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We begin a two-issue series on the Rite of Christian Initiation of Adults (RCIA). This rite was revised following the directives of the Second Vatican Council and, equally important, adapted for use in the United States. It was mandated for use in this country on September 1, 1988.

Through the work of Rev. James Dunning and the staff members of the North American Forum on the Catechumenate, a broad base of people in the United States has experienced something of the RCIA’s flavor. “Beginnings and Beyond” Institutes have introduced the essential elements of the RCIA to much of the leadership of parish churches. Through the work of the Liturgy Office of the Archdiocese of Chicago and Liturgy Training Publications (LTP), the publication Catechumenate has supported and further developed the current ideas contained in this liturgical rite.

Our purpose in this two-part series, the first for Pastoral Music, is to introduce musicians to the RCIA and to provide a forum for raising concerns about the use of music in connection with the RCIA by those most responsible for its implementation.

The starting point is a clarification of what to call this ritual package in its final form. Everyone agrees that this is not another parish program. This is not Cursillo, Marriage Encounter, Renew, or any other “program.” Therefore I believe that we have done ourselves a great disservice by adopting the acronym “RCIA.” “Adult initiation” or “Christian initiation” would have kept an image alive in our language.

A second clarification is whether this package is a process or a liturgical rite. It is a process because it takes time and deals with life-changing decisions; it is a rite because it is the church’s celebration of its central sacrament of being and becoming church. Personally, the clearest image for me is a process that is a liturgy and a liturgy that is a process.

A third element that startles everyone connected with Christian initiation is the presumptions or “givens” in the instructions about the rite. The key presumption or “given” is that there exists in the parish a community of believers, without whom initiation cannot take place. Almost everyone connected with the American church has found that the use of the adult initiation rite has had a reverberating effect; it changes sponsors, ministers, pastors, and even assemblies in their self-perception as much as it provides a means for the candidate(s) to express their conversion.

Such experiences, in the better parishes, have led to a rediscovery of the power of storytelling or witnessing, especially the personal story of one’s conversion.

Yet another discovery on a practical level has been the link among the sacraments of initiation (baptism, confirmation, and eucharist) and a revitalization of reconciliation as a sacrament of “remembering.”

A final element, but certainly not the last in this rite’s continuing impact, is the link between Christian initiation and the church year, especially the Easter season and the great Vigil. Here is what the rite says about this paschal link:

The whole initiation must bear a markedly paschal character, since the initiation of Christians is the first sacramental sharing in Christ’s dying and rising and since, in addition, the period of purification and enlightenment ordinarily coincides with Lent and the period of postbaptismal catechesis or mystagogy with the Easter season. All the resources of Lent should be brought to bear as a more intense preparation of the elect and the Easter Vigil should be regarded as the proper time for the sacraments of initiation (RCIA #8).

Every pastoral musician is called to immerse him/herself in vitalizing the act of Christian initiation. These two issues of Pastoral Music provide an excellent resource for a new beginning... and beyond.
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Cover: Joseph A. Ferrario, Bishop of Honolulu, baptizing. Photo courtesy of Rev. Don Neumann, Pasadena, TX.

Additional illustrations courtesy of: Director of Public Information, St. Joseph College, Rensselaer, IN; Ann MacDonald, Liturgy Coordinator, St. John Interfaith Center, Columbia, MD; David Wilson Design, South Berlin, NY; Christian Theological Seminary, Indianapolis, IN; Mighetto Goldin Associates, Berkeley, CA; The North American Forum on the Catechumenate, Arlington, VA; Michael Lampen, Archivist, Grace Episcopal Cathedral, San Francisco, CA; Denise Walker, Baltimore, MD; Rev. Don Neumann, Pasadena, TX; Ed Sövik, Architect, Northfield, MN; St. Peter's Lutheran Church, New York, NY; Allen Organ Company, Macungie, PA.
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Association News

Member News

NPM Management Seminar

January 15-18 are the dates for this season’s Managing Pastoral Music seminar. Ms. Anita Bradshaw and Rev. Virgil Funk are the facilitators. The seminar will be held at the CARMA Conference Center, adjacent to the Catholic University of America’s campus in Washington, DC. Registration deadline is December 15.

NPM Scholarships

Five scholarships of $1,000 each, plus the Rene Dosogne Memorial Scholarship of $500, are available to NPM members for the 1989-1990 academic year. For complete application procedures, please contact the National Office by phone or letter.

1989 National Convention
Long Beach, California
June 26-30, 1989

By popular demand, this is our first time on the West Coast! Liturgies, concerts, exhibits, major talks, workshops, new music reading sessions. Lots of time to visit with old friends, network with your peers, make music.

Major Presenters: Dr. Doris Donnelly, Rev. Robert Hovda, Dr. Alice Parker, Rev. Michael Joncas, Rev. Joseph Gelineau.


Come to Long Beach and enjoy the local sites—the Queen Mary, the Spruce Goose, Catalina Island, beaches—as well as the attractions of greater Los Angeles.

Brochures will be mailed to all NPM members and Pastoral Music subscribers in February.

Cantor Schools 1989

The following locations and dates have been finalized: Owensboro, KY (Master Cantor), June 12-16; Boston, MA, July 3-7; Adrian, MI, July 10-14; Lubbock, TX, July 31-August 4; and Seattle, WA, August 14-18.

Choir Director Institutes 1989

The dates and locations are: Oklahoma City, OK, July 10-14 (Master Class); Minneapolis/St. Paul, MN, June 19-23; Tampa, FL, July 17-21, Evansville, IN, July 24-28; Winoooski, VT, July 31-August 4.

Guitar School 1989

There will be one midwestern site for the Guitar School in 1989. Negotiations are still in progress. We will let you know the dates, place, and faculty as soon as possible.

Organ School

Our new program for the summer of 1989 is one that many of you have been asking for—a week-long intensive training session for organists! The focus will be on developing keyboard skills important in playing hymns and service music. The school will be held at Baldwin Wallace College in Cleveland, OH, July 23-28. Program coordinator is Dr. James Kosnik, and master teachers include Sr. Theophane Hytrek and Sr. Mary Jane Wagner. The liturgy input person has not yet been determined.

Dr. Kosnik, who chairs the Music Department at Old Dominion University in Norfolk, VA, is a talented organist and teacher. Before coming to Norfolk he was organist at the Buffalo Cathedral and taught music at Christ the King Seminary.

We are honored to have Jim working with us. We know that he and his faculty will make significant contributions to the art of musical liturgy this coming summer.

We’re Sorry!

... But Our Computer Broke.

Many of you had problems with your memberships and registrations for our Conventions and Cantor/Choir Director/Guitar Schools this summer. We’re sorry, but our computer broke.

Briefly, here’s what happened. In January 1988, we hired a company to transfer our membership records from an old computer to a PC. It would be faster, with more power to search and the like.

In March, Denyce (Tinney) Daniels, our operator for three years, had to retire because of eye problems. Her first replacement was fired after three weeks—he was caught misusing credit card information.

By May the new program was still not working, and we contracted directly with the manufacturer to fix it. On May 15 our old computer broke.

On June 1 the new company “rigged” our computer to do one mailing of our magazine (it had a nine-number code). Many names were missing, however, and many group mailings went to one address. In short, the new system didn’t work. On June 10 our entire program on the new system, including all membership and convention registrations, crashed, and our hired company destroyed our only valid back-up. We panicked!

With over three thousand people registering for our programs, the staff went to work (literally day and night), each taking one program or convention and doing the registrations by hand from the original records. Quite frankly, our staff did a marvelous job, all things considered.

We returned to our old system for membership (updated on a new computer), and as of October 1, we believe that we have it substantially back in place.

To all of you who have had problems, we thank you for your patience. If you are reading this still have problems with your membership or summer registration, please write a nice note explaining your situation and send it to: NPM Crash, 225 Sheridan Street, NW, Washington, DC 20011.
Msgr. Reagan Honored at Rensselaer

Msgr. Donald Reagan of Youngstown, Ohio, was presented the 1988 Father

Msgr. Donald Reagan

Lawrence Heiman Citation this summer on the occasion of his retirement from parish ministry. The annual award is presented by the Rensselaer Program of Church Music and Liturgy at St. Joseph’s College to a person who has made a significant contribution to Catholic music and/or liturgy. The citation honors Msgr. Reagan, a long-time member of NPM, as “a dedicated clergyman of extraordinary ability and achievement, a recognized composer, astute educator, polished performer, gentleman par excellence, and friend of all.”

Students of the Rensselaer program may know him for his course in liturgics for children; other NPM members may recognize him as the composer of Mercy, Mercy: A Mass in a Jazz Style, premiered at the National Convention in Cincinnati, 1985, and published by The Pastoral Press.

We wish Msgr. Reagan well in his retirement and in his expectation to devote additional time to composing church music, his favorite lifelong avocation.

BCL Reports

In response to the growing shortage of priests around the world, the Vatican has approved a Directory for Sunday Celebrations in the Absence of a Priest. The English translation is still being prepared, but the Directory clearly indicates an important place for singing in such a rite. In addition to the usual places for singing in the liturgy of the word, the Directory provides for a thanksgiving before or after the distribution of communion that consists of the singing (or recitation) of a psalm, hymn, canticle, or litany. Such a thanksgiving, obviously, is not to take the form of the eucharistic prayer.

A survey taken by the BCL in 1987 indicates the growing need for such a rite in the U.S. Of the seventy dioceses with parishes or missions presently administered by someone other than a priest, thirty-nine reported at least occasional Sunday services in the absence of a priest. Four other results were very interesting: a majority of such priestless parishes are administered by women religious (125 out of 201 administrators); the liturgy of the hours is only rarely considered an acceptable substitute for the full text of the Sunday (or weekday) liturgy of the word; at weekday celebrations without a priest in sixty-eight dioceses, the prayer leaders (usually deacons, but some religious and lay people) have been authorized to preach; nine dioceses have established a commissioning service for leaders of prayer at Sunday or weekday worship in the absence of a priest, while twenty diocese have prepared materials to assist such leaders of prayer.

Do you really enjoy copying your choral library anthem information onto 3x5 cards? Let’s face it, how many of those scrawled out cards ever make it out of the box when planning time rolls around?

We asked ourselves the same question over a year ago, and discovered that the problem wasn’t the concept of indexing, but the outdated way it was being done. Computers seemed the obvious tool. Software written for the specific needs of pastoral musicians would allow the tool to work with outstanding results. That’s what we designed, and we’re excited about it.

Now we need your help. Currently, we’re looking for 20 trial sites for a test version of the program. Each trial user needs to have access to an IBM PC/XT/AT or compatible with a minimum of 256K RAM and 1 floppy disk, running DOS 2.0 or higher. The trial version is free, and comes with an evaluation form and return envelope.
News from ICEL

At the meeting of secretaries of the national liturgical commissions that participate in ICEL (April 25-30 in Washington, DC), four speakers presented three special papers celebrating the twenty-fifth anniversary of the Constitution on the Liturgy. Msgr. Frederick McManus looked at the way the Constitution was prepared. He pointed out that during the conciliar debate, 114 separate votes were taken on the Constitution, and in only five instances did the negative votes exceed one hundred. In her presentation, Sr. Mary Collins, O.S.B., emphasized the renewed ecclesiology of Vatican II. This ecclesiology, which begins with the communion of local or particular churches, will help liturgical renewal, she said, and will even require such renewal, as liturgy increasingly reflects the life of the local churches.

The third presentation, by Revs. Jacob Theckanath and Edward Matthews (liturgical secretaries for India and England and Wales), looked to the future. Speaking from a “first world perspective,” Father Matthews identified future issues in renewal as: the reality of the roles of women and men in society; the greater expression of cultural realities; and the pluralistic reality of relations among the Christian churches (as at baptisms, weddings, and funerals). Father Theckanath used a “third world” perspective to identify the issue of inculturation. He pointed out that our present model of liturgical adaptation derives from the introduction of a semitic-western model into Europe via Greece and Rome. In the Asian experience, particularly, religion is so intertwined with culture that the introduction of Christianity may involve a very different creative and mutually enriching interaction between the Christian world view, myth, and sacramental system and those of other religions in the Asian experience. Such an interchange could affect the liturgical calendar, the place of biblical readings in relation to the scriptures of other traditions, and the whole structure of Christian worship.

In other matters, ICEL reported that its revision of the Roman Missal is on schedule. Work on the revision of the eucharistic prayers and prefaces and the Order of Mass has begun. Concerning the final text of the Rite of Christian Initiation of Adults, ICEL reports that six countries have published editions of the rite: Australia, Canada, England and Wales, India, Ireland, and the United States. Most countries have a minister’s edition, a study edition, or both. In the U.S.A. each of four publishers has produced both a minister’s and a study edition (Catholic Book Publishing Co., The Liturgical Press, Liturgy Training Publications, and the Office of Publishing and Promotion Services of the United States Catholic Conference).

Lutheran-Roman Catholic Service of the Word

A special service book for joint Roman Catholic and Lutheran worship has been prepared under the auspices of the Lutheran-Roman Catholic Bishops Annual Meeting. It contains a service of the word using elements drawn primarily from the Lutheran Book of Worship and the Roman Sacramentary. In the introductory material it notes: “Criteria for selecting music must relate to the part of the rite the music is to serve and its liturgical context or season. Ecumenical prayer makes the same demands on music as Sunday worship.” There is an appendix of suggested hymns drawn from Worship II and the Lutheran Book of Worship.

Leader and participant editions are available from Augsburg Publishing House, 426 S. Fifth Street, Minneapolis, MN 55415.

Anglican Musicians Meet

The Association of Anglican Musicians held its annual meeting at Yale University, June 20-24, 1988. Benjamin Hutto succeeded to the presidency from the vice-presidency, and Sam Batt Owens was elected the new vice president. At the opening eucharist, Dr. Verna Dozier reminded the participants that the whole people are called to minister in God’s world: “All are chosen, all called, all gifted, all set apart, all with direct access to God.” And the Rt. Rev. Jeffery Rowthorn, recently elected Bishop Suffragan of Connecticut, explored the vocation of church musicians through an analysis of the baptismal covenant and the ministry of John and Charles Wesley. The next annual meeting will be held in Chicago in June, 1989. For membership information, write: J. Michael Roush, St. Barnabas Church, 954 Lake Avenue, Greenwich, CT 06830.

THE NORTH AMERICAN FORUM ON THE CATECHUMENATE
1989 INSTITUTES ON THE RITE OF CHRISTIAN INITIATION OF ADULTS FOR PASTORAL AND LITURGICAL MINISTERS

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LITURGIES OF THE RICIA is for those ALREADY in catechetumenal ministry: emphasis on liturgical rites and use of the lectionary

MINISTRIES offers tracks for various RCIA ministers (Catechumenate directors, pastors, sponsors, disciple leader, etc.)

RE-MEMBERING CHURCH explores the process of reconciliation of alienated Catholics

MINI INSTITUTES are shorter workshops focusing on specific periods or themes of the RCIA

BEGINNINGS & BEYOND

April 16-21, Dallas, TX
April 16-21, Alexandria, LA
April 19-23, Santa Fe, NM
April 23-28, Rockford, IL
May 3-6, Kansas City-St. Joseph, MO
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 18-23, Norwich, CT
June 25-30, Marquette, MI
July 9-14, Memphis, TN
July 30-August 4, Allentown, PA
August 5-11, Green Bay, WI
August 20-25, Greenbush, PA
September 24-29, Dubuque, IA
October 1-6, Dodge City, KS
October 12-18, Worcester, MA
November 12-17, Springfield, IL

LITURGIES OF THE RICIA

June 25-28, Evanston, IL

MINISTRIES CONFERENCE

May 19-20, Amarillo, TX

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 21-24, Houston, TX
June 26-29, Oakland, CA
July 4-7, London, England
July 10-13, Dublin, Ireland
July 12-15, Syracuse, NY
August 6-9, Minneapolis, MN
October 11-14, Gaylord, MI
October 18-21, Belleville, IL
November 15-18, Tucson, AZ

MINI PRE-CATECHUMENATE

February 23-25, Lexington, KY

MINI CATECHUMENATE

June 8-10, Louisville, KY
August 17-19, Dayton (Bergen), OH

MINI CATECHUMENATE

September 15-17, Los Angeles, CA

SPECIAL INSTITUTES

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Briefly Noted

Educational Opportunities:
The Center for Eastern Christian Studies at the University of Scranton offers many courses in Eastern Christianity during the school year. Of particular interest are the courses in choral music and music in Russia, both taught by Sr. Joan Roccasalvo, C.S.J. For information, write: Sr. Joan Roccasalvo, C.S.J., Eastern Christian Studies, Scranton, PA 18510. (717) 961-7400.

The Archdiocesan Organ Training Program of the Archdiocese of St. Louis offers instruction at nominal tuition for organists, pianists, and synthesizer players who want to use their talents for church services. This sounds like an excellent service that could be provided by other dioceses as well. For information on the St. Louis program, contact Charles Cordeal, the program director, at (314) 961-4916.

Festivals:
Archdiocesan Folk Choir Festivals, Choir Festivals, and Hispanic Choir Festivals are an annual part of the scene in the Archdiocese of Los Angeles. Erich Sylvester has sent us the program of the “Hilltop Music Festival”—a one-day event (August 13) that featured sixteen folk choirs performing music from a variety of sources. Erich thinks that an NPM Chapter or a diocese can benefit tremendously from such events, and he is willing to share his experience with other people. Write: Erich Z. Sylvester, 615 De La Fuente, Monterey Park, CA 91754-2824.

Crafts:
Interwoven, Inc., is an interfaith center “committed to weaving together the religious and art communities.” The people at the center create and collect art from local crafts people, seeking art that is “a challenge to the worshiping community and an expression of the community’s spirituality.” In addition to liturgical vestments, they offer christening gowns, banners, stained glass, sculpture, woodwork, vessels, paraments, and calligraphy. They are willing to exhibit their collection in churches, dioceses, conferences, or communities. Write: Interwoven, Inc., Box 224, Taneytown, MD 21787. (301) 751-1704.

Dance:
A gathering for professional liturgical dancers and choreographers at Smith College, Northampton, MA, drew ten choreographers from California, Texas, Colorado, Illinois, Ohio, New York, Maryland, and Minnesota. The gathering was sponsored by St. Mark’s Dance Company, Washington, DC, and it included technique classes, live performances of liturgical works, and videotapes of larger group works. For more information, write: Mary Craighill, St. Mark’s Dance Company, 301 A Street, SE, Washington, DC 20003. (202) 543-0053/547-1936.
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NPM Chapters

A variety of programs and workshops occur monthly throughout the country, sponsored by local NPM Chapters. Chapter officers are to be commended for their work and dedication in providing opportunities for clergy and musicians to grow spiritually, liturgically, and musically.

Rick Gibala
National Chapter Coordinator

Arlington, Virginia
A program to celebrate the twenty-fifth anniversary of Vatican II was held October 17 at St. Leo’s Church in Fairfax with Bill Miller as host. Guest presenters were: Sr. Cecilia Dwyer, Tom Stehle, Chris Comer, Rev. James Chepponis, and Paul Skevington.

Dorothy Peterson
Chairperson, Steering Committee

Buffalo, New York
New chapter officers were elected: President, Pat Otis; Vice President, Rev. Jack Ledwone; Secretary, Sr. Judith Kubicki; Treasurer, Roberta Meister; Membership, Vicki Maggiolo; Hospitality, Doris Lupp; Program, Regina Doherty; Spiritual Moderator, Rev. Paul Bossi; NPM Liaison, David Nease.

Charleston, South Carolina
A program, “In Song and Harmony,” was held on September 22. This music showcase was conducted by Greg Howard Jones, minister of music at Bethel United Methodist Church.

Candy Wilson
Chapter Director

Hartford, Connecticut
On September 12 a choral reading session with Michael Wustvov and Jean Degan was held at St. Mary Church in Newington.

Joan Laskey
Chapter Director

Indianapolis, Indiana
On Friday, July 8, “El Cafe Indianapolis” was held at the Catholic Center Assembly Hall. Entertainment was provided by parish musicians as pastural musicians shared wine and munchies.

Larry Hurt
Chapter Director

Knoxville, Tennessee
For four years, Knoxville has been an active branch chapter within the Nashville Diocese. Our first national notoriety occurred this June, when we hosted a Cantor School. Participants agreed that the school was a great success, thanks in good measure to the teaching skills of Jim Hansen, Elaine Rendler, and Tom Conry. The high moment of the week for local members came as we gathered for liturgy on Tuesday and heard the news that Knoxville would become the seat of a new diocese on September 8. Our NPM Chapter has been invited to assist in planning the liturgy which will mark the formation of our new diocese and the installation of our new bishop, Anthony O’Connell. The future looks exciting and full of promise. Look for more news to come.

Marjorie A. Caldwell
Knoxville Secretary

Lake Charles, Louisiana
On Sunday, September 18, the Chapter members gathered at Our Lady of Seven Dolors Church for a singalongs of favorite choral music. The Chapter acknowledges the leadership of Pat Blackwell over the past few years.

Rev. Jack Eksind
Chapter Director

1989
NPM Programs

January 15–18
Managing Pastoral Music
Washington, DC

June 12–15
Master Cantor
Owensboro, KY

June 19–23
Choir Director Institute
St. Paul, MN

June 26–30
NATIONAL CONVENTION
IN LONG BEACH, CA

July 3–7
Cantor School Boston, MA

July 10–14
Choir Director Master Class
Oklahoma City, OK

July 10–14
Cantor School Adrian, MI

July 10–14
Managing Pastoral Music
(Advanced Seminar)
Washington, DC

July 17–21
Choir Director Institute
Tampa FL

July 17–21
Guitar School Rockford, IL

July 24–28
Choir Director Institute
Evansville, IN

July 24–28
Organ School
Cleveland, OH

August 14–18
Cantor School Seattle, WA
A dry doe gasps for live water—
O God, my soul for You!—
my dry soul for the living God,
when will I drown my thirst?

Francis Patrick Sullivan
From “Psalm 42,"
Lyric Psalms:
Half a Psalter

Metuchen, New Jersey
Bishop Edward Hughes presided at
the annual Mass for musicians and
clergy on September 25 at Immaculate
Conception Church, Somerville. Fr.
Richard Lyons was the homilist.

Peter Cebulka
Chapter Director

New Orleans, Louisiana
On September 13, Rev. Ken Hedrick,
Ms. Barbara Budde, and Mrs. Lynn Iskell
presented a program on the gathering
and concluding rites. This program was
held at St. Francis Xavier Church,
Metairie.

Joyce Becker
Chapter Director

Orange, California
A board meeting was held on October
4 at St. John the Baptist Church to deter-
mine a vision and goals for the chapter.

Jan Stanakis
Chapter Director

Pittsburgh, Pennsylvania
About 130 musicians gathered on
September 19 at St. Alexis Church,
where Mimi Woods was host musician.
Following Mass and dinner, Rick Gibala,
former Diocesan Music Coordinator,
spoke on “Me Days and Few Potatoes.”

John Romeri
Chapter Coordinator

San Antonio, Texas
Archbishop Flores welcomed 134
English- and Spanish-speaking persons
for a chapter formation meeting on
Saturday, July 9. The initial gathering
was held in the chapel of the Assump-
tion Seminary, where bilingual show-
cases were conducted.

Meg Leary
Director

Scranton, Pennsylvania
The first meeting of the Scranton
Chapter began on September 20 with
supper from 6:00-7:00 P.M. at St. Mary
of the Lake Church, Lake Winola. The
presentation focused on Advent.

Paul Ziegler
Chapter Director

Tyler, Texas
A Hispanic music workshop, conduct-
ed by Lucy Sheaffer, was held on Sep-
ember 24. This program is a result of a
request from the diocesan bishop, who
asked that the Hispanic community be
involved.

Brian Braquet
Chapter Coordinator

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What Do I Need to Know about the RCIA?

BY STEPHEN J. BIRD

How are your RBC, your RP, and your RM doing? You may recognize these as the acronyms for the Rite of Baptism for Children, the Rite of Penance, and the Rite of Marriage. It seems that, like the military, we've launched ourselves into an era of acronyms. Every year I address Christmas cards to friends in the military without having the slightest idea what ABGC/HC, HHB, CKF, and MED DET mean. And I only recently found out that LASER is an acronym for "light amplification by stimulated emission of radiation."

As I am puzzled by military acronyms, I suspect a lot of average parishioners are puzzled by all the talk about the RCIA. They might better understand what we're talking about if we use the full title, the Rite of Christian Initiation of Adults. When I talk to parishioners about the rite, or when we publish details in the parish bulletin, we never use the acronym. Just as we talk about those preparing for penance or marriage, so we talk about those preparing for Christian initiation or those preparing to enter the church. The acronym RCIA is best left for footnotes in the rite, talks to catechists, or magazine articles (like this one).

Our diocesan clergy study days last summer were devoted to the Rite of Christian Initiation of Adults. At the beginning of the program we asked the priests and deacons to write down some of their questions about the rite. They asked, "What is the RCIA? It seems like a big mystery." "How do you start the RCIA in a parish?" "Does this thing work?" "Is it possible for the priest to do all or most of the teaching?" "Do class members have to leave Mass after the homily?" The questions revealed that, even though the provisional English text of the rite has been around since 1972, many of the clergy are as confused as their parishioners about it.

The place to begin to understand is the rite itself. Start by buying a copy of the revised rite (July 1, 1988) and studying it thoroughly. If you have not already done so, I strongly recommend you attend some kind of RCIA training session, such as the "Beginnings and Beyond" institutes sponsored by the North American Forum on the Catechumenate. We clergy have to retool ourselves to meet the changing needs of the church.

Mysteries and Fears

One way of cutting through some of the mystery and confusion—for yourself as well as your parishioners—is to remember that the full rite for initiating unbaptized people (the "norm" for all the other rites) consists of four periods or stages through which persons journey as they come to Christian faith:

1. Period of evangelization and precatechumenate, a time of initial inquiry and questioning.
2. Period of the catechumenate, a time for learning how to live the Christian faith.
3. Period of purification and enlightenment, for prayer and reflection before admission to the sacraments.
4. Period of postbaptismal catechesis or mystagoga, to celebrate the entrance of the newly initiated and to deepen their understanding of the faith.

Various liturgical celebrations are held during the stages and mark the transition between stages.

One fear that I hear expressed frequently is that this rite will mean more work for the priest. In a time when many priests are already overworked, the fear of added duties is very real. The clergy do have a major role in the RCIA, but the making of Christians is not just the clergy's responsibility. The rite envisions many people helping in the faith formation process and the celebrations; it is the responsibility of the entire parish community to help inquirers on their faith journey. Where the community offers a sense of prayer and a welcoming spirit, there is a powerful witness to the catechumens. We also have to remember that it is the Holy Spirit who draws people to faith.

The rite clearly envisions a team of people working in each parish, including the clergy, who see their work as a shared ministry (see RCIA #9-16). My parish in western Oklahoma is small, so our team is small. The size of the team can vary with the size of the parish, but any team might include the following: a catechumenate director other than the priest, a sponsor coordinator, catechists, a liturgist, and a musician. Just as the clergy should attend an RCIA training program, so team members should be trained. (Be sure to include money for team training in your annual parish budget.)

The Clergy's Role

What is the clergy's role in adult initiation? First, it is to be an enabler. Develop a team and help the members see the value of their roles. Encourage them when they are discouraged. At times you will be called on to be a spiritual director for team members and catechumens. If you are going to lead the people in prayer, be a person of prayer yourself.

During the different periods of the catechumenate, a variety of rites can be led by the priest, deacon, or catechist. These include celebrations of the word of God, minor exorcisms, and blessings of the catechumens. Other rituals, such as the anointing of catechumens, are led only by a priest or deacon. The primary role of the clergy each week is to welcome the catechumens to the liturgy of the word at Mass and to offer a homily that challenges both parishioners and
Adult Initiation American Style, Part I
What's New about the "New" RCIA?

BY JAMES B. DUNNING

The "old" Rite of Christian Initiation of Adults is not so very old; the provisional English translation came out in 1974. At that time Ralph Keifer insisted that the rite was so new and foreign to present practice that it was either suicide or prophecy of the highest order. We shall explore just what is so new (and so old) about that basic rite.

In 1986 the U.S. bishops approved a new translation of the rite that rearranged paragraphs so that the catechetical periods are now treated in tandem with the appropriate ritual celebrations. The bishops also included some American additions to the rite and set September 1, 1988, as the implementation date. We shall survey those additions.

What's Old about the RCIA?

To some people this new Catholic alphabet, RCIA, trumpets a distorted message; it sounds like one more program or organization like the CCD, Renew, or even the NPM. No, the RCIA is a sacrament, the sacrament of initiation for adults. It is the church doing what makes us church—proclaiming and celebrating with new members the Good News of God’s love in Christ Jesus. Like all the sacramental reforms since Vatican II, the RCIA reflects the Council’s vision of the church grounded in an older, more biblical identity of the church as community.

In that respect the sacrament is much like music. Nations and religions pour their identity into song. Many biblical creeds of the early church were, in fact, hymns. Both the orthodox and heretics spread their message in song. The identity of a people runs through their folk music, through spirituals and cries for freedom like “We Shall Overcome.” On the other hand, scripture scholar Walter Brueggemann insists that lack of singing is an index of exile from our roots and the loss of our identity. We are a people who scarcely sing—one sign that we have forgotten who we are: a people loved by God with something to sing about.

Vatican II reminded us who we are. When bishops arrived at the Council, they received a draft constitution on the church with an opening chapter on the hierarchy. They changed that and put first things first—a chapter on the mystery of God’s presence in the church, then a chapter on the people of God, then a chapter on the hierarchy. The Council offered us a biblical vision of the entire body of Christ gifted by the Spirit as “a chosen race, a royal priesthood, a holy nation, a purchased people” (1 Peter 2:9).

The RCIA is the sacrament of initiation into that people. When groups initiate members, they tell people who they are; they raise basic questions of identity. What is oldest and newest about this sacrament of initiation is its ecclesiology, its vision of the church, its return to an identity that calls all members to active witness and mission. This sacrament includes all the baptized in the very mission of initiating: “The people of God, as represented by the local Church, should understand and show by their concern that the initiation of adults is the responsibility of all the baptized.” The first ministry listed for the RCIA is that of the entire community. The text then names a myriad of ministries within that community: sponsors, godparents, the bishop, priests, deacons, catechists.

Keifer could insist that this vision might be suicide because it raises challenges experienced since Vatican II about shared ministries. It assumes a community ready to witness to faith, and it assumes that this community forms new members for witness and mission. Although converts often became active members in the old system of inquiry classes, that system assumed a vision of the church and conversion captured in the title of a catechism, Father Smith Instructs Jackson. The church was the priest; conversion was about Catholic knowledge; Jackson was the passive receiver.

Catechesis shares the qualities of good liturgy, e.g., more prayer and music than lecture.

The RCIA assumes that the church is the community; conversion is about head, heart, and hands; and Jackson actively witnesses his or her faith to the parish during and after initiation. This vision can be so far from the
reality that Regis Duffy claims that some parishes aren’t worthy of joining and shouldn’t touch the RCIA. I suggest that just as babies can renew and change a family, so the “babies” called catechumens by their faith and new life can renew tired old Catholics and teach us how to sing.

That is why rites and music in the rites are so basic to the community’s ministry of welcome to catechumens. The liturgical assembly is the parish’s prime time to celebrate Good News, and as much as anything, music is that assembly’s way of doing it. When the assembly sings its identity as a community of disciples and missionaries, that is “prophecy of the highest order.”

“The RCIA is either suicide or prophecy of the highest order.” Ralph Keifer.

So What’s New?

Rooted in that vision of the church, what other challenges does the celebration of this sacrament offer? First, more than other rites, the RCIA sees “sacrament” as a journey punctuated by liturgies and not as a one-time event or magic moment (e.g., pouring water, exchanging vows). This sacrament offers a galaxy of celebrations signifying welcome by the parish and inclusion: signing the senses, pondering God’s word, blessings, witness by the godparents, signing the Book of the Elect, laying on hands, immersing, anointing, eating and drinking. In a Spirit-filled community God is present throughout this journey. This sounds the death knell to terminal sacramental preparation programs and one-time born-again conversions. In a sense, this sacrament never ends. Eucharist is the repeatable sacrament of initiation, and conversion is a lifelong journey celebrated again and again at the eucharist.

Second, evangelization (aimed at initial conversion) and catechesis (aimed at deepening conversion) never address only the brain’s cortex. Some people may think that conversion is only a matter of changing churches or learning a particular church’s doctrines. In the past, “inquiry classes” often offered theology and interesting information, but not personal transformation into Jesus Christ.

The RCIA invites a person “to feel called away from sin and drawn into the mystery of God’s love” in a relationship with God in Christ. We can’t assume this experience of God’s love even in the baptized. In a Gallup study of all the churches, Catholics were the least likely respondents to agree that “God loves me a great deal” and “I have a personal relationship with God.” In another study, thirty-eight per cent of priests identified faith with accepting doctrine, not with relationship with God. If the latter is the goal, then RCIA sessions that explore this relationship in people’s experience are more like AA meetings, where all members share their stories. Then we connect our personal stories to the great stories of Scripture. Indeed doctrine has a place, but it flows from life and gives meaning to life, like AA’s doctrine of the twelve steps.

Third, this sacrament needs catechesis and liturgy, word and rite. In the past, initiation often consisted of privatized events taking place in the dark vestibule of a church, with no one present but the immediate family. Now the sessions lead into and flow from communal celebrations. The principal catechesis is set within the Sunday liturgy of the word, followed by the invitation to leave after the homily for reflection on and feasting at the table of the word, until the catechumens are ready to come to the table of the eucharist. The rites themselves communicate the Good News and the meaning of initiation and conversion. Also, unlike theology classes, catechesis shares the qualities of good liturgy, e.g., using more images than concepts, more stories than philosophizing, aiming more for the combination of head, heart, and hands than merely for the cortex, more communal than private, more prayer and music than lecture.
An American RCIA?

There is some unofficial bad news and some official good news about the American adaptation of the RCIA. The bad news is not in the rite but in what some programmatic Americans do to the rite. Those who used to identify conversion with religious knowledge and covering chapters in a catechism would program inquiry classes into neat, predetermined curricula with a fixed calendar (often three months). They see that the RCIA is more complex, so they extend the time to accord with the nine-month school year (because everything in America happens then)! Everybody starts the catechumenate in September, and they all end in May, with initiation seen as graduation rather than as a launching pad for mission. Parishes that see conversion as personal surrender to the Lord, which cannot be programmed, on the other hand, welcome inquirers at any time of the year, tailor the journey (short or long) to the needs of the person, and schedule many interviews and offer sponsors to meet those personal needs.

The good news consists of the additions to the official American version of the sacrament. The 1974 interim text included baptized but uncatechized adults in the RCIA. Notice that the adjective is not “untheologized” or “uninstructed,” but “uncatechized”: the person has not personally heard the Good News as described above. Most inquirers in North America are not unbaptized catechumens but baptized Christians seeking full communion in our church. Some come strong in faith; they may not need evangelization, but they may need some time for answering questions about the Catholic Church and being integrated into parish life.

We do not assume, however, that the baptized are catechized. The person may have had little or no contact with a community of faith or may have been exposed only to the externals of religion. Therefore, in Part II of the new RCIA, the American bishops added a Rite of Election for children of catechetical age and four celebrations for baptized adults similar to those for unbaptized catechumens. In Appendix I they added four combined rites for joint celebrations with the unbaptized and the baptized. These additions respect pastoral sensitivity for baptized candidates, because they need to celebrate what is often a profound experience of conversion. The new texts also reflect ecumenical sensitivity, because the rites for the baptized use language that honors their baptism.

That is what is new about the RCIA. What is old is that people who discover who they are, a people called and gifted by God, always need to sing in thanksgiving about who they are and in praise of who their God is.

1. English translation of the Rite of Christian Initiation of Adults, 1988, Introduction #9 (in the interim version, 1974, this is #41. The final text rearranges the paragraphs of the Introduction.)
2. RCIA #37 (interim version, #10) and #42 (interim version, #15).
3. See RCIA #75-3 (interim version, #19-3).

Blessing the new fire. Photo courtesy of the North American Forum on the Catechumenate, Arlington, VA.
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Choosing Music for the Rites

BY DAVID HOLLIER

Recently I participated in a workshop on “Music and the RCIA” offered to musicians in a Pennsylvania diocese. The turnout was a little disappointing for those who planned the day, but I explained that part of the problem is that musicians are not concerned with the RCIA. They do not experi-

ence it as a liturgical rite, but as something that the DRE or the catechist does. Musicians do not yet see how important their role is in the development of this ritual process for their particular parish community. It is essential that musicians read and study the ritual’s text and introductory material. J. Michael McMahon’s Liturgical Commentary on the RCIA is an excellent help in understanding the rite. In this article I am going to explore the various roles played by musicians and music at three points in the RCIA: the rite of acceptance into the order of catechumens, the rite of election, and the scrutinies.

The Rite of Acceptance into the Order of Catechumens

The earliest record of this rite appears in the Apostolic Tradition of Hippolytus (Rome, third century C.E.). Inquirers were brought before the assembled people to state their intentions; sponsors also testified on their behalf. The RCIA echoes this history:

Assembling publicly for the first time, the candidates who have completed the period of the precatechumenate declare their intention to the Church and the Church in turn, carrying out its apostolic mission, accepts them as persons who intend to become its members. God shower his grace on the candidates, since the celebration manifests their desire publicly and marks their reception and first consecration by the Church.

One of the first things to note is that this rite of acceptance calls specifically for a number of acclamations that involve the whole community in the prayer after the candidates’ first acceptance of the Gospel and in the gestures of signing with the cross and entry into the assembly for the liturgy of the word (#53, 55-56, 60).

Musicians think the RCIA is something that the catechist does.

While there are a fair number of acclamations already in a pastoral musician’s repertoire that may set the given texts, acclamations that fit into and express the ritual moments of this rite are hard to find.

Even more difficult to locate are acclamations that are not absolutely required, but which are almost necessary as a way to involve the congregation supportively in the candidate’s very first public affirmation of the search for faith, in response to the questions “What do you ask of

Rev. David Hollier, a priest of the Diocese of Lafayette, LA, is associate pastor at Our Lady of Wisdom Catholic Church at the University of Southwestern Louisiana.
God’s Church?” and “What does faith offer you?” This is a time for the congregation to speak to the inquirer-to-be-catechumen (soon to be called a “candidate”) about the community’s support, affirmation, and acceptance. The acclamations must be simple, powerful, easily remembered, and easily taught to the assembly.

Another time when singing is not specified in the rite but is certainly useful is in response to the presider’s question to the sponsors and the assembly about their readiness “to help these candidates find and follow Christ” (#53). The same acclamation could be used instead of a simple “We are.” Such sensitivity to the moments in the rite puts flesh on the bare bones of the ritual. Certain moments, in other words, call for musical involvement by the assembly.

The signing of the senses combines song and gesture to make the assembly part of what’s going on.

The ritual signing of the senses is a moment that can combine song and gesture in a way that makes the whole assembly part of what is going on, not mere silent (or even singing!) spectators. As the various parts of the body are named by the presider, the candidates are signed with the cross of Christ by their sponsors. The rite suggests that all gather outside the church for the first part of the rite, but some places adapt the rite so that the questions and affirmations by the sponsors and assembly are done outside the worship space, with the signing of the senses reserved until after the homily, inside the building. Some parishes use the aisles as well as the sanctuary for this signing, so that it happens throughout the worship space. This is especially effective if there are a number of candidates.

It is very important that the touch be effective in the signing of the senses; sponsors should use their whole hand and not limit the touch to the thumb, as the rite says. (Jim Dunning speaks of the “Catholic” thumb.)

David Haas has provided a simple and powerful acclamation for this ritual moment, to be repeated for each signing: “Christ will be your strength! Learn to know and follow him.” Another suitable alternative to the text provided would be one of the memorial acclamations used in the parish, such as a setting of “Lord, by your cross and resurrection, you have set us free. You are the savior of the world!” Whatever acclamation is chosen, it must reflect the ritual action and be short enough for the ritual to keep flowing. If the refrain is too long, it simply gets in the way of the action. The purpose is to allow the assembly to respond and be a part of the ritual action, for the assembly’s response and involvement is essential to the nature of the catechumenate, which takes place “within the community of the faithful” (RCIA #4).

One other comment about this rite of acceptance is in order: the rite can be repeated several times each year. I recently read an article suggesting that this rite be celebrated annually on the First Sunday of Advent. That needs to be reconsidered, because initiation is a journey in which some rites, at least, cannot be tied to a particular Sunday, even the first Sunday of the liturgical year. The rite of acceptance can—and probably should—be celebrated several times a year, depending on the life journey of each inquirer. Some inquirers may indeed be ready to enter the catechumenate at the beginning of Advent, but others may not be ready until January or even Lent. The whole thrust of the RCIA is that the process of coming to faith “varies according to the many forms of God’s grace, the free cooperation of individuals, the action of the Church, and the circumstances of time and place” (RCIA #5).

Election

Unlike the rite of acceptance into the catechumenate, the rite of election normally happens on a particular day, the First Sunday of Lent:

Thus the Church makes its “election,” that is, the choice and admission of those catechumens who have the dispositions that make them fit to take part, at the next major celebration, in the sacraments of initiation.

This step is called election because the acceptance made by the Church is founded on the election by God, in whose name the Church acts.

Musically, wonderful things can happen in this rite. The rite must be studied carefully, so that a community can choose among the various options and the possibilities offered in the combined rites (Appendix I). The comments here presume the “normal” situation in which the rite of election is celebrated at the cathedral, with the bishop presiding. Since this rite “is the focal point of the Church’s concern for the catechumens… admission to election therefore belongs to the bishop…” (RCIA #121).

Multilingual music is a standard part of the rite of election in many dioceses.

What a marvelous and glorious time to celebrate liturgy: People gather from all over the diocese, coming from different ethnic and creedal backgrounds, meeting each other after journeying as catechumens for a period of time. There are various excellent options for gathering songs (“Jesus, Remember Me” from Taizé or the hymn “How Firm a Foundation”), the responsorial psalm after the first reading (Marty Haugen’s setting of Psalm 91, “Be with Me, Lord,” or one of the numerous
settings of Psalm 51 [e.g., Proulx, Kreutz, Roff]. Tom Conry’s “Hold Us in Your Mercy” is also a very fine piece for this rite.7

A very important ritual moment on this occasion is the signing of the book of the elect. There are a number of fine acclamations that can be used at this time. In dioceses where the rite of election is a multicultural occasion, the music reflects this fact. Afro-American, Vietnamese, and Spanish selections are standard parts of the fabric of the rite of election in many dioceses around the country! Here music does not create a “smorgasbord” liturgy; rather, music becomes the mirror reflecting the people gathered. With that image in mind, many of the polylingual songs from Taizé would fit well into such a liturgy.

The Scrutinies

The scrutinies, celebrated on the Third, Fourth, and Fifth Sundays of Lent, are extremely powerful rites in their simplicity. They should be, for they have a weighty purpose:

The scrutinies are meant to uncover, then heal all that is weak, defective, or sinful in the hearts of the elect; to bring out, then strengthen all that is upright, strong, and good. For the scrutinies are celebrated in order to deliver the elect from the power of sin and Satan, to protect them against temptation, and to give them strength in Christ, who is the way, the truth, and the life.8

And Robert Duggan puts these ceremonies in context with this description of the Lenten retreat:

Lent is a special, sacred time in which there is a heightened sense of expectation and openness to the spiritual realities involved in the great drama of redemption. The Lenten retreat which is punctuated on three successive Sundays by these powerful prayers for deliverance and healing provides the supportive framework and focus for understanding the meaning of the scrutinies. As the elect approach... full initiation, the church pours out her most powerful prayer for God’s grace.8

The simple but strong structure of the scrutinies demands music that is powerful, assertive, bold, but not elaborate. The environment must be stark, and the music must help to create this mood. The lighting might be dim; the use of incense would be appropriate. A number of hymns and psalms can help to create the appropriate context for the scrutinies. One good selection is the hymn “Come, My Way, My Truth, My Life” (Herbert/Williams). Other possibilities include “Amazing Grace,” “The Living God My Shepherd Is,” “What Wondrous Love Is This,” “Be with Me, Lord” (Haugen), and “Parce, Domine.”

The prayer for the elect is very important; it is a litany and should be done with great intensity and drive. A very short refrain, such as one of the Taizé “Kyrie eleison” responses, would allow the assembly to participate. But most important, the litany should reflect the struggles of the elect. Musicians and liturgists should spend some time with the elect and their catechist(s) before the scrutinies begin, so they can understand the struggles and the evils from which the elect are praying for deliverance. That way the intercessions and their musical presentation can be crafted “to fit the various circumstances” (RCIA #153).

Now that we have the official text of the RCIA, we can continue and even intensify the search for music that is appropriate for the rites. Musicians need to try some things and evaluate them afterwards, talk things over with the parish catechumenate director and the homilist for the various events. These people will be able to share important insights with a musician or liturgist who is unsure of the appropriateness of certain music selections to reflect and express the rites.

2. Rite of Christian Initiation of Adults (RCIA) #41.
3. David Haas has recently produced a very helpful and well-written collection of psalms and acclamations for the RCIA. In Who Calls You by Name—Music for Christian Initiation (GIA) is an acclamation to support candidates after they respond to the two questions: “We stand with you, we pray for you, O holy child of God.” Michael Joncas’s refrain, “I have loved you with an everlasting love, I have called you and you are mine,” (Glory and Praise, NALR; Gather, GIA) is also a good choice for this acclamation.
4. This acclamation is offered as “another suitable acclamation” instead of the one mentioned in the text: “Glory and praise to you, Lord Jesus Christ” (#55). Haas’s text is drawn from the interim translation of the rite and echoes the presider’s comment: “It is Christ himself who now strengthens you with this sign of his love. Learn to known him and follow him.” Haas has also provided an instrumental fragment to be played while the presider announces the next signation. This helps with the continuity and musical flow of the ritual action.
5. See also #18 and National Statute 6 (RCIA Appendix III).
6. RCIA #119.
7. On these and other suggestions, see David Haas’s music resource article in this issue.
8. RCIA #141. The penitential rite (scrutiny) on the Second Sunday of Lent for baptized but uncatechized adults should have the same stark strength; see the RCIA, Part II, Chapter 4D.
The Rite of Christian Initiation of Adults, even in its revised form, offers a challenge to liturgy planners and musicians in preparing the already complex and sometimes cluttered celebration of the Vigil of Easter. This brief essay will address two concerns: how the initiatory rites fit into the larger structure of the Easter Vigil as presented in the Roman Missal, and how music functions in the initiatory rites.

The United States edition of the RCIA outlines the initiatory rites at the Vigil in several sections of the text. The first outline (#206-243) presents the rites of initiation when only the elect are to be initiated. Appendix I–IV (#562-594) presents the rites when the elect and the candidates for full communion join in the same celebration. A third outline, to be used only when children of catechetical age are to be initiated, is in the first section of Part II (#304-329).¹

The Paschal Context

All of these initiatory outlines assume as the context of initiation the complexus of rite, word, and song that make up the Easter Vigil, proximately, and the Triduum, which allows the Vigil to speak within the larger paschal memory, remotely. The RCIA offers little to assist parish ministers in making this vital connection of context, and, therefore, parish ministers would be wise to seek out other sources that could assist them in doing so.²

Three points need to be mentioned here in regard to the Vigil as context for the initiatory rites.

1. The proclamation of the word during the Easter Vigil is the fertile ground from which Christian initiation takes shape and meaning. Careful attention must be paid to the verbal and nonverbal texts uttered in the assembly. Verbal texts include the readings from the lectionary, the blessing prayers of fire, water, bread, and wine, the orations, hymnody, responses, and the homily. Nonverbal texts include the construction and placement of the ambo, the font, the paschal candle, and the table, the positioning of the elect and the candidates, as well as other environmental considerations of festivity.

Attention to the details through which these texts are proclaimed allows the possibility for the meaning of initiation to be grounded in the vision of God’s reign, which resounds with shining splendor in the night, shatters the fetters of Egypt, and alone gives authenticity to the gathering.

2. While the initiation rites only begin after the homily at the Vigil, the integration of initiatory imagery into the liturgy should begin long before and continue for the remainder of the celebration. The orations after the readings, for instance, offer the presider the option of praying for those to be initiated. Creative liturgy planners and musicians could also create other texts for song or blessing that would mention those to be initiated either explicitly or by innuendo. What is important, it seems, is a consistent orientation given to the Vigil, so that its many images and symbols harmonize, rather than appearing to be so many random pieces that appear haphazardly, without direction.

Musicians have to show that the zenith of the rites is the gathering around the bread and cup.

Musicians would do well to think in terms of a leitmotif, that is, a recurrent musical subject that could be used throughout the Vigil or perhaps the entire Triduum. Employing this musical genre links the celebrations with a common sound and symbol. For example, the ancient text “Christus factus est pro nobis obediens .…” from the Liber Usualis could be set to music in an English translation and sung at various moments throughout the Triduum or the Vigil. These moments could include the music during the washing of feet, the eucharistic prayer on Holy Thursday, during the liturgy of the hours, at the veneration of the cross or the communion service on Good Friday, and at various times during the Vigil.³

Other texts that speak of the work of Christ as conqueror of the underworld, whose blood we plead before the face of God, could ground the initiation rites in a Christology that views being in Christ as the goal of all conversion and initiation.

3. It is important for musicians and liturgy planners to be conscious that the apex of the initiatory rites is eating and drinking at the eucharistic table. Because of the im-

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importance of the water bath, the explanatory rites, and the chrismation, the eucharistic prayer and the breaking of bread and sharing of the cup are often treated as an afterthought at the Vigil. The initiatory rites are often fashioned to make immersion (which, if we are not careful, can become an amusing middle-class pastime of a public bath in a rented spa) both the central focus of the Vigil and its climax. It is not.

While it is true that these rites are a once-in-a-lifetime event, the context of the initiatory rites is the proclamation of the pasch of Christ, which finds its fullest meaning in the great prayer of eucharist and in the eating and drinking that the neophytes do—wet, oily, dazed, and in awe as they are—with the community for the first time that night. Liturgists and musicians need to be conscious of this issue and seek ways to show that the gathering around the bread and cup are the zenith of the paschal night.

The assembly should have their hands free for applause, touch, and prayer.

Music for the Initiatory Rites

When Christians gather at the full moon of the spring equinox, they truly have something to sing about. The great night celebrates the cosmic renewal that directs history afresh in the memory of Christ. Such a night regenerates the community in the covenant that God has made with the people. It is the night of awakening to the world that lies beyond death, in which, even now, the community lives in hope. This night of paschal memory is given a significant twist when, in the midst of jubilee, new members are initiated.

We need to look at the musical questions raised when the initiatory rites complete the paschal memory. What music is specifically necessary for the initiation rites at the Vigil? How does the music selected for the initiation rites influence the selection of music for the rest of the Vigil? When a parish uses the combined rites of initiation at the Vigil, initiating the unbaptized and receiving baptized people into full communion, how does music for that event differ from music for initiating the unbaptized only, or from music for a Vigil in which no one is baptized, but people are received into full communion and confirmed? Each of these events needs a few comments, which may invite further thinking about them.

1. Required Music for Initiation. When initiation of the unbaptized is celebrated at the Vigil, the following musical moments are prescribed in the RCIA: the litany of the saints, the blessing of the waters with the acclamation of the assembly, the assembly’s acclamation-response to the baptism, the song between baptism and confirmation, and the song during the sprinkling of the assembly with the baptismal water.

St. Francis of Assisi preaching. Statuary group near the Church of St. Mary Major, Rome.

With the exception of the songs between baptism and confirmation and during the sprinkling with baptismal water, these prescribed moments are all acclamatory responses that bring the assembly into the ritual initiatory activity. With the help of a competent cantor and choir, the assembly can be brought into places it has never been before: the procession to the font, the water blessing, and the bath. Simple, well-crafted acclamations, with texts that move the ritual along, are well suited to these moments. Sample texts for hymns and acclamations from biblical and liturgical sources (found in the RCIA, Appendix II, #595-597) are begging to be set to music; they would serve the initiatory rites and the assembly’s participation well. Some of these acclamations, as suggested above, could serve as a leitmotif to be brought forward again during the eucharistic prayer or at other moments in the Vigil. There is no need to be too fancy; keep the music simple and singable, so that the assembly will need no music participation aid,
keeping their hands free for applause, touch, and prayer.

2. Music for the Rest of the Vigil. When the parish is initiating new members, should the music for the whole Vigil be different than at Vigils when there is no initiation? Should the initiatory rites influence the other musical choices for this occasion? This author thinks no and yes. No, in that the music for the Vigil, whether there are initiatory rites or not, should sing the festivity of the occasion and the paschal memory that the church is keeping. Yes, in that the importance of maintaining the orientation of initiation would call for an integration of texts and song, like the leitmotif suggested above, to keep the liturgy focused and connected.

One pastoral consideration when there are initiatory rites at the Vigil, however, is that the choice of music should allow the new members to participate. In other words, musicians should choose, teach, and integrate into the Vigil music that would be familiar to the elect and the candidates, to allow their sung participation in the rituals of the entire night. This music could have been chosen well in advance and incorporated into the catechetical and liturgical sessions with the elect during the period of purification.

3. Music for combined ceremonies. Our last concern is whether there should be a musical difference between a parish’s celebration of a combined ritual of initiation/reception at the Vigil and its celebration of initiation alone or reception into full communion alone.

At the full moon of the spring equinox, Christians truly have something to sing about.

In the combined rites of Appendix I of the RCIA, the added difference when the rites are combined is “The Reception” (#584-586). It consists of the invitation to the candidates to come to the table, a profession of faith, and the act of reception.5 No musical response or acclamation is noted. The combined rites continue with confirmation (#587ff), in which the candidates and neophytes participate together. So it seems that the combined rites ask no more musically than the initiatory rites described in other sections of the RCIA. Yet pastoral sense might add an acclamation to the reception rite as a musical support to and approval of the ritual activity.6

Some additional music may be needed, however, if immersion is the parish’s baptismal practice. There is ample time for a hymn while the neophytes change their apparel and come forward dressed in their white garments. A hymn of praise, a song invoking the Spirit, the Gloria, or another Easter hymn could be used. The hymn would draw to a close when the neophytes enter the assembly, the rite of reception would be celebrated, and the entire group of neophytes and candidates would be sealed in confirmation. An ostinato during the entire confirmation could support the action of chrismation.

The initiation rites should be done simply and well. They point ultimately to the proclamation of the paschal memorial at the table where Christians gather to sing and praise the memory of the champion over death. These reflections are an appeal to keep the initiatory rites focused within the context of this greater memory and the authentic depth of the mystery of Christ, while at the same time maintaining a balance of taste and liturgical aptness in the celebration of the Mother of All Vigils.

1. If both adults and children are to be initiated at the Vigil, I would primarily use the texts for adults and accommodate the necessary elements according to the needs of the children. This adaptation is hinted at in the National Statutes at the end of the rite, #18.


3. The liturgy of the hours offers an example of the way this text could be used and built on. The antiphon appears from Holy Thursday evening prayer through Holy Saturday morning prayer, but it is not merely repeated. Each time it is added to. So on Holy Thursday we sing, “For our sake Christ was obedient, accepting even death.” That is repeated on Good Friday with a small addition: “... accepting even death, death on a cross.” On Holy Saturday the antiphon is completed: “... death on a cross. Therefore God raised him on high and gave him the name above all other names.”

4. [Editor's Note] Some of them have already been set by several composers. See the music resource article by David Haas in this issue.

5. Note that if reception alone is to be celebrated, a much simpler ritual outline is used, though it would have to be adapted for use in the Vigil. This outline is found in the RCIA #487-498. Some liturgists, the present author included, believe that if baptism is not celebrated at the Vigil, receptions into full communion alone make no sense. There is, in fact, no separate outline in the RCIA to show how to include receptions alone at the Vigil, suggesting that another time for receptions should be considered, as directed in the National Statutes for the Catechumenate (RCIA, Appendix III). Although reception can occur “for pastoral reasons” at the Vigil when there are baptisms as well, “it is preferable that reception into full communion not take place at the Easter Vigil lest there be any confusion of such baptized persons with the candidates for baptism...” (Statute 33, see #34 as well). The preferred time for such reception is at the parish community’s Sunday eucharist, for the reasons given in Statute 32.

6. Such an acclamation should be carefully chosen, however, so that it avoids disparaging baptism in other Christian communions and the candidates’ previous faith journey and in no way hints at “triumphalism in the liturgical welcome into the Catholic eucharistic community” (National Statutes #33).
Liturgical Glue

BY DAVID HAAS

The Rite of Christian Initiation of Adults is about prophecy and conversion, not only for catechumens and candidates, but for the whole church. The RCIA, and the journey of faith that it heralds, is a reflecting centerpiece for the church’s necessary inventory regarding its gospel mission to be light and life for the world. This prophetic stance is intrinsic to the liturgical rites of the catechumenate, and the nature of these rites calls pastoral musicians to rediscover and commit themselves to the formative role of music in worship.

Practically speaking, if the RCIA is going to fulfill its potential to evangelize and renew the body of Christ, then the liturgy must be given priority and sensitivity in its preparation and execution. It follows that the minister of music must become well informed in the rite, understand the various stages of this journey and the rites that are at the center of these stages, and develop the necessary musical skills and knowledge of resources to help ensure that these celebrations not become private ceremonies for a few, but gatherings of prayer and praise for the entire people of God. Above all other things, the RCIA is primarily a rite, and music needs to be taken seriously as a force that can help embody the power of these celebrations and serve as a vehicle of formation for those embarking on the journey of the Christian life.

While the principle is important for all sacramental celebrations, the liturgies of the catechumenate help us to see more intensely the difference between singing at the liturgy and singing the liturgy. We musicians lift high the belief that, when something is sung, it holds a greater power and meaning than when it is merely recited. We recognize the effective power of music. In a worship experience too often void of this aspect of our faith, the rites of the RCIA are doomed to fail in their call and purpose. Music must more and more become the genre in which these liturgical texts are presented; we need to disclose the truth that liturgy in its very essence is sung prayer.

The issues, I believe, are twofold. The first is that we pastoral musicians must function more as the ministers of “liturgical glue.” Music must serve as the expression of communal worship, rather than providing musical intermissions between the liturgical actions. Liturgical music must be seen and used as an agent of communication, psalm, and presentation of liturgical prayer.

Practically speaking, improvisational skills are needed where music helps to “connect” by providing transitions and a context in which the rituals and symbols take place. These skills include everything from the ability to play and improvise quietly under the presider’s spoken text to helping build and pace the occurrence of acclamations and litanies, providing a flow that gives the rite coherence and clarity. The skills involved are musical and liturgical; that is to say, musical improvisational gifts are welcome and necessary elements, but they must be joined to a good knowledge of the rites, a knowledge of how and when music is to be used to help stage and underscore the high and low energy points in the rite.

In the rites of the RCIA, as in all the sacramental rites, these skills are just as important as the ability to play a hymn, if not more so. There are many ritual actions: declaration, processing, and signing of the senses in the Rite of Acceptance into the Order of Catechumens (RCIA #41ff.); the multiple ceremonies of celebrating God’s word, the minor exorcisms, blessings, and anointings during the catechumenate (#81ff.); signing the Book of the Elect during the Rite of Election (#118ff.); the intercessions of the scrutiny and the presentations during the period of purification (#141ff.); and the many moments of water blessing, baptism, anointing, renewal of promises, and sprinkling during the Easter Vigil. These are just a few of the moments that cry out for musical presentation and the ability and gift to weave music artfully through the structure of these rites.

The second issue is that such “ritual music” is not as available from composers and publishers as are hymns and songs. The rites require music that becomes the very language of the rite, not liturgical “filler.” The musical forms of acclamations, litanies, and responsorial music need to be developed and implemented in the preparation of these liturgies.

Acclamations, for instance, are more than mere assent; they are statements of investment and commitment, and their place in the liturgy is critical and obvious when one begins to study the rite. Intercessions, litanies, and dialogic musical settings for the presider, cantor, and assembly are needed for the rite of acceptance and election, the scrutinies, and the Vigil. These acclamations and litanic forms work best when they are easily memorized by the assembly, needing no verbal directions. Good psalmody is also important, since the word of God (as presented in the lectionary) is at the center of formation and catechesis for the catechumen and candidate throughout their journey, as it is for the whole community.1 Hymns and songs, while not at the center of these rites, should not be ignored, for they are needed for moments of gathering, procession, anointing, and dismissal. Good musical, liturgical, and pastoral judgments need to govern all decisions in choosing repertoire, with simplicity and accessibility being of highest importance, when we recognize that throughout these rites the primary minister of music is the assembly.

Composers and publishers need to develop more resources for the RCIA. Composers such as Christopher Walker, The Democrats, Tom Conry, Marty Haugen, myself, and others are beginning to write music specifically for the catechumenate.2 This is good news, indeed. What follows is a list of musical resources for the various

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rites of the catechumenate that presents various composers, publishers, and musical styles.3 No such list can be completely exhaustive, but pastoral musicians should find here some new (and some old) resources to turn to for help and reference for their planning and preparation.

These rites call pastoral musicians to rediscover the formative role of music in worship.

Rite of Acceptance into the Order of Catechumens

ACCLAMATIONS FOR THE SIGNING OF THE SENSES

Lead Me, O Lord (refrain only). Christopher Walker, OCP (Lead Me, O Lord).
Eye Has Not Seen (first half of refrain). Marty Haugen, GIA (Gather Us In; Gather);
NALR (Glory & Praise).
Affirmation of the Assembly/Signing of the Senses/Christ Will Be Your Strength.
David Haas, GIA (Who Calls You By Name).
Glory and Praise to You. Lucien Deiss, WLP (Peoples Mass Book).

Psalms

Psalm 33: Happy the People. Robert E. Kreutz, OCP (Psalms).
Psalm 34: Come, My Children. David Haas, GIA (Who Calls You By Name; Gather).
Psalm 34: Come, My Children. Paul Inwood, OCP.
Psalm 34: Come, My Children. Duce, Daigle, Balhoff, NALR (Path of Life; Glory & Praise).
Psalm 42: Just Like a Deer. Michael Jonas, NALR (Here in Our Midst).
Psalm 63: I Will Lift Up My Eyes. Tom Conn, OCP (Justice, Like a River); GIA (Gather).
Psalm 63: Your Love Is Finer Than Life. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Psalm 63: My Soul Is Thirsting. Christopher Willcock, OCP (Psalms for Feasts and Seasons).

Hymns and Songs

Eye Has Not Seen. Marty Haugen, GIA (Gather Us In; Gather); NALR (Glory & Praise).
We Walk by Faith. Marty Haugen, GIA (Mass of Creation; Gather); NALR (Glory & Praise).
Lord of All Hopefulness. Traditional, GIA (Worship).
Lord, I Want to Be a Christian. Traditional, spiritual, GIA (Lead Me, Guide Me).
I Have Decided to Follow Jesus. Indian Folk Melody, GIA (Lead Me, Guide Me).
Blest Are They. David Haas, GIA (To Be Your Bread; Come and Journey; Gather);
NALR (Glory & Praise).
Jesus, Come to Us. David Haas, OCP (I Am Yours Today); GIA (Gather).

Psalmody

Psalm 33: Happy the People. Robert E. Kreutz, OCP (Psalms).
Psalm 51: Be Merciful, O Lord. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Psalm 51: Create in Me a Clean Heart. David Haas, GIA (Light and Peace; Who Calls You By Name; Gather).
Psalm 51: Wash Me with Fresh Water. Robert E. Kreutz, NPM (Psalms for All Seasons).
Psalm 27: The Lord Is My Light. David Haas, GIA (Psalms for the Church Year; Gather);
NALR (Glory & Praise).
Psalm 91: Be With Me. Marty Haugen, GIA (Psalms for the Church Year; Gather);
NALR (Glory & Praise).
Psalm 91: Be with Me, Lord. Michael Joncas, OCP (Every Stone Shall Cry).
Psalm 95: Let Us Open Our Lives. Marty Haugen, GIA (Gather Us In).
Psalm 34: Drink in the Richness of God. Howard Hughes, NPM (Psalms for All Seasons).

Hymns and Songs

Come, My Way, My Truth, My Life. R. Vaughan Williams, GIA (Worship).
I Heard the Voice of Jesus Say. Harm. R. Vaughan Williams, GIA (Worship).
Priestly People. Lucien Deiss, WLP (Peoples Mass Book).
I'll Be Somewhere Listening for My Name. Eduardo J. Lango, GIA (Lead Me, Guide Me).
Anthem. Tom Conry, NALR (Ashes; Glory & Praise); GIA (Gather).
Deep Within. David Haas, GIA (As Water to the Thirsty; Who Calls You by Name; Gather).
Church of God. Margaret Daly, GIA (ICEL Resource Collection); NALR (Glory & Praise); OCP (Music Issue).

Tree of Life. Marty Haugen, GIA (Mass of Creation; Gather).
God of Our Journeys. Marty Haugen, GIA (Song of God among Us).
Return to Me. Bob Hard, OCP (In the Breaking of the Bread); GIA (Gather).
I Have Called You by Name. Robert M. Hutmacher, GIA.
Magnificat. Scottish traditional; Geoffrey Chapman (Music for the Mass).
According to His Plan. Tim Schonbachler, NALR (O Jerusalem).
We Are Called. David Haas, GIA (Who Calls You by Name; Gather).
I Want to Walk as a Child of the Light. Kathleen Thompson, GIA (Worship).

The Scrutinies

Acclamations, Intercessions, and Ritual Music

Jesu Christe Miserere. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Gather).
Kyrie #7. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship).

Kyrie #10. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship; Gather).
Litany for Reconciliation. James Hansen, OCP (Litany).
Acclamations for the Scrutinies: God of all power, fountain of grace (1st Scrutiny); God of all mercy, restore our sight (2nd Scrutiny); God of the living, not of the dead (3rd Scrutiny). David Haas, GIA (Who Calls You by Name).
Lord Have Mercy (from Evening Intercessions). Michael Joncas, NALR (O Joyful Light).
Thuma Mina/Send Me, Jesus. South African, GIA (Gather).
Jesus, Remember Me. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship; Gather).
Adoramus Te, Domine II. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship; Gather).
Jesus, Heal Us. David Haas, GIA (Who Calls You by Name; Gather).
Take the Stone Away, Come Out! Hass/Tufano, GIA (Who Calls You by Name).
Praise to You, O Christ, Our Savior. Bernadette Farrell, OCP (We Are Your People); GIA (Gather).
Lord, to Whom Shall We Go? Michael Joncas, NALR (On Eagle’s Wings).
Lord, to Whom Shall We Go? David Haas, GIA (We Have Been Told; Gather).

Psalmody

Psalm 51: Be Merciful, O Lord. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Psalm 51: Be Merciful. Christopher Willcock, OCP (Psalms for Feasts and Seasons; Worship).
Psalm 51: Create in Me a Clean Heart. David Haas, GIA (Light and Peace; Who Calls You by Name; Gather).
Psalm 51: Give Us, Lord, a New Heart. Bernadette Farrell, OCP (Sing of the Lord’s Goodness).
Psalm 91: Be with Me. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Psalm 130: With the Lord. Connolly, GIA (We Live a Mystery).
Psalm 130: With the Lord. Michael Joncas, NALR (Here in Our Midst).
Psalm 130: With the Lord There Is Mercy. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Psalm 130: Out of the Depths. Raffe, Ekklesia Music (Scared, Scattered and Sown).
Psalm 34: The Cry of the Poor. John Foley, NALR (Wood Hath Hope; Glory & Praise; GIA (Gather).
Psalm 95: If Today You Hear His Voice.

Dedicating the baptismal font, Grace Episcopal Cathedral, San Francisco. Photo courtesy of Michael Lampe, Cathedral Archivist.
David Haas, GIA (Psalms for the Church Year; Gather).
Psalm 95: Listen Today to God's Voice. Christopher Willcock, NPM (Psalms for All Seasons).
Psalm 25: Remember Your Mercy, Lord. Paul Inwood, OCP (Sing of the Lord's Goodness); GIA (Gather).
Psalm 25: Remember Your Mercies, David Haas, GIA (To Be Your Bread).
Psalm 23: Shepherd Me, O God. Marty Haugen, GIA (Shepherd Me, O God; Gather).

Hymns and Songs

FIRST SCRUTINY: THE WOMAN AT THE WELL

I Heard the Voice of Jesus Say, Harm. R. Vaughan Williams, GIA (Worship).
All Who Drink, James Hansen, OCP (Psalms for Sundays and Seasons).
The Water I Give. David Haas, GIA (Who Calls You by Name; Gather).
Give Us Living Water. Ducote, Daigle, Balhoff, NALR (Path of Life; Glory & Praise).
Living Waters. Suzanne Toolan, GIA (Living Spirit).
Water of Life. David Haas, GIA (As Water to the Thirsty; Who Calls You by Name).

SECOND SCRUTINY: THE MAN BORN BLIND

Awake, O Sleeper. Marty Haugen, GIA (Shepherd Me, O God; Gather).
Awake, O Sleeper. Ducote, Daigle, Balhoff, NALR (Path of Life; Glory & Praise).
Awake, O Sleeper. Haujbers/Oosterhuis, OCP (Vigil: Easter).
Christ Will Be Your Light. David Haas, GIA (Who Calls You by Name).
Awake, O Sleeper, Rise from Death. Tucker/Glaser, GIA (Worship).
Let Us Walk in the Light. Marty Haugen, GIA (Gather to Remember).
God of Our Journeys. Marty Haugen, GIA (Song of God among Us).
Healer of Our Ev'ry Ill. Marty Haugen, GIA (Shepherd Me, O God; Gather).
He Healed the Darkness of My Mind. Haas/Green, GIA (Who Called You by Name).
Amazing Grace. Traditional, GIA (Worship; Lead Me, Guide Me; ICEL Resource Collection); NALR (Glory & Praise); Canadien Catholic Conference—hereafter Canada (Catholic Book of Worship II).
Be Light for Our Eyes. David Haas, GIA (To Be Your Bread; Gather).
Ephphatha. Marty Haugen, GIA (Mass of Creation).
What You Hear in the Dark. Dan Schutte, NALR (Earthen Vessels; Glory & Praise).

THIRD SCRUTINY: THE RAISING OF LAZARUS

I Am the Resurrection, Ducote, Daigle, Balhoff, NALR (Path of Life).
I Am the Resurrection. David Haas, GIA (Who Calls You by Name; Gather).
I Am the Bread of Life. Suzanne Toolan, GIA (Worship; Gather); NALR (Glory & Praise); Canada (Catholic Book of Worship II).
We Shall Rise Again. Jeremy Young, GIA (Gather).
Unless a Grain of Wheat. Bernardette Farrell, OCP (We Are Your People).
Now We Remain. David Haas, GIA (We Have Been Told; Gather).
We Will Rise Again. David Haas, OCP (Lead Me, O Lord); GIA (Gather).

GENERAL SONGS FOR THE SCRUTINIES

God of Day and God of Darkness. Marty Haugen, GIA (Song of God among Us; Come and Journey; Gather).
Be Still. Jeanne Cotter, OCP (Lead Me, O Lord).
There's a Wideness in God's Mercy. Frederick W. Faber, GIA (Worship; ICEL Resource Collection); WLP (Peoples Mass Book).
Hold Us in Your Mercy. Tom Conry, OCP (Justice, Like a River).
There Is a Balm in Gilead. Spiritual, GIA (Worship; ICEL Resource Collection; Lead Me, Guide Me; Gather).
What Wondrous Love Is This. Alexander Meens, GIA (Worship; Gather; ICEL Resource Collection); NALR (Glory & Praise); WLP (Peoples Mass Book).
When Jesus Wept. William Billings.
Jesus Walked This Lonesome Valley. American Folk Hymn, GIA (Worship; ICEL Resource Collection); WLP (Peoples Mass Book).
Lord, to Whom Shall We Go? Tom Conry, NALR (We the Living).
Jesus the Lord. Jeffrey Keyes, Resource Publications (A Gentle Strength; GIA (Gather).
We Live a Mystery. Michael Connolly, GIA (We Live a Mystery; Gather).
Remember Your Love. Ducote, Daigle, Balhoff, NALR (Remember Your Love; Glory & Praise); GIA (Gather).
Shelter Me, O God. Bob Hard, OCP (In the Breaking of the Bread); GIA (Gather).
A Song of Hope. John Foley, NALR (The Steadfast Love).

Credo II. Jacques Berthier, GIA (Music of Taizé, Vol. 1).
Credo III. Jacques Berthier, GIA (Music of Taizé, Vol. 2).
I Believe, Lord, I Am Wise. GIA (Songs for the Journey; Gather).
We Believe. David Haas, GIA (Who Calls You by Name).
We Believe. Christopher Walker, OCP (Holy Is God).
We Believe. Jeremy Young, GIA.

Psalmody

Psalm 19: Lord, You Have the Words. David Haas, GIA (Psalms for the Church Year; Gather).
Psalm 19: Lord, You Have the Words. Michael Joncas, OCP (Every Stone Shall Cry).

Hymns and Songs

I Am the Light of the World. Greg Hayakawa, OCP (Roll Down the Ages); GIA (Gather).
We Believe in One True God. Clausnitzer/Lindeman, GIA (ICEL Resource Collection). Lord, to Whom Shall We Go? Michael Joncas, NALR (On Eagle's Wings).

Presentation of the Lord's Prayer

The Lord's Prayer. Michael Joncas, NALR (Evening Prayer; O Joyful Light; Glory & Praise); GIA (Gather).
The Lord's Prayer. Marty Haugen, GIA (Mass of Creation); NALR (Glory & Praise).
The Lord's Prayer. Alexander Peloquin, GIA (Lyric Liturgy; Worship); Canada (Catholic Book of Worship II).
The Lord's Prayer. David Clark Isel, GIA (Notre Dame Mass).
The Lord's Prayer. Richard Proulx, GIA (A Festival Eucharist; Worship).
The Lord's Prayer. Smith, Chapman (Music for the Mass).
Our Father. Michael Connolly, GIA (We Live a Mystery).
Psalmody

Psalm 23: Shepherd Me, O God. Marty Haugen, GIA (Shepherd Me, O God; Gather).
Psalm 23: The Lord Is My Shepherd. Joseph Gelineau, GIA (Gelineau Gradual; Worship); Canada (Catholic Book of Worship II).

Hymns and Songs

Because the Lord Is My Shepherd. Christopher Walker, OCP (Sing Out the Lord's Goodness); GIA (Gather).
The Living God My Shepherd. J. Driscoll, GIA (Worship); Canada (Catholic Book of Worship II).

Music for Initiation: Easter Vigil and Easter

ACCLAMATIONS AND RITUAL MUSIC FOR THE SERVICE OF LIGHT

Easter Proclamation. Tom Conry, OCP (Stand).
Blessing of the New Fire. Lumen Christi. Higgins, St. Thomas More Centre (Lord by Your Cross and Resurrection).
Lumen Christi. E. Frese, NPM Publications (Exsultet).
Exsultet. Anglic. St. Thomas More Centre (Lord by Your Cross and Resurrection).
Exsultet. Dialogue Setting, Paul Inwood, St. Thomas More Centre (Lord by Your Cross and Resurrection).
Blessed Are You, Fire of Love. David Haas, GIA (Who Calls You by Name).
The Light of Christ. Marty Haugen, GIA (Octavo ed.).

GLORY TO GOD

Glory to God. Jones, OCP (We Are Your People).
Glory to God. David Haas, OCP (As Water to the Thirsty); GIA (Gather).
St. Augustine Gloria. Christopher Walker, OCP (Sing of the Lord's Goodness).
Gloria in Excelsis. Michael Joncas, GIA (The Winter Name of God; Gather).
Glory to God. Michael Joncas, GIA (No Greater Love).

LITANY OF THE SAINTS

Litany of the Saints. Grayson Warren Beaver, NALR (I Will Rejoice); GIA (Lead Me, Guide Me).
Litany of the Saints. Becker, OCP.
Litany of the Saints. Paul Inwood, St. Thomas More Centre (Lord by Your Cross and Resurrection).
Litany of the Saints. David Haas, GIA (Who Calls You by Name).

BLESSING OF THE WATER

Blessing of the Water. Higgins, St. Thomas More Centre (Lord by Your Cross and Resurrection).
Blessing of the Water. David Haas, GIA (Who Calls You by Name).

BAPTISMAL ACCLAMATIONS

All of You Are One. Christopher Willcock, GIA (ICEL Resource Collection).
All of You Are One. David Haas, GIA (Who Calls You by Name).
There Is One Lord. Owen Aistott, OCP (Hymns, Psalms, and Canticles).
There Is One Lord. Lucien Deiss, WLP (Peoples Mass Book).
There Is One Lord. David Haas, GIA (Who Calls You by Name).
There Is One Lord. Jacques Berthier, GIA (Music of Taizé, Vol. 2; Worship).
There Is One Lord. Ducote, Daigle, Balhoff, NALR (Path of Life; Glory & Praise).
There Is One Lord. Calvin Hampton, GIA (Worship).
You Are God's Work of Art. David Haas, GIA (Who Calls You by Name; Gather).

RENEWAL OF BAPTISMAL PROMISES

Renewal of Baptismal Promise. David Haas, GIA (Who Calls You by Name).
We Believe. David Haas, GIA (Who Calls You by Name).
We Believe. Christopher Walker, OCP (Holy Is God).
This Is Our Faith. Arthur Hutchings, GIA (ICEL Resource Collection).

MUSIC FOR THE SPRINKLING OF WATER

Water of Life. David Haas, GIA (As Water to the Thirsty; Who Calls You by Name).
Song of Fire and Water. Marty Haugen, GIA (Mass of Creation); NALR (Glory & Praise).
Song over the Waters Marty Haugen, GIA (Shepherd Me, O God; Gather).
God, Our Fountain of Salvation. Christopher Walker, OCP.
Cleanse Us, O Lord. Michael Joncas, GIA (God of Life and of the Living).
Song of the Chosen. Rory Cooney, NALR (Do Not Fear to Hope).
Water of Life. Stephen Dean, OCP (Come to Set Us Free).
Jubilate Deo. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship; Gather).
I Saw the Living Water. Lucien Deiss, NALR (Glory & Praise).
There Is One Lord. Owen Aistott, OCP (Psalms, Hymns, and Canticles).
All Creatures of Our God and King. Francis of Assisi, GIA (Worship); WLP (Peoples Mass Book); Canada (Catholic Book of Worship II).
Awake, O Sleeper, Rise from Death. F. Bland Tucker, GIA (Worship).
Grant to Us, O Lord. Lucien Deiss, WLP...
MUSIC FOR COMMUNION

Now in This Banquet. Marty Haugen, GIA (Song of God among Us; Gather).
Now We Remain. David Haas, GIA (We Have Been Told; Gather).
You Are Our Living Bread. Michael Joncas, NALR (Here in Our Midst; Glory & Praise).
We Remember. Marty Haugen, GIA (With Open Hands; Gather); NALR (Glory & Praise).
Seed, Scattered and Sown. Dan Feitan, Ekkleis Music (Seed, Scattered and Sown); GIA (Gather).
Taste and See. Michael Connolly, GIA (We Live a Mystery).
Taste and See. Christopher Walker, OCP (Come to Set Us Free).
Taste and See. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Taste and See. James Moore, GIA (Gather); NALR (Glory & Praise).
Taste and See. Dean, OCP (We Are Your People).
Eat This Bread. Jacques Berthier, GIA (Music of Taizé, Vol. 2; Worship; Gather).
Lord, We Share in This One. True Bread. Christopher Walker, OCP (Sing of the Lord's Goodness).
As Grain Once Scattered. Tom Conry, OCP (Stand).
In the Breaking of the Bread. Bob Hard, OCP (In the Breaking of the Bread); GIA (Gather).
Life-Giving Bread, Saving Cup. James Chepponis, GIA (Gather).
Blessing Prayer. David Haas, GIA (Who Calls You by Name).
Jesus, the Bread of Life. Gaynor Warren Brown, GIA (Lead Me, Guide Me); NALR (Glory & Praise).

Psalmody and Music for the Word

Psalm 104: Lord, Send Out Your Spirit. Paul Lisicky, GIA (Cantor/Congregation Series; Gather).
Psalm 104: Lord, Breathe Your Spirit. Kriemen/Hughes, NPM (Psalms for All Seasons).
Psalm 104: Lord, Send Out Your Spirit. David Haas, GIA (Psalms for the Church Year).
Psalm 104: Lord, Send Out Your Spirit. Alexander Peloquin, GIA (Songs of Israel).
Psalm 104: Lord, Send Out Your Spirit. David Clark Isidore, GIA (Psalms for the Church Year).
Psalm 104. Tony Barr, St. Thomas More Centre (Lord by Your Cross and Resurrection).
Psalm 16: Preserve Me, Lord. Christopher Walker, OCP (Lead Me, O Lord).
Psalm 16: Bill Tamblyn, St. Thomas More Centre (Lord by Your Cross and Resurrection).
Canticle of Moses. Tony Barr, St. Thomas More Centre (Lord by Your Cross and Resurrection).
The Baptismal Memorial. Howard Hughes, GIA (Praise God in Song).
I Will Sing to My God. Marty Haugen, GIA (Psalms for the Church Year, Vol. 2).
Psalm 30: I Will Praise You. Lord. Paul Inwood, OCP (Come to Set Us Free); GIA (Gather).
You Will Draw Water. Tom Conry, NALR (We the Living); GIA (Gather).
Psalm 19: Lord, You Have the Words. Michael Joncas, OCP (Every Stone Shall Cry).
Psalm 19: Lord, You Have the Words. David Haas, GIA (Psalms for the Church Year; Gather).
Psalm 42: Just Like a Deer. Michael Joncas, NALR (Here in Our Midst).
Psalm 51: Create in Me a Clean Heart. David Haas, GIA (Light and Peace. Who Calls You by Name; Gather).
Psalm 136: His Love Is Everlasting. Haas/Haugen, GIA (Psalms for the Church Year).
Psalm 136: Your Love Is Never Ending. Marty Haugen, GIA (Shepherd Me, O God; Gather).
Psalm 118: This is the Day. Robert E. Kreutz, OCP (Psalms).
Psalm 118: This is the Day. David Joncas, OCP (Every Stone Shall Cry).
Psalm 118: Let Us Rejoice. Marty Haugen, GIA (Psalms for the Church Year; Gather).
Psalm 118: Now Comes the Day. Tom Conry, OCP (Stand).
Psalm 118: This Is the Day. Christopher Willcock, OCP (Psalms for Feasts and Seasons).
Psalm 118: This Is the Day. David Clark Isidore, GIA (Psalms for Feasts and Seasons).
The Story of Creation. Tom Conry, OCP (Vigil: Easter).
God Spoke to Our Father Abraham. Consoaignment/Schizinesis, GIA (Worship).
Isaiah 55 (Sung Reading). St. Thomas More Centre (Lord by Your Cross and Resurrection).
When Israel Was in Egypt's Land (Let My People Go). Spiritual, GIA (Worship; Lead Me, Guide Me).
When Israel Made Her Way from Egypt. Huibers/Oosterhuis, OCP (Vigil: Easter).
All Who Are Thirsty. Michael Connolly, GIA (We Live a Mystery).
Come to the Water. John Foley, NALR (Wound Hath Hope; Glory & Praise); GIA (Gather).
Easter Alleluia. Marty Haugen, GIA (Song of God among Us; Gather).
Easter Alleluia. Michael Joncas, GIA (God of Life and of the Living).
Praise His Name. Michael Joncas, NALR (On Eagle's Wings); GIA (Gather).
Celtic Alleluia. Walker/O’Carroll, OCP (Sing of the Lord's Goodness).
Alleluia! Let Us Rejoice. David Haas, GIA (Light and Peace. Who Calls You by Name).
Alleluia. Ducote, Daigle, Balhoff, NALR (Path of Life; Glory & Praise).
Joyful Alleluia. Howard Hughes, GIA (Cantor/Congregation Series).
Alleluia, Sing! David Haas, GIA (To Be Your Bread; Gather).
Alleluia! Speak, O Lord. Marty Haugen, GIA (Shepherd Me, O God).
Sing Praises to the Lord. Christopher Walker, OCP (Come to Set Us Free).

Hymns and Songs

Up from the Earth. Rory Cooney, NALR (Mystery).
Why Do You Look? Tom Conry, OCP (Vigil: Easter).
Psalmite Deo. Jacques Berthier, GIA (Music of Taizé, Vol. 2; Gather).
Surrexit Christus. Jacques Berthier, GIA (Music of Taizé, Vol. 2; Gather).
The Earth Is Full. Dan Feitan, Ekkleis Music (Seed, Scattered and Sown).
God Is Alive! David Haas, GIA (Light and Peace. Who Calls You by Name; Gather).
Hymn of Initiation. Krants/Westendorf, NALR (Glory & Praise).
Praised Be the Father. Ducote, Daigle, Balhoff, NALR (Path of Life; Glory & Praise).
At the Lamb’s High Feast We Sing. Robert Campbell, GIA (Worship; IECM Resource Collection).
Baptized in Water. Michael A. Saurat, GIA (Worship; Gather).
Festival Canticle: Worthy Is Christ (This Is the Feast). Richard Hillert, GIA (Worship).
Song of the Risen One. David Haas, GIA (Who Calls You by Name; Gather).
I Will Not Die. Tom Conry, OCP (Justice. Like a River); GIA (Gather).
Canticle of the Sun. Marty Haugen, GIA (With Open Hands; Gather); NALR (Glory & Praise).
All Shall Be Well. John Foley, NALR (The Steadfast Love; Glory & Praise).
Hail Thee, Festival Day. K. Vaughan Williams, GIA (Worship); WLP (Peoples Mass Book).
Canada (Catholic Book of Worship II).
Now the Green Blade Rises. John Crum, GIA (Worship); WLP (Peoples Mass Book).
Canada (Catholic Book of Worship II).
Surrexit Dominus Vere II. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Gather).
Paschal Procession. Christopher Walker, OCP (We Are Your People).
Mystagogy and Mission
Hymns and Songs

Let Us Walk in the Light. Marty Haugen, GIA (Gather to Remember).
In Christ There Is No East or West. John Oxenham/Spiritual, GIA (Worship; Lead Me, Guide Me); NALR (Glory & Praise); WLP (Peoples Mass Book); Canada (Catholic Book of Worship II).
The Servant Song. Richard Gillard, Fisherfolk (Cry Hosanna); GIA (Gather).
Bring Forth the Kingdom. Marty Haugen, GIA (Song of God among Us; Gather).
They Who Do Justice. Bob Hard, OCP (In the Breaking of the Bread).
Anthem. Tom Conry, NALR (Ashes; Glory & Praise); GIA (Gather).
Blest Are They. David Haas, GIA (To Be Your Bread; Come and Journey; Gather); NALR (Glory & Praise).
Sing of the Lord’s Goodness. Ernest Sands, OCP (Sing of the Lord’s Goodness); GIA (Gather).
Jubilate Deo. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship; Gather).
Glory in Majesty. Jeff Cohran, GIA (Worship; Gather).
He Has Anointed Me. Ducote, Deigle, Balhoff. NALR (Path of Life; Glory & Praise); GIA (Gather).
Come Down, O Love Divine. Blanco da Siena/Vaughan Williams, GIA (Worship); WLP (Peoples Mass Book); Canada (Catholic Book of Worship II).
Send Us Your Spirit. David Haas, GIA (To Be Your Bread; Gather).
On Our Journey to the Kingdom. Tobias Colgan, OCP (Today’s Missal).
Sing Out, Earth and Skies. Marty Haugen, GIA (Song of God among Us; Gather).
We Are Many Parts. Marty Haugen, GIA (With Open Hands; Gather).
We Are Called. David Haas, GIA (Who Calls You by Name; Gather).
The Kingdom of God on the Way. Tom Conry, NALR (We the Living).
When You Call. Carol Dick, PAA (Remember Who We Are).
The Harvest of Justice. David Haas, GIA (To Be Your Bread; Gather).
Jesus Still Lives. Suzanne Toolan, WLP (Renew Us, Lord); GIA (Gather).
Keep Each Other. Carol Dick, PAA (Remember Who We Are).
God of All Creation. David Haas, GIA (As Water to the Thirsty; Gather).
Spirit of God within Me. Joncas/Dudley-Smith, GIA (Come and Journey; Gather).
Send Us Your Spirit. Dan Schutte, NALR (The Steadfast Love; Glory & Praise).
Go Out to the World. Ron Krisman, GIA (Cantor/Congregation Series).
Go Out to the World. Michael Joncas, NALR (On Eagle’s Wings).
Go Out to the Whole World (Round). Tom Conry, NALR (Music for the Mass).

You Are the Voice. David Haas, GIA (We Have Been Told; Gather); NALR (Glory & Praise).
A New Song. James E. Moore, Jr., GIA (That We May Be One; Gather).
Still Must We Walk. Tom Conry, OCP (Stand).
There Is a River. Tim Manion, NALR (There Is a River; Glory & Praise).
Shepherd of Our Hearts. James Chupp, GIA (That We May Be One. James E. Moore, Jr., GIA (That We May Be One).
Let the People Say. Tim Manion, NALR (There Is a River; Glory & Praise).
Soon and Very Soon. Andrei Crouch, GIA (Lead Me, Guide Me).
Go, Make of All Disciples. Leon M. Adkins, GIA (Worship).
Be Light for Our Eyes. David Haas, GIA (To Be Your Bread; Gather).
Song of St. Patrick. Marty Haugen, GIA (Song of God among Us; Gather).
Ven. Sancte Spiritus. Jacques Berthier, GIA (Music of Taizé, Vol. 1; Worship; Gather).
I Will Be With You. James E. Moore, Jr., GIA (Gather).
Happy Are They Who Believe. David Haas, GIA (As Water to the Thirsty).
Spirit of God. Marty Haugen, GIA (Shepherd Me, O God).

1. The psalms are being rediscovered as important resources for worship, and new settings are being written all the time, especially with new, inclusive texts. Parishes that presently use the psalms in worship can find parallels to the settings included in the following lists from other resources, such as the Gelineau settings of the Grail translation and the settings found in the Peoples Mass Book.

2. This is not to say that other music cannot be adapted to the stages of the catechumenate. Many parishes have been doing this with available repertoire already, and some of the hymns, psalms, and acclamations that have been available are included in the lists in this article. But I am looking at music written with the catechumenate in mind, and for the most part, now available in more accessible formats, such as new hymnals.

3. [Editor’s Note] One resource that we became aware of too late to include in this list is the new collection of music and other resources for the RCIA provided by Cooperative Ministries. Titled Return to Life, it contains music by some of the composers listed here (Michael Joncas, Christopher Willcock, Tom Schoenbachler), new music by other composers, and selected articles and supplemental resources. For further information write: Cooperative Ministries, Inc., PO Box 4453, Washington, DC 20017-4463. (800) 999-7229.

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The Royal School of Church Music has announced a six-week residential summer course on church music for 1989 that is directed to "overseas" church musicians, June 26-August 6. It is planned to cover as many aspects of church music as possible and is open to all church musicians—organists, choir directors, singers, and clergy with a special interest in the subject—but it is mainly directed to the more experienced amateur. The program will include sessions at the school's headquarters, Addington Palace, and visits to cathedrals and musical events (including the Southern Cathedrals Festival in Chichester). For further information and an application form, write: The Royal School of Church Music, Addington Palace, Croydon, ENGLAND CR9 5AD.

Toymaker in Russia

A musical about the Gospel, called "The Toymaker's Dream," was performed this summer in the Soviet Union, playing to audiences in Moscow, Leningrad, and Kiev. Produced by Impact Productions of Tulsa, OK, the play has a cast of thirty young Americans, who use mime, jazz, ballet, acrobatics, karate, elaborate lighting and costumes, pyrotechnics, narration, and a rock-influenced soundtrack to tell the story of the "Toymaker" and his creations, from the creation of the world to the death of Jesus Christ. Since 1982 "The Toymaker's Dream" has played in forty states in the U.S.; it has also been presented in the United Kingdom, Venezuela, Panama, Costa Rica, and Mexico. For information, write: Impact Productions, 807 S. Xanthus Place, Tulsa, OK 74104. (918) 582-4464.

The Little Church in NY

This October "The Little Church Around the Corner" (the Episcopal Church of the Transfiguration) in New York City is celebrating its 140th anniversary. In its anniversary year it has acquired a C. B. Fisk pipe organ (Opus 92)—the only one in New York, and the latest of ninety-two Fisk organs in the world. Opus 92 has 47 ranks comprising 2,203 pipes. The "Little Church" is on East 29th Street, off 5th Avenue in midtown Manhattan. It is the "actor's church," with memorials to Edwin Booth, John Drew, Willis Rogers, Otis Skinner, and the Benet family, and it is

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the headquarters of the Episcopal Actors Guild. It is famous for its windows by Tiffany and LaFarge, its choir of men and boys, its parishioners' social conscience (from aiding runaway slaves during the Civil War to helping the aged and underprivileged today), and its role in the Anglo-Catholic revival in the U.S. Congratulations!

Telex Microphone

Telex Communications, Inc., has announced its latest entry into the wireless microphone arena. The new FMR-25 series includes systems as low as $500 while retaining audio quality and transmitting distance. Write: Telex Communications, Inc., 9600 Aldrich Avenue South, Minneapolis, MN 55420. (612) 884-4051.

New Keying System

Associated Organ Builders of Auburn, Washington, have developed a new keyboard contact system that they call "Opti-Sense." Instead of precious metal wire contact systems they employ the latest electro-optic technology in all of their nonwinded, custom built organs. Write: Associated Organ Builders, 2921 So. 104th Street, Omaha, NE 68124. (402) 393-4747.

Computer/MIDI Composing

Graphic Notes, Inc., has released an update of its professional software program called Music Publisher (Version 1.1) for use with Macintosh computers. It is designed to aid music composition, notation, and publishing, and it allows users to compose directly on a keyboard for MIDI input, so they can "audibly proof" their compositions by playing them back through MIDI instruments. For more information, write: Graphic Notes, Inc., 200 Seventh Avenue, Santa Cruz, CA 95062. (408) 476-0147.

Copyright Newsletter

Copyright Information Services publishes Miller's Copyright Newsletter, issued irregularly, $10 per issue, $25 per year. The first issue addresses copyright problems in showing videocassettes in churches and church meeting rooms. To receive a sample copy of the newsletter, send a stamped (25 cents), self-addressed, legal-sized envelope to: Miller's Copyright Newsletter, Copyright Information Services, PO Box 1460, Friday Harbor, WA 98250-1460.

Service Music

The J. S. Paluch Company continues to publish its series, Service Music for the Mass. This five-volume series for cantors, choirs, and accompanists provides new choral psalmody and service music for parishes, especially for those using Paluch's missaelettes. The second volume, containing music for the Order of Mass, Holy Week, Masses for the Dead, saints' days, commons, rituals, and various occasions, appeared at the beginning of the summer. Volume five (responsorials, psalms and gospel acclamations for the C Cycle) is due out this fall. For further information, write: J. S. Paluch Co., Inc., Worship Aids Dept., 3825 N. Willow Road, PO Box 2703, Schiller Park, IL 60176-0703.

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MIDI Guitar, Music PC

Yamaha has introduced the G10 Guitar MIDI Controller and G10 Guitar MIDI Converter. At the heart of this guitar system are three separate pickup systems that provide the guitarist with instant access to MIDI without sacrificing individual playing style.

Yamaha has also produced the first fully dedicated professional music computer, the C1. This small, portable computer is MS-DOS compatible and offers MIDI and SMPTE connections, ROM-based music fonts, and MS-DOS-based software compatibility for business and personal applications.

Write: Yamaha Music Corporation, USA, PO Box 6600, Buena Park, CA 90622-6600. (714) 522-9011.

New Evensong Album

Evensong’s latest collection of contemporary songs for worship, “Every Valley,” is available in album or cassette with companion songbook containing full choral arrangements and selected keyboard and instrumental parts. Write: Evensong, PO Box 342, Broomall, PA 19008.

Center for Black Music Research

The Center for Black Music Research at Columbia College, Chicago, has added four new members to its national advisory board: Henry Fogel, executive director of the Chicago Symphony Orchestra; black music editor and author Nelson George; Dr. James Sabin, executive vice president of Greenwood Press; and trumpeter Clark Terry. The Center is dedicated to encouraging and promoting scholarship and cultural activity in black American music. For more information about the work of the Center, write: Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605. (312) 663-1600.

American Center of Church Music

A new information and education center to provide enrichment for church musicians and encouragement in the study and appreciation of the skills required in church music has been formed in Ann Arbor. It will offer individual and class lessons, performance practice, and skills sessions. Events will take place in the First Congregational Church in Ann Arbor, which boasts a new mechanical action organ built by Karl Wilhelm of Montreal, Canada. Write: The American Center of Church Music, 3339 Burbank Drive, Ann Arbor, MI 48105.

ICMI/Heyligers Expansion

ICMI/Heyligers Organ Company has announced a major expansion of its facilities in Amelia, Ohio (and, simultaneously, the closing of their Dutch Elmwood facilities). The company will build a multi-use space that will double the plant’s present capacity for inductive components, organ products, and organ finishing. The expansion is required, according to Dirk Moolbroek, president, because of increased interest in the company’s custom, hand-crafted organs for church and institutional music programs.

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MIDI Users

MIDI Spelled Out

NPM is grateful to the ST Quarterly, an Atari Computer Company publication, for the use of the following definitions from their Spring 1988 issue.

Aftertouch. A synthesizer feature in which the keyboard senses the continued pressure on a key as it’s pressed.

Breath controller. An accessory letting you control musical sounds with a wind-instrument-like interface. The harder you blow, the greater the control signal you send.

Cycle. 1. One complete occurrence of a waveform, from start to finish (see Waveform). 2. A unit of sound measurement. An instrument that vibrates 120 times in one second is said to have a frequency of 120 cycles per second or 120 Hertz (Hz). See Frequency.

Envelope. The overall configuration of a waveform. If you draw a line around one entire cycle of a waveform, this constitutes a sound envelope. See Waveform, Cycle.

Frequency. How often a sound (from either an acoustical or electronic musical instrument) vibrates in one second. The higher the frequency, the higher the pitch.

MIDI.—Musical Instrument Digital Interface. In 1982, several major musical equipment manufacturers decided upon a set standard, MIDI, for the transference of sound data from one electronic instrument to another. MIDI-equipped synthesizers can “talk,” or exchange data, with similarly equipped devices. The MIDI standard provides for sixteen channels of communication.

Modulation. A way of modifying or adding expression to sounds by altering the waveforms (see Waveform). Many synthesizers have wheel controllers to add modulation to your music.

Note-off velocity. When a synthesizer detects how quickly a key is released (the speed of the key rising) and alters the sound of the note accordingly.

Note-on velocity. When a synthesizer detects how fast and with what force you are hitting a key and alters the actual sound of the note accordingly (also known as velocity sensitive).

Patch editor. Software enabling you to alter specific values such as pitch, volume, and frequency for the various instrument parameters that make up a synthesizer’s musical tones. By altering these values, you can produce a wide variety of sounds. The resultant collection of sound parameters is called a patch. A patch librarian allows you to store patches on a disk.

Pitch bend. Usually a synthesizer controller (often a wheel) that allows you to move the pitch of a note up or down within a specified range.

Sequencer. Hardware built into a synthesizer; a peripheral or computer software enabling you to input a series of notes for later playback. With a sequencer you can build complicated rhythms to serve as backgrounds for melodies. The best sequencers allow you to edit each note of your sequence, much as you would edit words in a document with a word processor.

Sustain. The continuation of a note or sound.

Voices. Different channels of sound on a synthesizer. A monophonic synthesizer (which sounds only one note at a time) will have only one voice, whereas a polyphonic synthesizer (which can play multiple notes at once) has several voices.

Waveform. The changes in air pressure, measured graphically as a line, as a sound is created. A waveform occurs across a specific range of time and can have several configurations. Waves can have sine (a smooth s), sawtooth, square, or other shapes. If a waveform completes one cycle and returns to its starting configuration, it is called a periodic waveform. See Cycle.

Wavelength. The distance of a waveform as it completes one cycle. See Cycle.

I want the world to know
You drew me up
like water from the well
of death, O God,
when death had almost won . . .
I want the world to sing
Your holy name.

Francis Patrick Sullivan
From “Psalm 30,”
Lyric Psalms:
Half a Psalter

Video Available

An instructional video, “Understanding MIDI,” is available from The Production Group, Box 4302, Spokane, WA 99202-0302. The price is $39.95, and it has four sections introducing MIDI terminology and applications. It is very basic, accessible to anyone, and thorough enough to satisfy those hungry to begin their education at home.

MIDI Education Series

Write or check your local music store for a series of excellent, helpful booklets from Alexander Publishing, 3537 Old Conejo Road, Suite 101, Newbury Park, CA 91320. Watch especially for Murphy’s Law MIDI Book by Burger, Making MIDI Work by Crigger, and Sequencing and Arranging by Forsythe.

Return Your Survey

The NPM Western Office is still counting the responses from the survey sent to NPM members who have joined MUSIG (the MIDI Users Special Interest Group). If you have not yet completed yours, please find it and mail it today. Watch for more information about MUSIG workshops at the National Convention in Long Beach.
More than a schop or a shamus, Lajn-
marg was a true animator or, as the
manuscript calls him, a “screamer.” As
the catechumens descended into the
water, the neophyte chorus sang, “For
unto us a child is born, unto us a child
is given.” Then Lajnmarcupped his
hands and screamed, “Where shall his
government be?” The chorus respond-
ed, “And the government shall be upon
his shoulder.” Lajnmarcupcontinued,
“What shall you call his name?” “And
his name shall be called, ‘Wonderful,
Counselor, the Mighty God, the Everlast-
ing Father, the Prince of Peace’, “responded
the chorus.
The effect must have been con-
siderably heightened since the cate-
chumens had been dining on sauteed
locust and fermented wild honey, the
chemical composition of which is simi-
lar to peyote. The whole catechumenate
frequently joined in the chorus, “Yeah,
like, it’s really wonderful!”

When the refrain died down, the
chorus with John set up the next respec-
torial round by intoning, “O thou, that
telhest good tidings to Zion...” Lajn-
marg, already positioned on the op-
posite bank of the river and swinging
from a sturdy palm, screamed, “Get thee
up where?” “Into the high mountain,”
sang the youngest catechumen, held
aloft on John’s shoulders. Lajnmarcup-
continued his screaming, “Rise! Shine! And
tell me why!” “For your light has come,”
answered the Syriac bloc of the cate-
chumen class, who had maintained a stoic
silence to this point.
The ritual drew to its completion as
Lajnmarcupswung from the palm tree,
splashing into the middle of the soggy
catechumens while wailing, “Then shall
the man leap as an hart and, say,
gang, what will your tongue do?” The
entire assembly answered, “And the
tongue of the mute shall sing.” Spouting
water, Lajnmarcuperged from the river
screaming, “Sing what?” “Glory to God,
glory to God, glory to God in the
highest;” the river crowd answered in a
prophetic spasm of Lucan discourse.
The manuscript fragment ends
abruptly at this point. A most curious
emendation, however, is scrawled in
one of the tiny margins, obviously added
at a later time, after John had lost his
head. This emendation is part prophecy
and part intercessory prayer: “Lord,
send unto us a rite to initiate our Chris-
tians, if not now, then in two thousand
years.” One can almost hear an echo of
Lajnmarcup screaming, “Who gets in-
itiated, and how old are they?”

Fred Moleck is director of music minis-
tries at St. Bridget Church, Richmond, VA.

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Rendler, Sr. Kathleen Hughes, Mr. Paul Covino, others. Site: Georgetown University. Write: The Georgetown Center, 3513 N Street, NW, Washington, DC 20007.

FLORIDA
ORLANDO
January 31-February 3
Re-Membering Church Institute, exploring the process of reconciliation of alienated Catholics. For more information, write: The North American Forum on the Catechumens, 5510 Columbia Pike, Suite 310, Arlington, VA 22204. (703) 671-0330.

ILLINOIS
CHICAGO
February 11

ROSEMONT
February 24-26
Great Lakes Pastoral Ministry Gathering. Theme: The Adult Church: Experiences and Challenges for the '90s. Sponsored by E.L.I. Associates. Place: Holiday Inn, Kennedy O'Hare, Rosemont, IL. Write: Loretta Reif, PO Box 5226, Rockford, IL 61125.

GEORGETOWN
February 18
Parish Worship 25 Years after the Council: Issues and Challenges. A workshop sponsored by the Georgetown Center for Liturgy, Spirituality and the Arts. Speakers include: Rev. Lawrence Madden, SJ, Dr. Elaine

LOUISIANA
NEW ORLEANS
January 4-8

January 6-8

MASSACHUSETTS
BOSTON
February 11
Parish Worship 25 Years after the Council: Issues and Challenges. A workshop cosponsored by the Georgetown Center for Liturgy, Spiri-
TENNESSEE
NASHVILLE
January 2-5
North American Academy of Liturgy annual meeting at the Vanderbilt Plaza Hotel and the Divinity School of Vanderbilt University.

GERMANY
FRANKFURT
January 28-February 1
Frankfurt Music Fair. International trade show, also open to the public, for instruments, electronics, music, sound equipment, with fringe program of special performance events (160 last year). Write: Messe Frankfurt GmbH, Ludwig-Erhard-Anlage 1, POB 970126, D-6000 Frankfurt 1, WEST GERMANY.

Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, 50 Rensselaer, IN 47978.

OKLAHOMA
OKLAHOMA CITY
January 16-19
27th Annual Southwest Liturgical Conference Study Week. Topic: "Let the Children Come to Me: Children, Faith and Worship." Speakers include Rev. Bob Hater, Rev. Frank Sokol, Mary Katherine Berglund, Lee Gwozdz, Elizabeth McMahon Jeep, others. Some of the major talks address "Music for Children" and "Worship and the Child." Also a number of workshops and showcases on music for children. For information, write: Office of Worship and Spiritual Life, PO Box 32180, Oklahoma City, OK 73123. (405) 721-5651.

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**Director of Music/Organist.** Part-time. Responsible for liturgical music program at a suburban RC parish. Send résumé to: Liturgy Committee, Sacred Heart Church, PO Box 626, Suffield, CT 06078. HLP-3813.


**Director of Music/Organist.** Several part-time positions open in Catholic parishes, Columbus, Ohio. Negotiable hours/salaries. Contact: Rev. Joseph Fete, Director of Liturgy, Diocese of Columbus, 197 E. Gay Street, Columbus, OH 43215. (614) 221-4640. HLP-3815.

**Music Director/Organist.** St. Francis of Assisi Parish, Oklahoma City, is searching for a music director with keyboard skills, ability to work with adult choir and train cantors, work with contemporary music group. Send résumé/references: Liturgy Board, St. Francis of Assisi, PO Box 60569, Oklahoma City, OK 73146. HLP-3816.

**Leaders of Song, Cantor, and Organist.** Charismatic community of 1,400 families has openings for part-time positions. Stipend negotiable. Positions part of pastoral team. Apply: Mrs. Helen Buczek, 8330 Johnson Street, Pembroke Pines, FL 33024. (305) 437-2952. HLP-3817.

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**Liturgy/Music Director.** Full-time position. Responsibilities: plan and coordinate overall liturgical music program; train cantors; adult, children, and youth choirs; involvement with music program in the small elementary school. Salary negotiable. Send résumé/references to: Mr. James Lamm, Administrator, Holy Name of Jesus Church, 345 S. Military Trail, West Palm Beach, FL 33415. HLP-3825.

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Francis Patrick Sullivan  
From "Psalm 1,"  
_Lyric Psalms: Half a Psalm_
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Director of Music. Part-time position. Salary commensurate with experience and duties to be performed. Please send résumé to: St. Pius X Church, 9 Waverly Street, Brantford, Ontario, CANADA N3R 2K2. Attention: Search Commission. HLP-3830.

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