Do not use an overripe tangerine.

Suppose the organ has just been tuned for one of the great feasts of the church or for a parish concert. The following litany is suggested to insure its full cooperation with what you want to perform:

Diapason eight foot... never cipher on us.
Sixteen foot bombard... squawk-est thou ne'er for us.
Tiny vox humana... always dribble for us.
Viol and dulciana... make your sound yet sweeter.
Great to pedal coupler... make the pedal bigger.
Trompette en chamade... rattle all the rafters.
Flutes and strings all coupled... help the choir not flatten.
Mighty tutti piston... rend the church asunder!

It would be easy to extend this bit of paganism to choir maintenance. As the director is driving to the church before a rehearsal, a similar litany could be chanted to appease the household god of choir membership:

Tenors ever tardy... check your watches sooner.
Basses dropping music... hold a little tighter.
Tenors never watching... hold your music higher.
Alto's losing rhythm... tap the beat more strongly.
Soloists who wobble... tighten that vibrato!

With this style of unbloody sacrifice, the organist and choir director are given a fighting chance against the machine and the singers.

So there you are, sitting at the console with pipe towers arrogantly opening their mouths to display their flattened tongues while you refer to a sixteenth-note pattern. Or perhaps you are playing an introduction to a hymn on your mighty electronic when you discover that the magic transformer has been activated in clear defiance of what you are playing. You are playing G major, but it is sounding D major. Or in the middle of the second chorus of the Messiah you turn to cue the basses and discover that two of them are holding scores of Elijah, from which they have been singing all evening. And it doesn't seem to bother them.

All of these examples indicate that animism is being restored in organ construction and choir membership. Perhaps more litanies can be constructed along the suggested lines to loosen this demon's evil grip on church musicians. Perhaps we should practice a little more.

Fred Moleck is director of music ministries at St. Bridget Church, Richmond, VA.
Organist Workshops

Elmhurst College in Elmhurst, Illinois, is scheduling two workshops this fall for organists who have had little or no formal training, but who wish to develop their organ playing skills and increase their understanding of church music. The all-day workshops will take place on two Saturdays, September 10 and 24. Clinicians include: Paul Westermeyer, Naomi Rowley, Carl Schalk, David Cherwien, and Scott Riedel. There is an early registration discount for registrations received before August 15. For more information write: Dr. Paul Westermeyer, Music Dept., Elmhurst College, 190 Prospect, Elmhurst, IL 60126. (312) 617-3515.

Microphones

Two companies have recently announced advances in their microphone systems.

AKG Acoustics has introduced its new MicroMic series that provides freedom of movement while the microphone keeps a low profile. These miniature microphones are all smaller than a thumbnail. For information on these and other AKG products write: AKG Acoustics, Inc., 77 Selleck Street, Stamford, CT 06902. (203) 348-2121.

Shure Brothers has a new miniature gooseneck condenser microphone (Model SM99) with excellent isolation and maximum gain-before-feedback designed for sound reinforcement applications that require wide frequency response and unobtrusive appearance. Write: Shure Brothers, Inc., Customer Service Dept., 222 Hartrey Avenue, Evanston, IL 60202-3696. (312) 866-2553.

Portable Organ

The Continuo is a new portable organ from Associated Organ Builders of Auburn, Washington, designed for performance with choral groups and orchestras that require articulate pipe voices with good pitch identification. The 49-note compass features four ranks (Gedakt, Prinzirole, Quint, Block Flute), expressed by 196 pitch and voice generators, with six channels of voice distribution. This organ can be transported in a station wagon or in the luggage bay of a choir bus. Write: Associated Organ Builders, Marketing Office, 2921 So. 104th Street, Omaha, NE 68124. (402) 393-4747.

Sacred Solo Music Research

Gerald Iversen has compiled a list of 400 sacred solo pieces drawn from six repertoire lists published in the last thirty years. Of the 2,100 pieces described in those lists, these 400 are the ones on which at least two repertoire compilers agreed. The document includes composer, title, voicing, publish-
er and edition, some recordings, the collection or major work from which each piece is derived, the compilers that recommended each selection, and an annotated bibliography. Available for $5.00 (includes postage) from: Gerald Iversen, 3617 Old Lakeport Road, Sioux City, IA 51106. Iversen is a life member of the Hymn Society of America, Colleague of the AGO, national committee member of the Lutheran Church Musicians, and a member of NPM. For more information call: (712) 264-2600 during business hours; (712) 274-2849 at other times.

Lazarus

Lazarus, a seventy-five-minute musical based on Jesus’ parable of Lazarus and the Rich Man, has been produced by Joel Underwood and published by Bread for the World, a Christian citizens’ lobby on hunger and poverty. The play unfolds the parable but adds a twist ending, using music from liturgical chant to ragtime, hymn, ballad, gospel, and blues. The structure is flexible enough to use fifteen singers or a larger group, a theater stage or a sanctuary. Underwood wrote the musical to assist in hunger education for a parish community. Scores, cassettes, and video are available from: Bread for the World, 802 Rhode Island Ave, NE, Washington, DC 20018.

New Titles from Augsburg


Evangelization

The National Council for Catholic Evangelization publishes a series of tapes and programs to assist parish evangelization. For more information contact: NCCE, 25 West Chicago Avenue, #304B, Chicago, IL 60610.

Chantez-Vous?

An excellent program of education in music, visual arts, dance, and the French language is offered each summer in Nice, France, through the Centre International de Formation Musicale. Contact: CIPM, 24, Boulevard de Cimiez, 06000 Nice, France.

El Ministerio Hispano

Video cassettes in Spanish on the Bible, spirituality, liturgy, the sacraments, social action, and other pastoral and catechetical topics are available through SEPI TV. Of special interest: Los Ministerios de la Musica, by Alfredo Morales. Contact: Instituto Pastoral Del Sureste, 2900 S.W. 87 Avenue, Miami, FL 33165. (305) 223-7711.

Today’s Parish

The April-May issue offers good articles on children in the parish. Worth a look, if you haven’t seen it. Contact: Today’s Parish, 23rd Publications, PO Box 180, Mystic, CT 06355.

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Order of Mass

Morning Star Mass


The Morning Star Mass was composed for Sacred Heart Church at the University of Notre Dame and for the National Shrine of Our Lady of the Miraculous Medal, Perryville, Missouri. It is immediately evident that the composer and the author of the supplementary texts gave careful consideration to the liturgical and musical demands made on each of the "ordinary" pieces of the Order of Mass chosen for musical setting: the Kyrie—in the form of a simple chant as well as litanic praise; Gloria; gospel acclamation; general intercessions; Sanctus; memorial acclamation; Amen—in two versions, one festive, the other for Lent or more ordinary occasions; and Agnus Dei.

In their "Foreword" the composer and author explain the principles under which they operated. For example the composer sets the Sanctus as an acclamation for the assembly alone and, of course, in unison in order to highlight the "acclamatory tone" of this assembly chant. The Gloria is set in the now-familiar response style with verses for either choir or cantor. (Although the memorial acclamation is not mentioned in the Foreword, it is set to music and printed in the right place.) It is assumed that the Lamb of God will be extended to cover the entire action of the breaking of the bread. Two model sets of intercessions are provided as well as several through-composed choir verses for the gospel acclamation, along with a general psalm tone that may be used for all other verses.

A unique feature of this Mass, not found elsewhere as far as I know, is the inclusion of eight sets of tropes for the litanic praise (the third form of the "penitential rite"), provided by the composer and author for the different liturgical seasons as well as for feasts of Mary and the saints. These should prove quite useful.

The musical forces called for are assembly, cantor or cantor and choir, and organ. Wherever choir music is indicated a setting for cantor is also provided; this should be of benefit to those parishes wishing to use the Mass regularly even when the choir may not be available. The music for the assembly is relatively easy and yet, at the same time, engaging. The congregation should not tire of it too readily (an important consideration when purchasing music that will be used over and over).

The music for the choir is not too difficult, yet the writing is skillful, and the choral sound is quite rich. A parish choir should enjoy singing this music, as it ministers to the assembly by singing the verses of the Gloria or the tropes of the penitential rite, or as it adds its voice in four-part harmony or soprano descant to the voice of the people. The parts for the cantor, though not overly difficult, call for a good voice, one that can articulate the text clearly and engage the assembly.

The litanic elements of the Mass ordinary (Kyrie, middle section of the Gloria, general intercessions, and Agnus Dei) are related thematically and by key. The people's acclamations (Gloria response, Sanctus, memorial acclamation, Amen) are also clearly related even though, fortunately, they do not have the same melody.

Among a number of attractive elements in this Mass setting let me mention two. The first is that different types of response are provided in the Gloria for the assembly. The acclamatory refrain, "Glory to God in the highest," frames the middle section of the Gloria, which is more litanic and penitential in character. Here a different kind of response is provided: "Lord, have mercy on us" and "Receive our prayer." It seems to me that this approach to the Gloria chant will ensure the congregation's interest long after they might have tired of a simple refrain repeated over and over.

The second attractive element I want to highlight is the way the Kyrie chant, or when used with the tropes, the "litanic praise," is composed. The cantor's introductory "Lord, have mercy" does not replicate the melody given to the people, but instead sets the proper tone for the assembly's response. Since the assembly's response is rephrased in the general intercessions, there should be no difficulty in learning the music. This kind of musical variety, which does not tax the capabilities of the assembly but rather highlights them, seems to me to be a very clear example of how the composer has carefully thought through the liturgical, musical, and pastoral demands placed on music that is to be sung again and again by the congregation. Simple, yes; boring, no! Lynn Trapp shows us how careful musical construction contributes to the prayer-life of the assembly.

I recommend this Mass setting, then, very highly. If I were to make any suggestions, I would only ask the composer to provide brass parts for the acclamatory chants and perhaps a flute or violin descant for the Agnus Dei.

Frank C. Quinn, OP
Editor’s Note. Morning Star Mass is the scheduled music for the eucharist at the Jacksonville Regional Convention. We hope to include a review of this music “in performance” in the October-November issue of Pastoral Music.

Recitative

One dictionary defines a “recitative” as “a musical style … in which the text is declaimed in the rhythm of natural speech with slight melodic variation.” We like that word as a description of the kind of listings we hope to provide from time to time. We often receive packages from publishers which we have to select one or two pieces to review in some depth. We don’t want to ignore the other compositions, but we don’t have the space to review them all. So we will list them with some “slight melodic variation”—a brief comment about their utility. In this issue, for instance, we include a list of music from Morning Star Publishers as a complement to Frank Quinn’s review of Morning Star Mass and a listing of children’s music from the Choristers Guild to accompany Stephen Mager’s review of Lifeline for Children’s Choir Directors.

More from Morning Star

Other music released by Morning Star Music Publishers:

E’en So, Lord Jesus, Quickly Come. Paul Manz. SATB. MSM-50-1. $0.75. If you don’t already use this wonderful anthem, try it. Soprano has one very high spot. Excellent for the end of the church year and Advent.

Alleluia! Sing to Jesus. Benjamin Harrison. SATB, organ. MSM-50-9004. $0.85. Effective concertato setting.

Go, My Children, with My Blessing. Walter Pels. SATB, congregation, organ. MSM-50-8900. $0.75. The text may be useful for children’s reconciliation services; it is set to the tune of “Day Is Done.”

Behold The Days Are Coming. Paul Bowman. SATB, optional keyboard. MSM-50-6200. $0.70. Good anthem for the Solemnity of Christ the King. The middle section is contrapuntal, medium difficulty.

Deep River. Arranged by Donald Moore. SATB a cappella. MSM-50-9006. $0.70. Very nice a cappella setting of this spiritual.

God’s Own Time. Richard Gieseke. Unison, keyboard. MSM-50-8000. $0.60. A nice, flowing, unison melody, good for times when this text appears, perhaps at the end of the church year.

Come Down, O Love Divine. John Leavitt, SATB, violin or flute, keyboard. MSM-50-5401. $0.85. This concertato setting of the Vaughan Williams “Down Ampney” tune has a useful flute or violin descant.

Creator Spirit, by Whose Aid. Charles Callahan. Unison, optional descant, organ. MSM-50-5400. $0.70. A nice setting of this Holy Spirit text, useful for children or a small choir.

The Holy Lamb of God. K. Lee Scott. SATB, organ. MSM-50-3004. $0.80. A simple setting of the tune “Kingsfold,” with a good text for Passiontide. The part writing is easy for an amateur choir.

Return to the Lord, Your God. Carl Schalk. SATB, optional keyboard. MSM-50-3003. $0.75. This short anthem is good for the early part of Lent. Not difficult.

The Tree of Life. K. Lee Scott. SATB, organ. MSM-50-3000. $0.90. A concertato arrangement of a rich text paraphrased by Eric Routley, useful for Lent or for emphasizing Christ as the tree of life. A good arrangement for an amateur choir; brass and handbell parts are available.

Dearest Lord Jesus, Why Are You Delaying? Butethude. SSATB, soprano solo, keyboard. MSM-70-1. $1.00. This would be good for an Advent program; from the cantata “Eins Bitte Ich Vom Herrn.” Instrumental parts are available.

Best of All Friends. K. Lee Scott. Two parts, piano. MSM-50-9003. $0.75. A gentle piece for children.


Verses for the Sundays in Advent. David Cherwien. Unison, optional handbells, organ. MSM-80-1. $0.80. This could be very useful as the gospel acclamation during Advent. Verses are set for each of the four Sundays. Additional verses for Easter and Lent do not have a part that may be sung by the congregation, so they could not be used the same way.

I Know That My Redeemer Lives. Theodore Beck. SATB or SAB, congregation, two trumpets, organ. MSM-60-4000. $1.00. Some parts of this concertato are better than others. The brass is generally good, and there is a nice descant.

Thy Strong Word. Donald Busarow. SAB, congregation, two trumpets, organ. MSM-60-9000. $1.00.

Humbly We Adore Thee. Bruce Vantine. SATB or unison, optional keyboard. MSM-50-90007. $0.70.


Jesus Died on Calvary’s Mountain. K. Lee Scott. SATB, baritone solo. MSM-50-3001. $0.70.

To Jerusalem. David Cherwien. SATB, optional children’s choir or solo, organ. MSM-50-3002. $0.70. Marie Kremer

Children

Lifeline for Children’s Choir Directors


This is a fine resource for all church and school musicians who work in some capacity with children. Lifeline is a compendium of material from the author’s numerous children’s workshops and seminars. It reads very much like a seminar presentation; the text is in a simple, direct style, often in the imperative. Its easy-to-follow outline format makes it a useful reference handbook for the beginner as well as the experienced children’s choir director.

Bartle places great emphasis on musicianship, quality choral sound, and intonation. Paradoxically these are dimensions of children’s choir music that are the most easily compromised. In "The Junior Church Choir" chapter Bartle asserts: "The idea of ‘anything goes,’ and ‘oh, aren’t they cute?’ simply will not do. Attention to musical detail is of utmost importance." Today’s choral musicians, and elementary music educators in particular, would do well to refer to this volume to reassess their commitment to these vital elements of children’s singing.
Recitative

Children’s Choir Music.

Here are some recent releases from the Choister's Guild for children.

There Is a Joy. Robert Leaf. Unison, two part with keyboard. CGA-426. $0.85. An interesting canonic treatment of verse two, but a brisk tempo is needed. The parallel thirds could be treacherous if not tuned well. The accompaniment is very good. This piece is somewhat challenging.

Little Children Welcome. William Schoenfeld. Two part. CGA-383. $0.85. The melody is very simple, a little like a lullaby, with a lovely accompaniment. Young children would like it.

’Twas in the Moon of Wintertime. Sally Lokey. Unison, flute, keyboard. CGA-378. $0.95. A gentle melody for this Christmas text using native American images, written by St. Jean de Brebeuf.

Sing Your Carols Loudly. Theodore Beck. Two part, handbells or keyboard. CGA-864. $0.85. Vigorous rhythms and the handbell accompaniment make this children's Christmas anthem attractive. It is about half unison and half two-part.

Shepherds, Rejoice. Arranged by Isabel Carley. Two part, Off instruments. CGA-376. $0.85. Fun for children to do with Off instruments. The first three verses are unison; the fourth verse is a straightforward canon.

As with Gladness Men of Old. Arranged by Robert Leaf. Unison, keyboard. CGA-373. $0.85. The varied accompaniment for this unison voice setting of the familiar "Dix" hymn tune suggests that it could be used as an alternate hymn accompaniment.

Sing Praises. Harriet Smith. Two and three part, keyboard. CGA-422. $0.85. This interesting general praise piece starts with a short motive by each of three parts with the last notes held in a F major chord. Over this spoken texts are proclaimed. The middle section is in 5/4 meter. Much of this piece is in unison.

Sing Joy! Ruth Artman. Unison, flute, optional percussion. CGA-429. $0.95. Vigorous rhythms make this an exuberant anthem of praise, especially nice with the flute.


Ah, the Wonder. Hal Hopson. Unison, optional second part, keyboard. CGA-366. $0.85.

I Will Love the Lord. Michael Bedford. Unison, two part, keyboard. CGA-419. $0.85.


Blessed Are They. John Leavitt. Unison, two part. CGA-425. $0.85

Schumann and Brahms for Boys and Girls. Arranged by John Burke. CGA-17. $2.95.

Marie Kremer

Books

Sacramental Guidelines: Diocese of LaCrosse

Pastoral Care of the Sick Guidelines. 19 pages. $4.00. Sacramento of Marriage Guidelines. 22 pages. $4.00. Baptism for Children Guidelines. 23 pages. $4.00. Office of Sacred Worship, Diocese of LaCrosse.

A camel, the saying goes, is a horse designed by a committee. This sentiment is occasionally echoed by clergy and members of diocesan worship commissions who are given the dubious honor of preparing liturgical and sacramental guidelines for the diocese. The final product is often dry as dust, lacking any clear liturgical, sacramental, or ecclesial vision, and full of compromises to ensure that no one is offended (and no status quo is challenged). "We were better off without them," complains the pastoral minister. "Another diocesan mailing for the bookshelf," sighs the pastor.

A shining star in the desert of diocesan guidelines comes from the Diocese of LaCrosse, Wisconsin. There the Office of Sacred Worship, under the capable direction of Sr. Luanne Durst, has produced three booklets that deserve attention within and beyond that Diocese. These guidelines for sacramental celebrations are attractively designed volumes with ample margins for notes and references to other sources. Each is introduced by a friendly and encouraging letter from diocesan Bishop John J. Paul, who is to be complimented for his support of this work.

The Pastoral Care of the Sick Guidelines provide an insightful review of the 1983 rite, Pastoral Care of the Sick: Rites of Anointing and Viaticum. The introduction helps the reader to understand the needs and feelings of sick people and discusses possible ways for parishes to reach out to the sick, including the development of parish pastoral care teams to complement the priest and hospital pastoral care departments.

The first chapter corresponds to the first major section of the rite, the pastoral care of the sick by means of visits, communion of the sick, and anointing. The authors recognize that a pastoral visit to a sick person involves more than a social chat, and they provide a concrete list of ways to help the minister make the delicate move from social to pastoral conversation (e.g., "maintaining a congenial atmosphere" to "accepting tension areas"). With due respect for the part that televised Masses can play, the emphasis is on personal and com-
mural presence to the sick, particularly through the role of communion ministers visiting on Sunday. A fine model is offered in which the priest makes an unhurried monthly visit to each sick person in the parish, while other parishioners visit and bring communion more frequently.

Parishes are encouraged to celebrate communal anointings of the sick three or four times a year. In these celebrations the prayer of the community is set forth as intrinsic. The suggestion is made that a way to reach this goal is to use the regular Sunday celebrations of Mass as the best context for these celebrations of communal anointing.

The second chapter concerns the pastoral care of the dying; it makes some helpful distinctions between what is appropriate for the sick and what is proper for someone who is dying. Another list of concrete considerations is provided to help ministers reach out to the dying effectively and compassionately. One of this section's most helpful contributions is the clear discussion of rites for the dying and prayers offered by the living for the dead. This distinction points to an area of further catechesis in parishes: while we pray for the dead, we celebrate sacraments only for the living.

It is a scandal that many “progressive” parishes have an abundance of volunteers for roles that are highly visible, or for places on “powerful” committees, yet few willing to assume the less visible service of care for the sick in the parish. In good conscience this ministry can no longer be relegated to hurried communion calls by a numerically declining clergy. The LaCrosse guidelines offer fresh and tested approaches to a renewed ministry that is in keeping with the spirit and letter of the 1983 rite.

Wedding guidelines have suffered pastorally from an overemphasis on what “thou shalt not do,” rather than what “thou mightest do differently.” The LaCrosse Sacrament of Marriage Guidelines are, in general, refreshingly positive. The booklet is written in the second person and addressed to the engaged couple. The introduction states several assumptions regarding the couple and the objective of the guidelines. It is important to read the book in light of these comments. By its own admission the book does not contain everything needed to prepare the wedding liturgy.

The first chapter is the book's strongest. Its one and a half pages present a concise and extremely useful discussion of the natural right to marry and the sacramental rite of Christian marriage. The difference is stated in terms that are clear and convincing without being disparaging. “Sacramental marriages,” the authors write, “are not so because they are celebrated in a church. Rather, marriages are celebrated in church because people of faith vow the Christian life, a sacramental life in union with God.”

The second chapter briefly describes a forty-six-statement faith profile and assessment that is included in the center of the booklet. Like the Pre-Marital inventory and FOCUS questionnaires in some ways, this assessment tool focuses more specifically on issues of faith, practice, and liturgy on the part of the engaged couple.

The remaining two chapters discuss principles for preparing the wedding liturgy and the order of the rite. This is the section in which the limitations forewarned in the introduction are most evident. All of the necessary issues with regard to the wedding liturgy are raised, but the discussions are generally too brief and vague to be of much concrete assistance to the average couple. The commentary concerning the gathering of the assembly, for example, instructs that the music and environment during this time “reflect the sacredness of your celebration.” Judging from their experience at friends' weddings, many couples might be inclined to translate “sacred” as “somber.” Further explanation would help to clarify the setting desired for this point in the rite.

Appendices list the Scripture readings for weddings and provide a planning form and a sample letter of thanks from the engaged couple to the parish community, the last of which is a unique and valuable contribution to current wedding resources. Strangely absent from the booklet are indications of the choices in prayer texts, the role of the couple as ministers of the sacrament, and the sign of peace. These limitations do not lessen my enthusiasm for this booklet, however. In conjunction with a fuller review of the wedding liturgy (such as Celebrating Marriage from The Pastoral Press), these guidelines are a genuine service to the couple, the parish, and other dioceses undertaking marriage guidelines.
The Rite of Christian Initiation of Adults (RCIA) has been the focus of much well-deserved attention in publications and pastoral practice recently. The Rite of Baptism for Children (RBC), on the other hand, has received little serious or creative attention. Parishes that celebrate adult initiation according to the best that the RCIA has to offer often betray a benign neglect when it comes to infant baptism. The LaCrosse Baptism for Children Guidelines help to address this imbalance by calling on parishes to celebrate infant baptism according to the more-often-than-not neglected norms of the RBC.

The strongest of the three booklets from LaCrosse, these baptism guidelines offer a comprehensive and detailed review of the RBC. The introduction places infant baptism in the context of the church's theology of initiation, but in a manner that respects the unique process of incorporating a young child into the faith community. This is a refreshing change from initiation publications that read a "second best" status into infant baptism.

Parent preparation programs are discussed in the first of the two chapters. The immediate parental preparation prior to baptism is seen to make sense only in an environment of a living faith community in which the qualities of a Christian response to life are lived and celebrated. A model for preparation includes a pastoral meeting between the parents and the pastor or his delegate, a program of catechesis, and instruction regarding the baptismal liturgy. Suggestions are made for follow-up with the parents and child as well as for orienting engaged couples in marriage preparation programs to their future role as parents.

The second chapter concerns liturgical guidelines for celebrating baptism. The authors recognize that the very schedule of baptism celebrations says a lot about how we understand the sacrament. The multiplication of baptismal ceremonies and the scheduling of "private" celebrations are discouraged. Instead parishes are encouraged to restrict baptisms to "four or five occasions of particular suitability within the liturgical year," a model that makes much more sense than the arbitrary one-Sunday-a-month schedule observed in many parishes.

The various symbols of the baptismal liturgy are discussed in some detail, with particular emphasis on the suitability and relative simplicity of immersion for infants. There is also a brief, yet constructive, review of the ministries in the rite. The authors make a strong case for celebrating baptism within Sunday Mass, and they provide concrete suggestions for adapting the rite in a manner that respects the Sunday lectionary and the regular Sunday assembly. These adaptations, combined with the suggestion that baptisms be limited to four or five Sundays a year, go a long way toward answering the objection that baptisms at Sunday Mass unduly prolong the eucharist.

Last but not least, there is a fine discussion in the appendix about welcoming a child whose parents are not ready to assume the responsibilities implied by infant baptism. A model for such a welcoming ceremony is given.

Paul F. X. Covino

Future of Catholic Leadership: Responses to the Priest Shortage


Nothing in Hoge's research and forecasts should come as a surprise to parish ministers and others concerned about the so-called "vocation crisis." This low-key study of the future of Catholic leadership in the United States rings no alarm bells, but it does make clear that the church in this country may become more congregational and less eucharistic if the present leadership fails to plan for the future.

The book focuses on future leadership at the parish level; its purpose is to clarify the options that seem to be available for dealing with the priest shortage. One underlying assumption is that "the shortage of priests is an institutional problem, not a spiritual problem... and it can be solved through institutional measures." The emphasis is on practical solutions in the light of present theological and ecclesial restraints.

A Presbyterian layperson, Hoge is a sociologist who has been associated for more than a decade with Catholic University. He is best known, perhaps, for his study of converts, dropouts, and returnees for the Bishops' Committee on Evangelization. His book reads like the research report it is. Hoge is careful to describe his research procedures, define his assumptions, and suggest areas for further research in which he can draw only implications from his data.

Hoge devotes considerable attention to the reasons for the present shortage of priests and the likelihood of the church being able to recruit more priests. His discussion of the permanent diaconate is a succinct summary of the problems that recently restored institution faces. He quotes Eugene Kennedy's opinion that married deacons "will be remembered as a significant transitional presence which helped condition the Church for its greater lay character." Lay pastoral ministers (usually women religious) in priestless parishes are also a transitory phenomenon, in Hoge's opinion. His most promising scenarios envision the ordination of married men and the expansion and development of lay ministries.

Laura Meagher

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MIDI Users

Buying Your First Synthesizer

Our guest columnist for this issue is
Joseph D. Pitonzo, a pastoral musician at
St. Augustine’s Church, Phoenix, Arizona.

Buying your first synthesizer can be a
rewarding and exciting entrance into a
new world of sound and playing
experiences. Recent advances, especially
the establishment of an industry-wide
standard for MIDI (Musical Instrument
Digital Interface), have been numerous.
A definition of some terms and features
may help you determine your needs
before you enter the buying arena.

Releases of new and improved tech-
nology are occurring at an almost un-
precedented rate. The earlier part of this
decade saw a similar situation in the
home computer market. The music
industry has established two primary
dates to release new products: the two
major industry shows in January and
June. These provide equipment
manufacturers maximum exposure for their
synthesizer product releases.

What Kind of Instrument?

There are three kinds of instruments
to be considered. The first group, syn-
thesizers, come in a variety of shapes
and sizes. Some units use digital tech-
nology, in which number calculations
generate and shape the sound. Others
use analog technology, which employs
control voltages for sound generation
and shaping. Still other units are hy-
brids containing both technologies. Re-
cent synthesizer releases even include
keyboards that employ sampled sounds
(digitally recorded sounds, e.g., a re-
cording of the sound of a grand piano)
as their source.

The second group of instruments are
the digital samplers. This is probably the
fastest growing area of musical tech-
ology. The sound source for this equip-
ment is drawn from prerecorded digital
samples of other acoustic events that
may range from a recording of a single
instrument or an entire orchestra to a
choir singing a vowel sound.

The third group are the sequencers,
which can be compared to multitrack
tape recorders, except that they store
and transmit MIDI data rather than ac-
tual sound. Each track can contain in-
formation that tells a synthesizer or sam-
pler what sound to select, what period
of time each note should be played, the
tempo of the music, and the volume
levels. Sequencers come in a variety of
packages including units that are com-
puter- and software-generated, stand-
alone dedicated hardware, and units
built into synthesizers. This last group
includes the drum machines that pro-
vide for all of the musician’s percussion
needs, including samples of most of the
percussion instruments in use.

On Speaking Terms

Rather than determining your needs
by what a particular model offers, it
would be best to have a working knowl-
edge of the terms being used before you
try to buy. This way you can establish
your needs based on potential use of the
equipment and your personal playing
skills.

Most units currently available are
polyphonic, capable of playing more
than one note at a time, but some are
limited to playing four notes simulta-
aneously in certain instances, e.g., in “lay-
ering.” “Layered” sounds are composed
of two or more “patches” played simulta-
naneously. A synthesizer that can play
up to eight notes simultaneously in nor-
mal mode may be limited to reproducing
only four in layered mode (four
notes delegated to each of the layered
sounds, but the ear hearing only four
different pitches). If you are used to
playing big extensions of stacked chords
with both hands and feet, it is important
to know how many notes will respond
when multiple keys are pressed simul-
taneously.

As a potential buyer you also need to
know the number of octaves you are
likely to use and the type of action you
prefer (piano touch vs. organ touch).

Stay Tuned!

Additional terms will be defined in
subsequent issues of Pastoral Music, so
stay tuned to the MIDI Users page! The
future of MIDI in church music will un-
doubtedly be in a strong growth pattern
for the next several years. The cost-
effectiveness of the new technology
makes it a predictable winner. While it
may not replace more traditional in-
strumentation, it is remarkable that two
major builders of electronic church or-
gans are currently offering MIDI-capa-
bile models. These units can access a
rack of synthesizers, and the organs
themselves can be played via sequencers.
Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each. Important Notice! The Hotline phone number is (301) 336-2493. Joyce Kister, one of our members, will answer your call; if she is unavailable, leave a message (name and number), and she will return your call. Please mail your ads to: Hotline Ads, 10901 Bennington Drive, Upper Marlboro, MD 20772.

Position Available

Music Coordinator. Part-time. Music degree, liturgy experience, choral conducting, and organ competence preferred. Responsibilities include: choir choral direction, planning and coordination of music for liturgies. Weddings, funeral services, and close proximity to Gonzaga University provide opportunities for supplementing income for applicants proficient in organ. Resume to: Ms. Terry Wilson, Search Committee, St. Aloysius Parish, E. 330 Boone Avenue, Spokane, WA 99202. HLP-3785.

Music/Liturgy Director. Needed for liturgically progressive parish on August 1. Responsibilities: parish staff, prepare liturgies, direct choirs, train cantors, and provide accompaniment. Qualifications: degree, keyboard and choral skills, and knowledge of liturgical developments. Send resume to: St. Joseph Church, 709 Croghan Street, Fremont, OH 43420. HLP-3786.


Director of Music/Liturgy. Responsible for all aspects of liturgical ministries. Musical responsibilities: organist; daily school/weekend Masses; work with choir, instrumental groups, funeral choir, children's choir, volunteer cantor/organists; teach Jr-High music in school. 1,400 families. Contact: Anthony Buccilli, Jr., Holy Redeemer Catholic Church, 918 W. Mill Road, Evansville, IN 47710. HLP-3788.

Commissioner of Music/Liturgy. Full-time. Committed Roman Catholic, degree in music or liturgy, preferably a combination of both, with ability to coordinate and develop all musical and liturgical ministries, proficiency in pipe organ (3-manual Austin) and vocal skills, knowledgeable about current liturgical practices. Member of parish staff. Salary according to professional scale. Contact: Rev. Robert J. Nagler, St. George Church, 325 West E Street, On-


Liturgist/Director. Direct adult/children’s choirs, supervise cantors. Must be familiar with Worship III and the conciliar and postconciliar documents on the liturgy and have keyboard ability. Salary $18.30K, depending on experience and expertise. 750 families. 5 weekend Masses. Send résumé to: Rev. John Coffey, St. Anthony’s Parish. PO Box 5327, Florence, SC 29502. HLP-3793.

Director of Music Ministry. Full-time position in a maturing Renew parish in northeastern Pennsylvania, 1,300 families. Member of a supportive pastoral team. Develop and coordinate music ministry program. Knowledge of keyboard essential. Salary negotiable according to qualifications plus benefit package. Please telephone parish office: (717) 454-0212. HLP-3794.

Music Director. Full-time, MA in music/equivalent experience. Keyboard com-

Music Director. Sought for large parish. Full-time position with responsibility for music for scheduled Masses, funerals, and weddings. Must direct the parish adult choir, children’s choir, as well as teach music (11 hrs.) in the parish school. Music minister participates in regular staff meetings with six additional staff persons. Salary/benefits commensurate with skills/experience. Send résumé/references to: Saint Louis Church, 300 N. Chapel Street, Louisville, KY 40241. Attn: Rev. Frederick Slaven. (216) 873-1658. HLP-3796.


For Sale
Peoples Mass Book. 400 copies of the latest edition, almost new. Price negotiable. 25 copies of choir edition also available: St. Rita’s Church, 3815 Russell Road, Alexandria, VA 22305. (301) 585-5526. HLP-3799.

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NPM GUITAR SCHOOL
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Faculty: Alan Buchovecky, Bobby Fisher, Marge Ricksecker, Joe Zsigray, Dolly Sokol, and Don Banzer. For details, write: NPM Guitar School, 225 Sheridan Street, NW, Washington, DC 20011. (202) 723-5800.

ARIZONA
GRAND CANYON
September 3-17
Grand Canyon Chamber Music Festival, Shrine of the Ages, Grand Canyon National Park, weekends. Performers include: Ida Kavafian (violin), Nathaniel Rosen (cello), Ronald Roseman (oboe), Kenneth Cooper (harpsichord), Clare Hoffman (flute). John Corigliano will be composer in residence. Write: Grand Canyon Chamber Music Festival, PO Box 1332, Grand Canyon, AZ 86023. (602) 638-1332.

COLORADO
DENVER
September 18-23

DISTRICT OF COLUMBIA
WASHINGTON
August 22-25

September 16-18

HAWAII
HILO
November 3-5
Thirteenth Annual Big Island Liturgy and Arts Conference. Featuring: Ruth Eger, Rev. Eugene A. Walsh, SS, Bobby Fischer, Rev. Richard Fragomeni, David Haas, Marty Haugen, Dr. Elaine Rendler, more. Write: Mala Puka O Kalani Catholic Church, 326 Desha Avenue, Hilo, HI 96720.

NEBRASKA
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al Clinic at the Greentree Holiday Inn. Ed Lojeski is clinician for secular music (August 10), and Robert Page's clinic will treat sacred music (August 11). Write: Volkwein Bros., 117 Sandusky Street, Pittsburgh, PA 15212. (412) 322-5100.

SCRANTON
August 21-26
Beginnings and Beyond RCIA Institute, sponsored by the North American Forum on the Catechumenate. Write: Joan Turel, 300 Wyoming Avenue, Scranton, PA 18503. (717) 346-8914.

WISCONSIN
MILWAUKEE
August 7-12
English Romantic Organ Music Festival. Concentrating on composers who led the renaissance of English music during the late Romantic period. Featuring: Sir David Willcocks, Percy Young, William Aylesworth, Ronald Arnatt, Judith Erickson, John Scott, others. Sponsored by the Milwaukee Chapter of the AGO in cooperation with the University of Wisconsin-Milwaukee. Write: Sherry Peters, 4075 South 112th Street, Greenfield, WI 53228.

September 27-29

CANADA
SASKATOON
August 17-20
Re-Membering Church Institute, sponsored by the North American Forum on the Catechumenate. Write: Carol Kavanagh, 100 5th Ave. N., Saskatoon, Saskatchewan S7K 2N7. (306) 652-4023.

THUNDER BAY
September 18-23
Beginnings and Beyond RCIA Institute, sponsored by the North American Forum on the Catechumenate. Write: Mary Daniels, 217 Gordon Street, Thunder Bay, Ontario P7E 4T4. (807) 475-4016.

ENGLAND
LONDON
October 31
Celebration of the Centenary of the Plainsong and Medieval Music Society. A one-day celebration to include conference and festal celebration of Sarum Vesperal in the Church of St. Alban the Martyr—first vespers of the feast of All Saints and compline. Chant under the direction of Bruno Turner; polyphony performed by Tallis Scholars, directed by Peter Phillips.

Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, St. Joseph's College, PO Box 815, Rensselaer, IN 47978.
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