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"General" Instruction wound up being less general than intended. Although this Instruction was envisioned as an introduction and commentary on one book—the Roman Missal—there was no such animal after the Council’s reform, so the “General” Instruction, which includes descriptions of the role of choirs and lectors (each of whom now have their own books) got printed only in the front of the Sacramentary (that part of the missal left in the hands of the priest).

The General Instruction is a mixed bag: sections of it are quite specific and rubrical, and therefore have little to add to our understanding of the Mass. But other sections are quite remarkable. These “other sections” deal with the purpose or the reason behind a particular ritual gesture (and sometimes with a whole section of the Mass) and provide an overall view of what that ritual act ought to be about. For example: “In the General Intercessions or prayer of the faithful, the people, exercising their priestly function, intercede for all humanity” (GIRM #45). Notice, this act is an intercession for all humanity, so if your prayer of the faithful is centered only on your parish needs, you missed the purpose or function of the rite. Notice, too, that it is the people who are exercising their priestly function, so if your prayer of the faithful is dominated by the priest or the reader, rather than centered on the responsorial praying of the assembly, you have missed the functional aspect of this part of the rite. It is the “Lord, hear our prayer” that is central to this prayer.

And that is what this issue is about. We have excerpted the key passages about “the function” of the rites from the General Instruction and asked a group of experts to comment on them by describing what we are doing right, what we are doing that improves the rite, and what we are doing wrong. Joncas begins by reviewing the various ways we’ve looked at liturgy in the past as a way to put the functional description of the liturgy in context. Then use the rest of this issue to re-read the General Instruction: that is the starting point. Next use Pill’s comments on the entrance rite, Ó’Flanagan on the liturgy of the word, McIlvain on the eucharistic prayer, and Collins on communion as a guide to evaluate your own parish activity. Other articles look at planning and evaluation (Porchiranz), presiding (Richstatter), and liturgy in small, rural parishes (Mulloy).

Some people don’t like the word “functional” as a description of any aspect of the liturgy because it seems too mechanical, too modern, or perhaps too American. Maybe they are right about the word, but there is an aspect of the liturgy, embedded clearly in the General Instruction, that provides a framework for re-examination of the reformed liturgy. It’s very useful.

All of us, however, that central to our prayer is the gathering of our community assemblies. At the National Convention and NPM programs this summer, musicians and clergy gather to be one with one another. I, for one, am deeply looking forward to being together with so many friends and disciples of the way of Jesus in Long Beach, California . . . and especially to celebrating with you. How can we keep from singing . . .
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Association News

Member News

National Convention

World Premiere. Final plans have been made for the première performance of Joseph Gelineau's Psalm 107 (106). While the psalm is not well known because of its limited use in the liturgy, the text combines the two themes of the Convention, supplication and praise, perfectly. Gelineau has supported this dynamic combination with a clever setting in which the assembly cries out "Kyrie Eleison" during the supplication sections and "Alleluia" during the praise sections. Mr William Beck will conduct the choir of St. Cyril's Parish, Encino, in this performance on Friday, June 30. Those preparing the work are very excited.

Members' Breakfast. The Members' Breakfast on Friday morning, preceding the Gelineau presentation and performance, is an attempt to gather the members of the Association around a common table. We decided against an evening banquet because of cost, hoping that the $8.00 breakfast was something that all the members could afford if they wanted to be present. The planned program begins with Jacob, a group from Mary Star of the Sea Parish in San Pedro, leading morning prayer. A rather simple breakfast will then be served. We are hoping that chapters, dioceses, and new friends will be able to sit together to enjoy "last-minute" stories about this year's Convention experience. The program will have three sections: a series of awards, a little humor, and a closing presentation by Jim Dunning.

We have expanded the awards this year to include the NPM Life Membership Award (presented at past Conventions to Omer Westendorf and Rev. Eugene Walsh); the DMMD Distinguished Service Award, for outstanding contribution to the development of the DMMD work of the Association, presented by Dr. Michael McMahon, chairperson; the Outstanding Chapter Award, presented by Mr. Richard Gibala; the 1989 NPM Scholarship Awards, including the Rene Dosogne Memorial Scholarship, presented by Tom Wilson; and the NPM Music Industry Sponsor Award, for outstanding contribution to the field of pastoral music by a company, presented by Nancy Chaval. These awards represent an achievement of extraordinary service to the field of pastoral music, and you will want to be on hand to recognize the work their recipients have done on your behalf.

Kathy Powell has developed several "fun" songs that take a pot shot at our work. She was a smash hit at the 1988 NPM Cantor School and last year's Regional Convention in Jacksonville.

Jim Dunning, who will have been serving as facilitator for the major sessions, will provide his view of where NPM needs to go in the future. As President of the North American Forum on the Catechumenate and a clinician who has traveled around the country, Jim is in a unique position to provide direction to NPM's future.

The Members' Breakfast will close with a prayer session designed by the NPM Chapter in Orange, CA. Our hope is that NPM members will find this program supportive and useful. We have decided to restrict it to NPM members in an effort to get know the members better.

Bus Fare. This year we have introduced a $6 fare for the bus trip to and from the Crystal Cathedral for the performance of the Duruflé Requiem. Some people wanted the fare to be included in the registration fee so that everyone would be encouraged to go. But in looking at other conventions, especially those of the AGO, we found that a separate fare has regularly been charged for transportation (the AGO's fees are $40). Our thinking was that some people do have their own transportation, some would want to go to dinner before the performance on their own, and so forth. So rather than charge everyone, we are charging only those who wish to use the buses. Of course, if members are willing to pay for transportation to special programs, a number of interesting activities can be planned away from the Convention site, so your advanced registration for the buses this year is an important signal for future Convention planning.

Air Fares. The air fares to California are not as expensive as some people thought they might be, but it is important to note that weekend travel (travel that includes staying over a Saturday night) and ordering your ticket well in advance are important fare savers, too. A word to the wise.

So What? The "So What" section that will follow each general session is a way of taking the general principles of the presenter and making them more personal and specific through conversation with your neighbors at the Convention. At Chicago's diocesan liturgical conference, Jim Dunning led about 2,000 persons in a process that was most helpful in making the convention come alive. We have never done this with a large crowd, but we know the cooperative spirit of pastoral musicians will make this "new" effort succeed.

Ready... California is ready for NPM. Plans have been in the making for over two years, and a terrific program is in place. Now we need your best efforts to promote the Convention. We ask you priests to send your musicians... it's a nice way to support them and improve your parish program at the same time. Musicians, we invite you to bring your priests. Parishes from which musicians and clergy attend together always receive twice the benefit. And NPM members, be sure to invite the musicians from the four parishes that surround yours. Call them up and invite them to the Convention. We know that you will have a great time, and when you get back, your parish will keep asking you. "How can we keep from singing..."

Discounts

Special discounts on Convention registration are being offered to Chapters (groups of ten or more) or parish groups of five or more. Call the National Office for complete information: (202) 723-5800.
Musicians Needed

Singers are needed for a Quartet Event at the NPM National Convention. Tom Conry is putting together a one-hour program based on the Gospel of Mark. He is looking for people who are willing to learn the music ahead of time and devote some Convention time to rehearsals.

If you are interested in singing at his Quartet performance on Tuesday, June 27, call or write: Tom Conry, 6336 North Delaware, Portland, OR 97217. (503) 239-4653.

Child Care

This necessary service at the National Convention will be in the hands of professionals. The local committee in Long Beach is busily putting together a list of professional day care providers and their fees. This information will be available from the National Office by mid-March. Call: (202) 723-5800.

Just Wages Survey

Ninety-nine NPM members have been invited to take part in a survey on salary and benefits by the National Project on Just Wages and Benefits for Lay Religious Church Employees, and some of our other members have heard about this survey. This project has been funded by the Lilly Endowment, and NPM is one of sixteen national associations taking part in it. We are represented on the study’s steering committee by Michael McMahon, President of the NPM/DMMMD Board of Directors. Results of the study will be distributed to the participating associations and church leaders in the latter half of 1989.

Keep in Mind

Dave Brubeck, who performed his music at the 1980 Regional Convention in Providence, RI, and whose composition The Voice of the Holy Spirit: Tongues of Fire received its world première performance at the National Convention in Cincinnati (1985), underwent coronary artery bypass surgery at Yale-New Haven Hospital in early February. Please add your prayers for his speedy recovery.

Michael Connors, two-year-old son of Debbie and Dan Connors, underwent a nonsurgical procedure in February to correct a duct leading to his heart. (Dan was the managing editor of Pastoral Music for several years; he now edits Today’s Parish.) Michael is doing very well, and his parents have managed to survive the ordeal, too.

Robert J. Thompson, who staffed the Worship Office in Kansas City, MO, for many years, and who was well known to many members of the Association through his writing, talks, and workshops, and his coordination of the NPM Kansas City Regional Convention in 1984, died suddenly on January 28, 1989. His funeral was held in Kansas City on the evening of January 30. Bob had been sick off and on for several months, but he kept working until he entered the hospital on Friday, January 27, for his last illness. “May Christ, who called you, take you to himself, may angels lead you to Abraham’s side. Receive his soul and present him to God the Most High.”

Meetings and Reports

Liturgical Days

The Liturgical Conference, sponsor of the National Liturgical Weeks for many years, has now embarked on a series of “liturgical days.” These days are planned as “modest experiences of conversation and communal prayer; they will be offered in a variety of locations at the request of members and friends of the Liturgical Conference.”

The days are intended to be ecumenical gatherings that will focus on the central liturgical symbols. The first set of such days, for instance, concentrated on the symbol of water as experienced in life, Scripture, and the liturgy. They were held during 1988 in Kansas City, MO; West St. Paul, MN; Morrisville, PA; and Dubuque, IA. For more information, contact: The Liturgical Conference, 1017 Twelfth Street, NW, Washington, DC 20005-4091. (202) 898-0885.

World Congress for Choir Directors

The Second International Congress for Choir Directors was held in Rome, February 11-15, 1989. The meeting was organized by Msgr. Pablo Colino, Choir Director of the Capital “Giulia” Choir of St. Peter’s Basilica, and Dr. Hans Albert Courtial, General Secretary. The aim was to bring together choir directors from all over the world to evaluate the problems involved in promoting and developing choir programs at the parish level. Over 280 participants from 53 countries were present, 130 of them from the United States.

Major papers were given by: Msgr. Luigi Sessa (Director of the Duomo, Florence) on “The Role of Cathedral Choir Directors”; Rev. Virgil C. Funk (President of the National Association of Pastoral Musicians) on “Safeguarding the Patrimony of Sacred Music and the Expansion of the Treasures of Musica Sacra”; Rev. Udo Hildenbrand (President of the Association of Musica Sacra in Germany) on “Liturgical, Pastoral, and Spiritual Aspects of Church Music”; Msgr. Gerard Grasser of France on “The Necessity of Diocesan Liturgical and Music Commissions”; and Rev. Aurelio Sagaseta of Spain on “The Use of Music and Instruments in Evangelization.” The program ended with a celebration of the eucharist in Latin sung in Gregorian chant.

A new document coming from Rome on the occasion of the twenty-fifth anniversary of the Vatican Council was announced at this meeting, and it was suggested that this document would provide a new impetus toward developing the values and understanding of the liturgy that we need today.
Lutheran/Anglican Musicians to Meet

Pastors and musicians from all Lutheran bodies in the United States and Canada have been invited to the Second Biennial Conference of the Association of Lutheran Church Musicians (ALCM). The theme of the meeting, scheduled for July 23-27 in Rochester, NY, is: "Music and the Contemporary Church: Faithfulness in Diversity." (Like NPM, the ALCM holds a national conference in odd-numbered years and regional conferences in even-numbered ones.)

Principal speakers include: Rev. Dr. Kenneth Corby on "Corporate Worship as Pastoral Care"; Rev. Wolfgang Stefani on "Sentics and Church Music"; and Rev. Charles Evanson on the "Effects of the Forces of the Liturgical Movement and Evangelism on Lutheran Worship." Additional workshops, music performances, and worship events fill out the program. For more information, contact: Mark Bigley, ALCM Conference Chair, Northeastern State University, Tahlequah, OK 74464, or Helen Phelps, Registrar, Incarnate Word Church, 597 East Avenue, Rochester, NY 14607. (716) 244-6065.

The Association of Anglican Musicians will hold its annual conference in Chicago, June 12-16, at Loyola University. The theme will be: "To Pray Twice...The Awe and Mystery of Liturgy." Major speakers include: Bishop Frank T. Griswold on "The Anglican Contribution to Christian Liturgy and Music to the Present Time" and Bishop Michael Marshall on "Expressing Our Spirituality through Music." Worship sites are at the Cathedral of St. James, Holy Name Cathedral, and several major churches throughout the city. The première performance of the winning anthem in the national composition contest, "When Thou Prayest" by Robert W. Jones of Fountain Valley, CA, will take place at this conference.

For more information write to: William A. Bottom, Registrar, 9228 Oak Park Avenue, Morton Grove, IL 60053. (312) 965-3387.

A Vote for Equality

Several groups in the United States recently issued a call for the elimination of sexism in the church by the year 2000 (Priests for Equality, Catholics Speak Out, The Quixote Center, New Ways Ministry, Chicago Call to Action, and the Association for the Rights of Catholics in the Church). Two items of their agenda are particularly important for our consideration:

That the church revise liturgical texts, scriptural translations, lyrics for church music, religious education materials, preaching instructions and other publications so that they use language, symbols, and images for humanity and for God that are gender balanced.

That the church sever the tie between decision-making and ordination so that decision-making is not limited to the clergy but is open to the entire community, women and men, who share responsibility for the life of the church. The church would then inaugurate an affirmative action program designed to move women into decision-making positions equal to those of men at all levels of the U.S. Church.

For more information, write: Priests for Equality, PO Box 5243, West Hyattsville, MD 20782.

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Hildegard in DC

In mid-January the Episcopal Cathedral Church of Sts. Peter and Paul (Washington Cathedral) presented a series of talks and workshops on the life and work of Hildegard of Bingen, a twelfth-century abbess and visionary (1098-1179) whose work is receiving new attention in our day. She was hailed as a mystic by Pope Eugenius III in 1147, and she was widely recognized as a powerful writer and preacher. She corresponded with popes, emperors, theologians, and monastic reformers (Bernard of Clairvaux). The best text of her major work, Scivias (“Know the Ways”) was completed, with miniatures illustrating the visions, in about the year 1165; it records her recovery from serious illness and the series of visions that followed. Her mystical visions have been translated into many languages, but not many people knew until now that Hildegard was a musician as well. She worked some of her visions into a musical play, probably to celebrate the dedication of the cloister church at Rupertsberg in 1152.

That play, called the Ordo Virtutum or Play of the Virtues, was performed as the centerpiece of the Cathedral’s program on January 13-14. Her text is unmetered and unhymed, and her music did not follow the prevailing styles in Gregorian chant. It is a creation filled with extraordinary power and unity of conception, and it is the most ambitious project yet undertaken by the Folger Consort, who presented it in the Cathedral’s nave with full cast and costume. It has been recorded by the group “Sequentia” on the Harmonium Mundi label, under the title: Hildegard of Bingen: Ordo. Here is a translation of the final song of the Virtues from the Ordo:

O God, who are you who kept this great plan to yourself,
a plan that destroyed the breath of hell
even in publicans and sinners:
they now shine like stars in heavenly goodness!
Praise to you, O King, for this.
O Father almighty, from you flowed a fountain of fiery love:
guide your children into a fair wind for sailing the waters,
so that we too may steer them in the same way
into the heavenly Jerusalem.

Competitions

Luther Place Memorial Church has announced its Second Annual Inter-

Chant Newsletter

Peter Jeffrey edits an annual Liturgical Chant Newsletter that reminds us how vital this form of liturgical music still is and how much research is still being done on the history and structure of liturgical chant. One issue of the newsletter appears each year, and a subscription of $5.00 covers two issues. The issue for 1988 is a bibliography of new chant publications in various languages—mostly English, French, and German, but also some Italian, Spanish, and Swedish references. Most of the articles cited are about the Latin chant tradition, but Jeffrey also includes publications dealing with biblical and postbiblical poetry, synagogue and Byzantine chants, and a few references to Syrian, Coptic, and Nubian chants.

For subscriptions, write: Ms. Carol Pochvatilla, Liturgical Chant Newsletter, Music Department, University of Delaware, Newark, DE 19716.

Transitions

Rev. Kenneth F. Jenkins, a priest of the Diocese of San Bernardino, CA, has
been named Associate Director of the Secretariat for the Bishops’ Committee on the Liturgy. He chaired his diocesan liturgical commission from 1980 to 1988, and was Director of the Diocesan Office of Worship (plus wearing at least three other diocesan-level hats) when he was named to his new post. NPM welcomes Fr. Jenkins to Washington and to his work at the BCL. (The editor has already made use of his services, by the way, contacting Fr. Jenkins on his second day in the office to ask for an interpretation on a liturgical issue. And the new guy in town “done good”!)

Sister Rose Maria Icaza, CCVI, has been elected President of the Instituto de Liturgia Hispana, succeeding Rev. Juan Sosa. She directs the pastoral studies program at the Mexican American Cultural Center, San Antonio, TX, and is a member of the subcommittee for Hispanics of the BCL. NPM congratulates Sister Rose Maria on her election.

Paul Brainard, Paul V. Marshall, and Thomas H. Schattauer have joined the faculty of the Yale Institute of Sacred Music, New Haven, CT. The Institute is a graduate center for the interdisciplinary study of music, worship and the arts established in 1973. Professor Brainard has been on the faculty since 1987, but Professors Marshall and Schattauer joined in 1988. The inclusion of these new faculty members helps to define the three aspects of the Institute’s program. Brainard works with three other faculty members in the music program; Marshall and Schattauer work with Rev. Aidan Kavanagh on liturgy; and several other faculty members (including the Director, John W. Cook) coordinate the program in religion and the arts.

Tim Schoenbachler, a priest of the Archdiocese of Louisville, KY, with four collections of published music to his credit, is now a partner in a liturgical consultation and design firm in Louisville. Ekklesia aims to provide comprehensive consultation/design/construction services for renovation and new construction of worship spaces and church-related facilities. For information, contact: Ekklesia, 625 Kaufman Straus Building, Louisville, KY 40202. (502) 584-6048.

Lionel Dakers, Director of the Royal School of Church Music, retired in January. He noted in a farewell column in the Church Music Quarterly 21:105 (January 1989) that “the winds of change” were the most significant factor of the last decade and a half. Those winds have blown in many good things: diversity, new texts, new ways of involving people in worship. But they have brought many problems as well:

I must confess... to some nagging fears. Music, ipso facto, is inevitable, in most public worship. Today it has many faces, but only the best of all types and endeavour will suffice. With the Church’s time-honoured educational, even sometimes spiritual, role being fast eroded, it is hardly surprising that quality music and well-ordered worship can, through the obsession by some with spontaneity, informality and modernity, be rated as elitist, with titillating gimmicks and trendy clergies providing an almost drug-like stimulus for the unwary... In some churches there is seemingly more priority towards fellowship than the worship of God.

Conversely, there are musicians whose closed minds and resistance to change equally retard the witness of some churches. Music must serve, and never rule.

I am long convinced that consultation and dialogue between all concerned, with a consideration of the other point of view, would help allay the distrust, suspicion and jealousy which exist, and which are to nobody’s credit...

All of us need and thrive on encouragement, and we in turn must encourage the young to join choirs and become organists. Music is a major evangelistic factor, not an optional extra... [Music at its best is a powerfully enriching ingredient of worship, just as surely as at its worst it impoverishes worship. Such is our responsibility.

Briefly Noted

Institute for Liturgical Consultants. This is a new two-year program to prepare and certify liturgical consultants sponsored by the Chicago Archdiocesan Office of Worship and the Catholic Theological Union. The first year’s program is scheduled for July 10–28, 1989, and January, 1990. For more information, contact: Institute for Liturgical Consultants, Office for Divine Worship, 1800 North Hermitage Avenue, Chicago, IL 60622-1101. (312) 486-5153.

Faith and Form. We call your attention once more to this excellent journal of The Interfaith Forum on Religion, Art and Architecture (IFRAA). The three issues in each year are filled with illustrations of developments in religious architecture and articles about the role of architecture in worship. Each issue also contains an Artist/Artisan Directory and other useful features. An annual subscription is $20. For more information, write: Faith & Form, Interfaith Forum on Religion, Art and Architecture, 1777 Church Street, NW, Washington, DC 20036. (202) 387-8333.
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NPM Chapters

Throughout the country, clergy and parish musicians gather regularly to pray, learn, share, and socialize. Is there an NPM Chapter in your diocese? Read about some of the following events to see how creative and dedicated our Chapter directors and officers are. For further information on developing a Chapter in your area, please write or call the National Office.

Rick Gibala
National Chapter Coordinator

Buffalo, New York
On Tuesday, November 15, members met at Our Lady of Czestochowa for a discussion on the sacraments of initiation led by Rev. Daniel Grigassy. Music was presented by Gail Crocker-Shepherd.

Pat Otis
President

Charleston, South Carolina
Brother Stan and Patrick Conway conducted a workshop on “Creative Use of Keyboards in Liturgy.” The meeting was held at Nativity Parish on November 10.

Candy Wilson
Chapter Director

Charlotte, North Carolina
Rev. Ken Wittigton, associate pastor at St. Patrick’s Cathedral, addressed a gathering of seventy persons on December 3. The day included morning prayer and lunch. This is a newly forming chapter.

Mary Connolly
Chapter Director

Cleveland, Ohio
A buffet dinner was held on November 6 at St. Bridget’s Church in an effort to reach out to new NPM members.

Joe Lascio
Chapter Director

Grand Rapids, Michigan
On November 15, NPM Chapter members gathered for mini-workshops on organ registration, guitar techniques, and digital music at St. Mary Magdalen Parish, Kentwood.

Lorraine Hardebeck
Chapter President

Hartford, Connecticut
The annual Advent Potluck Prayer Supper was held on November 27 at Our Lady of Mercy, Plainville. Food, drink, grab-bag, and a dues rebate drawing make this first Sunday of Advent fun for Chapter members.

Joan Laskey
Chapter Director

Metuchen, New Jersey
Gary Daigle and Rory Cooney gave a concert on November 4 titled “Music for Spirituality and Prayer.” On November 20, the NPM Chapter and the Office of Evangelization sponsored an afternoon workshop focusing on the RCIA.

Peter Cebulka
Chapter Director

New Orleans, Louisiana
Rev. Ken Hedrick and Barbara Budde presented a program on the liturgy of the word on November 8 at St. Francis Xavier Church. On December 16, Lessons and Carols were presented at St. Edward the Confessor Church.

Pierre Dosogne
Chapter Director

Orange, California
A commissioning Mass was held on Friday, November 18, at Holy Family Cathedral; Bishop Norman McFarland presided. On December 4, St. John the Baptist’s fifth annual “Noel Night” was held, and Santiago de Compostela’s second annual “Noel Night” was on December 11. The NPM Christmas Party was on December 16.

Jan Stanakis
Chapter Director

Pittsburgh, Pennsylvania
Pat Morgan served as clinician for both branches of the NPM Chapter; her topic was “Planning Lent, 1989 Cycle C.” Dan Macel hosted the Allegheny branch at Holy Name Parish, and Rev. Gary Powell hosted the Beaver/Lawrence branch at St. Felix Parish.

John Romeri
Chapter Coordinator

Scranton, Pennsylvania
On November 14, 1988, Chapter members met at Nativity of Our Lord Parish. Paul Ziegler presented the liturgies of the RCIA. The meeting was preceded by a supper and social.

Paul Ziegler
Chapter Director
Baldwin's new technology has everyone singing its praises in Lancaster, PA.

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Dr. Jim Zwally, the church's Organ Selection Committee Chairman, was impressed by Baldwin's customized speaker systems. "Baldwin designed the best possible system for us, based on our church's specific physical, acoustical, and musical needs. And they designed it to fit our budget, too."

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(513) 576-4664.
Music Industry News

New Music Publications

The Musicians of Melodious Accord, directed by Alice Parker, has produced a new recording of Latin motets from the sixteenth and twentieth centuries, Sacred Symphonies. Released by the Musical Heritage Society as an LP record ($8), cassette ($8), or CD ($14), it is available from: Melodious Accord, Inc., 801 West End Avenue #9D, New York, NY 10025 (include $1 postage and handling per item).

John Ylvisaker, a liturgical musician and composer who has had a powerful influence on the development of new worship materials in the Lutheran Church, has produced a major compilation of his music. Borning Cry: Psalms, Hymns & Celebrations, Vol. 1, contains 165 songs and communion services for the seasons of Epiphany, Lent, Easter, and Pentecost. (Vol. 2 is due out later this year.) Cost: $11.95; seasonal booklets are also available. Write: Seraphim Communications, Inc., 1568 Eustis Street, St. Paul, MN 55108. (612) 645-9173.

Gerald Bales, a widely-known Canadian composer of works for orchestra, organ and voices, and organ and brass, has a new distributor in the U.S.A. For a catalogue, write: Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., 2024 Kenwood Parkway, Minneapolis, MN 55405-2303. (612) 377-4450.

Music Education

Coda Music Software has introduced Perceive, a new interactive ear training course for the Macintosh computer. Combining software, a textbook, and workbook, the new program offers beginning music students a base of music fundamentals and a structured sequence of drill and practice. It also includes components for advanced students (high school or college level music theory/ear training studies). Suggested retail price is $99. For more information: Coda Music Software, 1401 East 79th Street, Bloomington, MN 55425-1126. 1 (800) 843-1337.

Music Article Guide is issued quarterly; it contains an annotated listing of feature articles in American music periodicals. A three-year cumulative index (1986-88) has just been prepared, with 8,000 entries, 825 subject headings, in 360 pages ($55 per copy). For more information on the index or on the quarterly publication, write: Information Services, Inc., PO Box 27066, Philadelphia, PA 19118.

Digital/MIDI

Aphex Systems Ltd. has a number of new MIDI processors that offer new abilities to edit or adjust recorded music. Feed Factory allows the user to manipulate timing and velocity information intuitively and in real time to combine tracks, correct MIDI lags or sampler delay, and correct or change instrument velocities. Suggested retail: $795. Write: Aphex Systems Ltd., 13340 Saticoy Street, North Hollywood, CA 91605. (818) 765-2212.

Suzuki has a new DP digital piano series that uses the latest digital technologies to produce realistic traditional piano sounds. Both the 76 and 88 key versions offer weighted key action, 8 digital voices, and full MIDI implementation. Contact: Suzuki Corporation, PO Box 261030, San Diego, CA 92126. (619) 566-9710.

Yamaha has announced a new synthesizer series, which includes the DSS5, priced under $800. Presented as a first synthesizer, this model incorporates auto-accompaniment and pre-programmed sequences and songs, but it also offers professional features such as four-operator eight-waveform FM tone generation, a 61-note velocity sen-

[Liturgy is a communal action ... It is like a play (only with everybody on stage), or a game, or a parade or an orchestra. It is not like a classroom lecture or a solo or duet performance.

Ralph A. Keifer
To Give Thanks and Praise

[In the image, there is a drawing or design, but the text is not clearly visible. The surrounding text is related to music and technology, particularly MIDI and digital pianos.]

New Home for Bells

The Verdin Company, the world's largest provider of cast bronze bells, towers, bell ringing equipment, and carillons, has moved its corporate headquarters to 444 Reading Road, Cincinnati, OH 45202. This is the site of St. Paul's, the 149-year-old church that Verdin restored in 1983 as a "church mart" to display a wide range of church goods. Their toll-free phone number: 1 (800) 543-0488.
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- Violoncelle: 16'
- Montre: 8'
- Flute Harmonique: 8'
- Pristant: 4'
- Flute Octavante: 4'
- Doublette: 2'
- Cornet: II
- Plein Jeu: IV
- Trompette
- Tremblant Doux: Recit - G.O.

**RECIT-EXPRESSIF**
- Bourdon: 8'
- Viole de gamba: 8'
- Voix Celeste: 8'
- Flute: 4'
- Octavin: 2'
- Cymbale: III
- Bassoon: 16'
- Hautbois: 8'
- Clairon: 4'
- Tremblant Forte
How Do I Know When It’s Good?

BY BENNETT JOHN PORCHIRAN

There is probably no more challenging task than attempting to evaluate the success of a liturgy. So much time, effort, and emotion are poured into the planning process that it is difficult, if not impossible, to gain enough distance to assess a liturgy’s effectiveness. When we have been instrumental in the preparation or execution of some part of a liturgy, we are less able to criticize our own work because we are so involved with our own intentions, so close to our work, that we cannot gain an unbiased, authentic experience of what actually happened. And whether our role has been to select the music, prepare the general intercessions, compose the homily, or act as liturgical celebrant or minister, we cringe from the thought of any evaluation of our performance.

Many of us, no doubt, have probably had past negative experiences of liturgical critiques, finding ourselves in committee meetings at which an “evaluation” has resulted in comments like these: “I didn’t like the homily”; “The music was too loud”; “I thought there were too many flowers”; or “It meant so much to me.” These may be valid opinions, of course, but that is all they are.

Not taking the time to set up an evaluation process for yourself or your committee will only lead to wasted time, discouragement, and frustration. We certainly knew what our objectives were when we prepared a liturgy, but how can we tell if we were successful? Did what we prepared happen out there, in the pews? Just where do we begin an evaluation? At the beginning. That is to say, evaluation must begin with the planning process.

Bennett John Porchiran is director of music ministries and liturgy coordinator at St. Elizabeth Church, Pittsburgh, PA.

Planning for Evaluation

Most people involved in planning liturgies would probably say that the basic preparation steps are rather easy: We sit down with the Lectionary, the Sacramentary, our hymnal and choir repertory list, and we are ready to begin.

Next we read the Scriptures for the Mass, cross-reference one Scripture text with another, pull out our tried-and-true liturgy planning worksheet, and fill in the blanks, checking off the items to be sung or recited. The celebrant/homilist, meanwhile, has read the Scriptures and the prayers from the Sacramentary and zeroed in on a “theme” for the day’s remarks. And there we have it, one liturgy to go!

Not necessarily. Preparing a liturgy is not just a matter of ferreting out a theme, picking out “matching” music, and filling in slots on a form (although this is a successful formula for perpetuating the four-hymn Mass syndrome).

Before we begin to prepare for liturgy, we need to set up goals that will delineate our intentions. Once we have done that, we have established the criteria for any subsequent evaluation. To be sure, there are many criteria that we could use: artistic, theological, or musical judgments; prayerfulness; congregational participation, and so on. But if we look at the General Instruction of the Roman Missal (GIRM), we find that it has established norms for the liturgy. Not only does the GIRM give us the particulars of how a rite should be performed, it also gives us a functional description of each of the rites and their elements.

Entering Gracefully

One example of such a functional description is the identification of the entrance rite’s purpose, “that the faithful coming together take on the form of a community and prepare themselves to listen to God’s word and celebrate the eucharistic prayer properly” (GIRM #24). If the purpose of this rite is gathering, focusing, and preparing, our goal is established for us.

We can see, then, that the opening song is not merely something to accompany the entrance of the priest and ministers; it has another, more important, function. It is a gathering tool, and that fact leads us to quite a different set of criteria and questions for evaluation from those that would apply to professional music. We must ask, first, if the song is well known by the congregation, for they cannot be gathered into an action if it is awkward or unfamiliar to them. We must also ask if this song is appropriately seasonal—do the text and melody help the congregation to focus on the season or feast? Third, does the message of the text relate to (but not necessarily echo) the message of the homily? Fourth, is this hymn or song invitational in nature—will it help us prepare for this liturgy?

We can ask the same questions of other elements in this rite. During the greeting and introduction, for example, “the priest ... may very briefly introduce the faithful to the Mass of the day” (GIRM #29). Ideally, the celebrant would draw on any pertinent images that have been expressed in the gathering song as a launch point for a capsule focus on the ideas that he has selected for the homily from the readings or prayers of the day. Besides giving unity to the celebration, this focus also helps the congregation to approach the liturgy of the word with a prepared ear.

The penitential rite should also reflect this unified approach, especially when the third form of the rite is used, with its variable invocations. It takes some time and thought to write specific invocations, but the end result is well worth it. An even richer alternative to the penitential rite is the sprinkling rite that recalls our common baptism and creed; it is visually and ritually a far stronger symbol of the assembly's unity.

Building the entrance rites around the functional principles of gathering, focus, and preparation suggests a new look at some of the other elements of the liturgy. For instance, the sign of peace...
would seem to fit here as a gathering and preparation rite, a workable option to the penitential or sprinkling rite. These principles also make it obvious that the Glory to God is perhaps not in its best position here, since it serves none of the functions of this rite. Perhaps, as the Order of Mass is being revised, more thought will be given to its placement and frequency of use in Sunday liturgies.

The introductory rites conclude with the opening prayer, traditionally called the “collect.” Here the celebrant gathers the intentions of all present and offers them to the Father. Fortunately, these prayers are generally very well written, so our work is done, since they express “the theme of the celebration and the priest’s words address a petition to God the Father…” (GIRM #32).

Present through the Word

In the readings during the liturgy of the word, to take another example, “God is speaking to his people, opening up to them the mystery of redemption and salvation, and nourishing their spirit; Christ is present to the faithful through his own word” (GRIM #33). The purpose of the rite is clear: by proclamation the word is heard, and by acclamation it is ratified, as “through the chants the people make God’s word their own and through the profession of faith affirm their adherence to it” (GIRM #33). The structure is simple: listening and responding. As planners and executors, we should communicate visually and audibly the transition taking place: after the initial gathering process, we move to a more reflective moment in the liturgy.

How do we create a climate for listening? Pacing is crucial; it is easy to overwhelm the congregation with a barrage of words rendered too quickly. Are the readings presented clearly, audibly, and intelligently? Is the congregation listening or reading? And what about response? Selecting an appropriate setting for the psalm is significant; it should reflect the feeling of the messages contained in the readings. Is the musical setting, then, consistent with the mood of the psalm text? If not, it will only defeat the psalm’s purpose. Next, is the Gospel markedly set apart from the other readings? Is it indeed the highlight of the liturgy of the word (GIRM #35)?

A Liturgy To Be Experienced

When we begin to assess the function of each rite and its elements, it becomes obvious that good liturgy is not just a matter of having each element in its proper place and order, neither is it a matter of getting through a service without being clumsy. The functional descriptions of each Mass rite take us beyond the proper application of rubrics to action as a basis for evaluation: they proffer an experiential basis for our preparation and thereby make each of the elements an event, that is, something that is experienced and lived by the assembly.

The reason for worship is to render praise and thanks for God’s bountiful goodness and salvation. But just as we sit at the dinner table to be nourished physically, we come to Mass to be fortified spiritually by the word and the eucharist.

The liturgy is not a series of static ritual actions; it is a happening in the lives of all who are present and in the gathered community. And it should be rendered in a manner that is not merely inspiring, but even more, life-giving. If our planning is dry and not directed to fulfilling the needs of those present in the worshipping community, the experience will be lifeless. If we are selecting music without understanding the function of the rite that it is part of, we are only filling in blanks on planning sheets. But when we are aware of a rite’s purpose, we possess the power to create a life-generating experience. Then the celebration can come to life.

Our job as planners is a serious part of kingdom building. Not only should our community come alive in worship, but our planning should—must—be a catalyst to our community’s living out the message of the gospel in the world. Our goal in liturgical preparation is to help bring the assembly to life through specific ritual structures. We can do this only if we understand the function of each of the elements. With this basis for our planning we can become enablers of our community, helping them to experience the vitality of God’s help and presence. A good liturgical celebration strengthens us to leave the church building propelled to live the Gospel, compelled to witness in the world.
Valid and Lawful? Fully Effective!

BY THOMAS RICHSTATTER, O.F.M.

When I learned how to “say Mass” back in the early sixties, I was handed a Missale Romanum (the full Latin text), which told me what prayers to say and how to say them. The prayers were printed in black ink and the directions—the rubrics—in red (Latin, rubrics). These rubrics were very detailed and precise. They told me how to vest: I was to put on my right arm in the right sleeve of the alb before putting on my left arm in the left sleeve. They told me when and how to genuflect, how to extend my hands during the various prayers, and even how to make the sign of the cross. I was taught how to say Mass “validly and lawfully”; if I followed each rubric precisely, I could feel certain I had said Mass well.

A few years before learning how to say Mass, I learned how to drive a car, but the process was somewhat different. I had a driving instructor who did not start by giving me a detailed list of automotive rubrics, or driving instructions. He began by insisting on some “general principles” that I had to learn before we moved out of the parking lot. “Don’t kill people!” was big on his list of rules. (As it was his job to ride with me during these practice excursions, he put himself at the top of the list of people not to kill.) “Avoid running into large objects!” (other cars, trees, telephone poles) was also high among his principles. In order to avoid these things, he told me, I had to keep my eyes focused several hundred feet down the road. Looking immediately in front of the car wouldn’t do; I couldn’t even watch items as they passed under the hood and the wheels of the car! I had to take a longer range view of things.

Liturgy in the Long View

The Second Vatican Council asked me—and anyone who presides at a liturgical function—to take a longer range view of things with regard to the rubrics. The one presiding must have a functional view. Rather than keeping our attention focused on each rubric and each element of the Mass, we must be attentive to the larger picture. We must know how the pieces function and how they fit together to achieve the ends for which they were designed.

It came as a surprise and shock to me when I found out that observing the rubrics was no longer enough. I had been assured in the seminary that the careful observance of the rubrics was all that would be required. But the Constitution on the Sacred Liturgy (CSL) states that “more is required than the mere observance of the laws governing valid and lawful celebration,” because the goal is no longer merely a valid and licit liturgy, but a fully effective liturgy. Observing the rubrics had been enough before; now more is required. A functional view of the rubrics is one important element of this “more.” Here is what the Constitution (CSL #11) says:

In order that the liturgy may possess its full effectiveness, it is necessary that the faithful come to it with proper dispositions, that their minds be attuned to their voices, and that they cooperate with divine grace, lest they receive it in vain. Pastors must therefore realize that when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration; it is also their duty to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects.

Building on the general principles of the Constitution on the Liturgy, the General Instruction of the Roman Missal speaks of the purpose of various rites, as in the description of the elements that begin the Mass (song, greeting, penitential rite, Kyrie, Gloria, opening prayer): “The purpose of these rites is that the faithful coming together take on the form of a community and prepare themselves to listen to God’s word and celebrate the eucharist properly” (GIRM #24). “The purpose of these rites is . . .”—for a priest my age, this is very new language. The liturgical rites tell me not only what to do, but why to do it. The new instructions detail not only what is to be done, but the purpose of each liturgical element. They call the presider to a long-range, functional view of the liturgical elements. The presider is now responsible to see not only that things are done, but that they accomplish their purpose: “The purpose of these rites is that the faithful coming together take on the form of a community.”

When I preside at the eucharist, I have to be concerned about the individual elements of the gathering rite, but even more so, I have to be conscious of their function: I want to gather these people into the worshiping body of Christ. The parishioners are coming from many different places and have many things on their minds, concerns ranging from a dying husband to whether the pot roast is going to burn before the family gets back home to turn down the oven. My function as presider is to gather these people with their various concerns into one assembly ready to hear the word of God. Each of the elements must contribute to this function, for example, the Gloria. Is the Gloria gathering the people together? Is it unifying, moving them to praise, leading them to participation and prayer? These questions are more important than whether I prefer the Gloria to be sung with organ or guitar accompaniment.

Story Telling and Meal Sharing

A functional view of the presider’s role during the liturgy of the word calls me to do more than just read from the correct page in the Lectionary. I must see
to it that these people gathered here in this place can insert their history into the salvation history proclaimed in the Scriptures. I must help them hear the Scriptures as their story. I must first of all listen to the story being proclaimed. My listening and reverence must reflect my firm and living belief in the real presence of Christ who “is present in his word, since it he himself who speaks when the holy Scriptures are read in the Church” (CSL #7). I must listen to Christ speaking, knowing that this proclamation is different from reading the Bible in my rectory; I must not have my homily so fixed that it cannot incorporate what Christ says to me at this very liturgy.

Often my functional responsibility for the proclamation of the Scriptures begins long before Mass starts. It is my duty to see that the lectors are well prepared so that the Scriptures are proclaimed in a manner that will help this congregation enter into their story.

When I invite friends to my home for a meal I have certain goals in mind. After welcoming my guests, making them comfortable, and encouraging conversation, I invite them to table. I place the food on the table and invite them to join in blessing God with me. Then I see to it that the food and drink are distributed and that the guests’ needs are served. I do all that I can so that they enjoy their meal.

The functional goals of the one presiding at Sunday eucharist are similar. After welcoming God’s people and gathering them into the liturgical assembly, helping them to enter into conversation with God’s story for the world, I invite them to table. I want to help them move from the liturgy of the word to the meal sharing, the liturgy of the eucharist. I want them to change their focus from story telling to the table. I receive the gifts for the sacrifice from the congregation and place them on the table. I am not concerned about raising the gifts up in an offering gesture, rather I am interested in placing them down on the altar. The function of this gesture is not offering, but receiving. While the external difference may be slight, the intentional difference is often momentous.

The presider then invites the assembly to pray and leads them in the great prayer of praise and thanksgiving. You can tell if the priest is more concerned with consecrating the bread and wine than with praising God and inviting the people to share in the eucharistic prayer. Finally I preside at the distribution of food and drink—not that I do all the distributing myself, any more than I would at a meal that I host in my home.

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mall parishes like St. Joseph in the town of Faith are no different from parishes of any size in their desire for good liturgy. Limited resources do affect how that goal is accomplished, but these limits can aid in fulfilling the purpose of the liturgy as outlined in the General Instruction of the Roman Missal.

Forming community (a function of the entrance rites), for instance, is easy for a small parish, because our lives touch each other’s in a far more intimate manner than the lives of those in a larger setting. As annoying as the lack of privacy may be at times in a small community, it is an asset for liturgy. We are community without a lot of extra effort. We understand the deep supportive dimensions of community as well as the pain and hurt that come from living together. So our introductory rites at Mass can focus not so much on forming as on deepening and opening our community to our oneness in the Lord.

**A Specific Focus**

In selecting a gathering song we can give more attention to the theme of the day and the scriptural message than to finding a hymn to unite the assembly. We still have to pick a familiar hymn, however, for our choir and assembly are one and the same, which challenges all to work together and not rely on music leaders to do the singing for everyone. Developing a good repertoire of simple, strong hymns is essential; strong instrumental leadership is also necessary. These elements enhance an already united feeling in the assembly of our small parish.

The penitential rite, carefully prepared, can move beyond the general notion of sinfulness to a more specific call to recognize our failure to our brothers and sisters sitting beside us. That deeper awareness of how we hurt one another, which is easy to know in a parish of 175 members, also opens the possibility for genuine forgiveness and unity.

The *Gloria* is difficult to sing in any musical setting, especially when a choir is not on hand, so to continue the flow and building of unity, we work at proclaiming the text with an energetic cadence. Otherwise, omitting it and moving directly from the penitential rite to the silence before the opening prayer is much more in keeping with the purpose of the introductory rites.

We have found in our small assembly that well-planned and well-executed periods of silence are extremely important. The first silence, at the invitation to the opening prayer, allows our assembly to join their private needs together in the general theme of the day’s liturgy. A carefully worded introduction is important to guide that silence. If the words of the opening prayer are too general, particularly on occasions when some community concern is very immediate to all, an adaptation of that prayer can add to the assembly’s willingness to listen and celebrate.

**Our Best Shot**

To achieve the purpose of the liturgy of the word, we constantly seek to renew, instruct, and inspire our lectors to genuine proclamation. The number of those willing and able to serve in this ministry is limited, however, so sometimes sincere effort must be accepted as sufficient for a given liturgy.

It is seldom possible to chant the response when talented singer number one or two often has to double as the organist. We have found that background music with a sung refrain can easily help the assembly reflect on the first proclamation. In our setting, I often act as cantor for these refrains. If some other presider cannot do that, there are no doubt some people in the assembly who could do this small amount of singing adequately. Once again sincerity and effort must sometimes be accepted as sufficient.

Familiarity with the refrain is important to the community’s meditative involvement. We use refrains that are well known and applicable to many seasons to assist in creating this involvement. We also take lines or sections from familiar hymns that express a complete musical or lyrical thought and use those as refrains; this is especially valuable in seasons like Advent and Lent.

The GIRM states that the homily must be personalized to reflect the needs proper to the listeners. It is relatively easy to do this in a small parish. My preparation for preaching comes as much from my being involved in my community’s daily life as in studying the texts for the day. Both are essential to meaningful preaching, and the size of the community affords opportunities to mold the two that a pastor in a larger parish might miss.

To draw the liturgy of the word to a close, the assembly offer their own petitions. Here again it is far easier to design a set of petitions that genuinely
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The Mass: What the General Instruction Says about Its "Function"
The Eucharist in Images

BY MICHAEL JONCAS

Sunday afternoon dinner in the family home; a state banquet at the White House; pizza and beer with the bowling league; all these events are "meals," and yet the meanings that inhere in them shift with their social context. Similarly, the Sunday 10:30 A.M. "choir Mass" in the local parish, a papal liturgy at St. Peter's on the Vatican Hill, and a 6:30 A.M. Tuesday Mass in a Catholic hospital are all "eucharists," yet the human meanings of these events vary as well.

Not only do the meanings of these ritual acts change with the varieties of people who engage in them and the places in which they occur, but the meanings of ritual acts may shift with time. Suggest to a new bride, for instance, that the "meaning" of her wedding ring does not lie in its circular shape ("just as a circle has no beginning and no end, so our love is eternal"), the finger on which it is placed ("there's a special vein in the fourth finger that goes directly to the heart"), or the precious metal out of which it is constructed ("gold and diamonds are costly and dear, just as our love is precious"). Rather, tell her that the ring is simply the remnant of a contract ritual by which a male took possession of and branded his property, and she will be horrified. Though the core of the ritual act has perdured through time, the meanings inhering in it have shifted with the changes in civilization.

This article will sketch some of the more obvious shifts in understanding the Christian eucharist over the course of the centuries. Just as "meal" is recognizable in a variety of settings such as those mentioned in the first paragraph above, and just as "wedding" is recognizable in the variety of meanings attached to the giving of a ring, so the "eucharist of Jesus" is present in all the manifestations I will sketch. But we need to recognize how the controlling metaphor for understanding the eucharist has shifted over the centuries, even while the "eucharist of Jesus" remains.

Rev. Michael Joncas, a priest of the Archdiocese of St. Paul-Minneapolis, MN, and a composer, is presently pursuing doctoral studies at the Pontifical Liturgical Institute of the Pontifical Athenaeum, San Anselmo, Rome.
Since I am training to be a historian of worship, I am wary of schemes that attempt to systematize and submit these developments to the “laws” of history. So I will simply explore five documents separated in time that deal with the Christian eucharist, to discover what they disclose about shifts in the understanding of the Mass. Except for the first; all of the documents are directly connected to the Roman Rite. A more “global” approach would consider the evidence of the eastern rites as well, but space limitations make that approach impractical here.

**The Didache: Anamnetic Presence**

The *Teaching of the Lord to the Gentiles through the Twelve Apostles* (commonly known as the *Didache*) is a very primitive church order. It probably stems from Syria (possibly even from Antioch), though some scholars trace its origins to Egypt. Scholars are similarly divided over its date of origin, but at least some of its material probably originated in the New Testament era. The document falls into four sections of unequal length: a catechetical instruction based on the “two ways” (chapters 1–6); a liturgical section (7–10); a disciplinary section on the organization of the Christian community (11–15); and a final eschatological chapter (16).¹

Our interest is with the “eucharistic prayers” in chapters nine and ten. Though there is considerable scholarly debate over whether these texts describe an agape (a fellowship meal) or an actual eucharist, they do certainly represent a primitive “Christianization” of Jewish table praying, a model that I call a form of “anamnetic presence.” Here are the two prayer texts:

Concerning the thanksgiving (εὐχαριστία), give thanks (εὐχαριστήσει) in the following way:
First concerning the cup:
“We give thanks to you, our Father, for the holy vine of David your son-and-servant, which you have revealed to us through Jesus your son-and-servant. Glory to you forever!”
Next concerning the broken bread (κλασματα):
“We give thanks to you, our Father, for the life and knowledge that you have revealed through Jesus, your son-and-servant. Glory to you forever! As this broken bread, scattered upon the mountains, has been reassembled to form one bread, so may your church be reassembled in the same manner from the ends of the earth into your kingdom. For to you be the glory and the power through Jesus Christ forever!” . . .
After you have been satisfied, give thanks in this way:
“We give thanks to you, holy Father, for your holy name which you have made to dwell in our hearts and for the wisdom, faith, and deathlessness that you have revealed to us through Jesus, your son-and-servant. Glory to you forever! It is you, master all-powerful, who have created the universe for your name and who have given to people food and drink to enjoy that they might give thanks to you. But to us you have given the gift of spiritual food and drink and life eternal through [Jesus] your son-and-servant. For everything we give you thanks, because you are powerful. Glory to you forever! Remember, Lord, your church, to deliver it from all evil and to perfect it in your love.
Gather it from the four winds, this sanctified church, into your kingdom, which you have prepared. For to you be the power and the glory forever! Let grace come and this world pass away! Hosanna to the God of David! Any who are holy, let them come! Any who are not, let them repent! Maranatha! Amen!²

What do these texts tell us about the early Christians’ community meal? First of all, they are clearly connected to Jewish meal prayer patterns (the cup and bread blessings before the meal and prayer afterwards). Second, they are primarily blessing prayers, hallowing God for God’s acts in history that benefit the community. Third, when the prayers turn to petition, they simply ask for the church as a whole to be reassembled, purified, and brought into the fullness of God’s reign. Fourth, Jesus is recalled in the same way David is (“son-and-servant [pais] of God”) and is hallowed primarily as “reveler.” Finally, there is a strong sense of eschatological longing, especially in the increasingly intense interjections that conclude the post-meal prayer.

Taken together these elements point to a model of anamnetic presence as the image enclosing the *Didache*’s eucharistic prayer texts. By recalling (anamnesis) God’s acts in history, the power of these acts is made present in the assembly; ritual remembrance establishes community identity. In addition, the present experience of the power of God’s past acts perduing in the assembly leads to a confession of faith in God’s future; ritual remembrance confers trust in God’s promises. The presence of Jesus is not so much localized in the elements of bread and cup, in the person of the “minister” leading the prayer, or in the proclaimed word of God as it is in the very assembly of believers who “recall” and thus embody him. The function of the “eucharistic” meal ritual, in the *Didache*’s thought-world, is to hallow the anamnetic presence of Jesus the revealer, son-and-servant of YHWH.

**Justin Martyr:**
**The Town Hall Meeting**

In contrast to the primitive model of the eucharist found in the *Didache* is a description of another ancient model contained in the *First Apology* of Justin. Written about 150 C.E. and describing the eucharists of the Christian community at Rome, the document offers two outlines of eucharistic worship, one describing a postbaptismal eucharist (chapter 65) and the other presenting Sunday worship (67). We will concentrate on the second description:

And on that day called after the sun, all who are in the villages and countryside gather together for a community celebration. And then the memoirs of the apostles or the writings of the prophets are read, as long as there is time. After the reader has completed his function, the presider gives an address, strongly encouraging those hearing to put these beautiful teachings into practice in their lives. Next all stand up together and recite prayers. At the end of the prayers... bread and wine-and-
and the New Testament (though there is no clear distinction between the epistles and the gospels), a homily (understood as a moral exhortation), and a “prayer of the faithful.” The “table service” includes a preparation of the gifts, an improvised eucharistic prayer by the presider with a ratifying “Amen” from the assembly, and communion, with a note about the elements being brought to those unable to attend. A “collection” of freewill offerings for the care of the underprivileged completes the order of worship. This document presents no prayer texts; it offers an outline of the proper order of eucharistic worship.

This early Roman equivalent of the town hall meeting is a development from the Didache’s community meal. There is no word service in that first model, but such a service contains these common elements in the eucharistic assembly of Justin’s day: the well-ordered proclamation of the Scriptures, their moral application (not simply an informational instruction), and intercessory prayer (“We say prayers in common for ourselves, the newly baptized, and for all others all over the world”—chapter 65). The complete meal surrounded by prayers found in the Didache has become a simple sharing of bread and wine-and-water-mixed, over which the presider has offered an improvised thanksgiving prayer. The collection has the care of the community’s needy members as its object, rather than the earlier document’s focus on the transformation of society as a whole. A strong sense of esprit de corps permeates this text; the ritual seems designed to allow the members of this countercultural group to transact its necessary business: establish a code of conduct, discharge its civic responsibilities in prayer, and care for its members. The manifold functions of the eucharistic ritual in the First Apology are primarily ordered to the ongoing life of the sectarian Christian community in the wider pagan culture.

Ordo Romanus I: A Civic Assembly

From the simple table fellowship of the Didache and the countercultural meeting of the First Apology, we move to the description of a papal staitional liturgy from
about 700 C.E., a world in which the symbols of civic status and authority have been grafted on to the deep structure of the Roman Rite eucharist. The document is too long to quote here, but Joseph Jungmann’s description of the pope’s cavalcade from his patriarchum to the stational church in which the eucharist will be celebrated gives a sense of its tone:

This trip has become a stately procession in which the entire papal court takes part: first a group of acolytes on foot, and the confessores (the legal administrators of church properties in the whole city), then on horseback the seven deacons… each with his appointed regional subdeacon. Behind the pope… come the chief dignitaries of the Apostolic Palace, the vicaratus, vestiarus, nomenclator, and sacellarius… The rest of the clergy have already taken their places on the benches that run the length of the semi-circle in the presbytery [sanctuary] and around the altar… In the middle… is the slightly raised cathedra or throne for the pope. At the right the six suburbanian bishops, to the left the presbyters of the titular churches… The nave of the basilica has already filled with a large crowd, which has come in seven processions from the seven regions of Rome, each with its silver processionals cross at the head…

And all this before the pope had even vested for Mass!

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**Romano-Germanic Pontifical: The ceremonies are memory triggering devices for personal piety rather than common actions of the assembly.**

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We witness in this document the transformation of the ritual of the Christian eucharist into a magnificent community exercise, a civic assembly for the city of Rome. The central outline of word service conjoined to table service remains as it was in the First Apology, and the prayer texts employed stem from the so-called Leonine, Old Gelasian, and/or Gregorian Sacramentaries of earlier centuries, with the addition of a conninging rite before communion and the Agnus Dei chant. But the overlay of court ceremonial and hierarchical division of labor has shifted the human meaning of the rite. As Jungmann notes:

The person of the papal liturgist is surrounded by a court of many members. The ceremonial has absorbed courtly elements and been filled out to the smallest detail… The old communal feeling… is no longer so strongly and immediately involved. The people apparently no longer answer the prayers, no longer take part in the singing, which has become the act-function of a small group…

Such a liturgy represents a profound “inculturation” of the Christian eucharist, one that employs the juridical vocabulary of Roman rhetoric in the set presidential texts, the hierarchical ordering of Roman society in the

“orders” present in the Christian assembly, and the love of sober spectacle characteristic of Roman culture. Though there is a profound sense of engaging the entire society in such a civic assembly, we can also see the roots of a division between the clergy as “active worship professionals” and the laity as “passive” participants in the ritual. This civic assembly’s function is to discharge the community’s religious duty before the divine majesty, to ensure that the pax Dei would be maintained by the worthy, proper, equitable, and salvific (“dignus, justus, aequus, et salutaris”) performance of the eucharistic ritual.

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**Romano-Germanic Pontifical: A Sacred Drama**

The shift from the splendor of the papal stational liturgy that we just saw to the expositiones missae contained in the Romano-Germanic Pontifical of the Tenth Century (RGP) is as radical as the move from the rite described in the Didache or the First Apology to that in the Ordo Romanus I. The RGP is a vast compilation of Mass formulas, sacramental orders (ordines), and theological-juridical treatises compiled around 950-62 C.E., most probably at Mainz in Germany under the patronage of Archbishop William, the emperor’s brother and the primate of Germany. It represents the transformation of the Roman Rite as it mixed with the thought world of a religious imagination of the Frankish kingdom to produce a hybrid liturgy, neither Frankish nor Roman, but a fusion of both.

Three expositiones missae (#93-95, RGP) are especially interesting. These “expositions” are catechetical, intended to explain the various texts and ceremonies of the eucharistic liturgy as experienced by a people who no longer speak Latin or take active roles in executing the Mass. At the very beginning of the “Order of Mass instituted by St. Peter with its explanation” (#93) is this catechetical explanation of the reasons for offering Mass:

Mass is celebrated for many reasons: first, that we might frequently turn toward God; second, that God might accept our prayers and oblations; third, on behalf of those offering and for the dead; fourth, for the blessing [auscult] of peace; fifth, that the offering be sanctified; sixth, that the offering of the body and blood of Christ be confirmed by the Holy Spirit; seventh, that the “Our Father” be sung, in which there are contained seven petitions, three spiritual and four temporal…

Whatever we may think of the medieval penchant for finding “fitting” numbers (seven, three, forty), it is clear that a more individualized notion of the reasons for celebrating Mass is gaining ground: Masses are to be “applied” for the intentions of individuals (especially for deceased relatives); the ritual should produce palpable results for the person offering; and the presence of Jesus has become localized in the elements of bread and wine.
In addition the texts and ceremonies were interpreted in a highly arbitrary allegorical fashion. Three short paragraphs from an exposition of the introit (#94) will give the flavor:

When the cleric is singing, “As it was in the beginning, is now, and ever shall be,” the deacons proceed to the altar and it is kissed before the bishop; this signifies the holy ones afflicted with many tribulations for love of him before the coming of Christ, because the body of Christ is one, connected to holy men, who had gone before in the Old Testament and are now present in the New.

Seven deacons process because there were seven who before Christ’s nativity underwent mortification in their own bodies. Five process, if there aren’t seven, because of the five books of Moses. If five aren’t present, three process on account of faith, hope, and charity. One processes on account of the unity of the church.

Afterwards, the altar having been kissed, they go back to the bishop standing upright, as it is said in the Gospel: “I know where I come from and where I am going” [John 8:14].

It is clear that the eucharistic liturgy has become a sacred drama in which every action, no matter how functional or insignificant, is invested with mystical meaning. The stance of the nonclerical faithful is watchful reverence rather than verbal or gestured participation. The ceremonies are observed as memory triggering devices for personal piety rather than as common actions of the assembly.

Missal of Pius V:
Repeated Unbloody Sacrifice

The final model we will look at is the one most familiar to pre-Vatican II Roman Catholics, the eucharistic liturgy as codified in the Missal of Pius V. When this Missale Romanum ex decreto ss. Concilii Tridenti restitutum, Pii V. Pont. Max. issu edition was made binding on the entire western Roman Rite church (with a few clearly specified exceptions) on July 14, 1570, it confirmed yet another way to view the eucharist.

Reacting to the Reformers’ objections to understanding the Mass as having a sacrificial character, the Council of Trent solemnly defined its eucharistic teaching, and the Missal produced after the Council enshrined the Council’s perspectives in three major ways. First, as a preface to the Missal, the general rubrical notes (Rubricae Generales Missalis) and the description of the way to “do” the Mass (Ritus servandus in celebratione Missae) prescribed in minute detail not only the choice and arrangement of each Mass formulary, but the precise gestures and even the tone of voice the ministers were to employ. Second, the clear intent of the bull promulgating the Missal was that no changes were to be made therein; the fifteen-hundred-year prior history of liturgical change was frozen for the Roman Rite. Third, the rite that had developed as uniquely appropriate for the city of Rome was imposed on all local churches that could not demonstrate a two-hundred-year custom for their own rite. Liturgical uniformity became the sign of doctrinal unity.

This post-Tridentine model prized rubrical correctness above all else; the “good celebrant” was one who exactly fulfilled the prescriptions of the Ritus servandus while excising all evidence of his own personality in favor of acting in persona Christi (a phrase understood as meaning beyond any particular individual personality). The “universality” of the rite was highlighted, since the texts and ceremonies were to be celebrated identically anywhere in the world. Concerns about legality and validity replaced concerns about meaning. Since every valid celebration of Mass was an unbloody repetition of the bloody sacrifice of Calvary, the intention and action of the presiding cleric was of the greatest importance. The faithful, meanwhile, were invited to engage in devotional activities or meditation while “Father offered Mass” on their behalf.

The General Instruction:
A New Model

The post-Vatican II General Instruction of the Roman Missal (GIRM) seems to espouse yet another model, different from the five we have just glanced at, for understanding the eucharistic ritual, one that might be termed “functional.” Like the Ritus servandus in the Missal of Pius V, the GIRM provides detailed instructions on what the rites are and how they are to be done, who does them and where they are to be accomplished. A major difference between the two, however, is that the GIRM also specifies what each element is to accomplish in and for the assembly. Additional articles in this issue will explore the correlation between the rites as experienced and what the GIRM says they are intended to do. My hope is that such an exploration can provide a framework for discussion among clergy, worship “professionals,” and assembly members as we continue to celebrate the eucharist of the Lord Jesus.

1. For further information on the Didache, see Willy Rordorf and André Tuillier, La Doctrine de Douze Apôtres (Didache), Sources Chrétienes, 248. Paris: Les Éditions du Cerf, 1978.
2. Ibid., pp. 174-83 (my translation).
5. Ibid., 1:73.
8. Ibid., 1:330-1 (my translation).
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Introductory Rites

Begin with Hospitality

BY MARY ALICE PIIL, C.S.J.

Various studies of the Order of Mass conducted in the past several years reveal an emerging consensus pointing to difficulties with the present structure of the Introductory Rites. Some people tend to look to these rites as a time for the assembly to greet one another and to be greeted by the ministers, a pause for hospitality and conviviality. Others claim that the real need is for the assembly to begin to experience the presence of the risen Lord in their midst, thus, the need is for a transcendent experience.

Perhaps the real challenge of the Introductory Rites lies in the fact that the very difficulty of all good Christian liturgy is found in this complex opening ritual, namely, to sustain in dynamic tension the vertical and horizontal dimensions of Christian prayer.

Two very different dynamics must therefore be addressed in the opening moments of the eucharistic liturgy. First the assembly must experience some element of welcome on the horizontal plane. We are a community composed of unique persons, who must be recognized in our individuality and then integrated into the assembly as it gathers. Then as one body, we must be challenged to enter into profound union with Christ, the risen Lord, present in our midst. We have to raise the question: Do our present Introductory Rites provide for both possibilities? According to the General Instruction of the Roman Missal (GIRM) #24, they do.

Providing a Welcome

Parish studies indicate that attempts are being made to provide an experience of welcome either at the beginning of the liturgy or as the assembly gathers. The emergence of “greeters” and “ministers of hospitality” to welcome members of the congregation as they arrive for Mass is but one indication of the felt need for emphasis on the horizontal aspect of the rite prior to the beginning of Mass.

The fact that some parishes have moved the ritual greeting of peace from its present position in the communion rite to the beginning of Mass is another indication that members of the assembly wish to greet one another before they begin to celebrate the mysteries together. It seems obvious that such a time for greeting is necessary, but it is questionable if it should be included in the Introductory Rites preceding the opening song. The GIRM (#25) clearly sees this opening song as far more important to the dynamic of forming a holy people than does the typical parish announcement: “Let us rise and greet our celebrant…”

Obviously the hymn has a vital role to play, for to “intensify the unity of the

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The General Instruction of the Roman Missal

24. The parts preceding the liturgy of the word, namely, the entrance song, greeting, penitential rite, Kyrie, Gloria, and opening prayer or collect, have the character of a beginning, introduction, and preparation.

The purpose of these rites is that the faithful coming together take on the form of a community and prepare themselves to listen to God’s word and celebrate the eucharist properly.

25. … The purpose of the entrance song is to open the celebration, intensify the unity of the gathered people, lead their thoughts to the mystery of the season or feast, and accompany the procession of priest and ministers.

28. … Through his greeting the priest declares to the assembled community that the Lord is present. This greeting and the congregation’s response express the mystery of the gathered Church.

Entrance to the Church of the Reconciliation, Taizé. Photo courtesy of the Taizé Community.
gathered people" demands an active participation on their part, an active recognition that Christ is present in their midst, "where two or three are gathered." Furthermore, the hymn is to assist the people in focusing on the particular aspect of the mystery of Christ celebrated in this liturgy. Thus, the choice of hymn is crucial. It must affectively bring about a sense of unity among the assembly, but it must also create a particular spirit within that assembly. To sing "We Gather Together" as the entrance song on the First Sunday of Advent, for instance, because we celebrated Thanksgiving on the prior Thursday is to misunderstand totally the potential of the hymn to set a mood for the season.

On occasion the entrance song might be varied significantly in order to set a particular mood in the assembly. During Advent, for example, the Taizé "Prepare the Way of the Lord" might be most appropriate. In Lent, however, the third form of the penitential rite set to music might accompany the procession. In each instance the music sets the tone for the celebration as it assists all present to enter into a deep spirit of prayer. At times the procession might even be eliminated to focus further on the symbolic act of the assembly gathering. A hymn that helps all to center on the mystery of their unity in Christ is most appropriate at such times.

The greeting that the priest-presider offers to the assembly and their response "express the mystery of the gathered Church." The word "mystery" is key; this is no mere friendly exchange, but rather a profound ritual greeting that should flow from the spirit set by the opening hymn. A presider who says, "Good morning!" after the assembly has sung "Prepare the Way of the Lord," destroys the mood set by the opening hymn.

A Component System

Rites develop by accumulating ritual components from other rites and by canonizing certain optional elements within the rite itself. The Roman Rite is no exception to this process. Both the Kyrie and the Gloria gradually found their way into the Roman Rite as fixed components that are now, often, simply recited. But in their origins both were set to music. The Gloria was a festive hymn, and the Kyrie was a response to a litany. Both have the nature of an opening song, and music planners must take this important fact into consideration.

The goal of the Introductory Rites is to move from the opening hymn (entrance song) to the opening prayer without any sense of interruption. Certainly, then, one would not sing the Gloria if a somber mood has been created by the first song. Then again, a community might wish to use the Gloria as the entrance song on a very festive occasion.

A further optional component, the rite of sprinkling, is often an effective opening during the Easter season or whenever the liturgy suggests a focus on baptism. A hymn that centers the thoughts of the assembly on the Easter season or on baptism is sung as the presider moves through the whole assembly, sprinkling all with holy water. The same hymn can be used as the entrance song and during the rite of sprinkling in order to provide a smooth flow from the opening hymn through the sprinkling. To further emphasize baptism, the greeting and the blessing of water might take place at the church entrance, provided that all can see and hear what is going on. The presider then sprinkles the assembly as the procession moves toward the sanctuary.

The goal of the Introductory Rites, it would seem, is to bring about a spirit of prayer in the assembly, in which all present might then hear the word and respond in their offering of self in the eucharist. This ideal presents a challenge to the music minister. If the Introductory Rites are to be experienced as a unit, and not as a series of independent prayers or hymns, careful planning is essential. Furthermore, hymns must be composed that can both assist the assembly to experience itself as one unified body on the horizontal plane and, as one body, experience the presence of the Holy in its midst.
When the Host Speaks...

BY THOMAS M. O’HAGAN

When one considers that part of the purpose of the introductory rites is to prepare for the heralding event of God’s Good News, then the liturgy of the word really “begins” before the reader ascends the ambo. So critical is the prayerful setting created by the introductory rites that the assembly’s attentiveness to the proclamation event either flows naturally from rejoicing and praising to communal listening, or the gathering breaks down into its individual component parts, struggling restlessly while God speaks to this people. In other words, do the beginning rites move the community to an excited posture of listening, or does the word really make no difference in the minds of the faithful, because those rites are done so poorly and hastily?

The basic function of the liturgy of the word is to enable the faithful to grow in wisdom, so that, once enlightened, the assembly is then led to the banquet of Christ’s sacrifice, which is the very goal of the word. How do we best serve the assembly in the act of growing in wisdom when we gather for God’s nourishing word? The instructions (Praenotanda) of the Roman Missal and the Lectionary single out several ways: listening, vocal expression, singing, movements and posture, and finally silence. This article will examine each of these dimensions of the liturgy of the word and its challenge to the average assembly each Sunday.

Hearing the Word

To “be doers of the word, and not hearers only” (James 1:22) is certainly the task of all Christians seeking true nourishment from the Lord’s word. As much as “doing” will always be a Christian’s spiritual challenge and the true measure of discipleship, however, “hearing” is an ongoing liturgical dilemma and, unfortunately, a practical challenge yet to be brought to reality in many gatherings. “In the hearing of God’s word the Church is built up and grows,” certainly, but that invitation will remain a fantasy as long as so many faithful continue to read but not listen dynamically and attentively.

Some people might object that the more senses used in the experience of the word’s proclaiming (e.g., reading and listening simultaneously), the more effective is one’s ability to learn. That might be generally true, especially in a classroom setting, but the eucharistic assembly is not a classroom. Reliance on multisense perception does have its place in the liturgy of the word occasionally, e.g., when a preacher uses visual aids, but that practice is not normative, and it is certainly not the sense of the exhortation in the liturgical books. Possibly this form of learning has not yet been tested and evaluated clinically or scientifically, but centuries of use seem to show that an attentive, dynamic listening posture helps the hearer to remember even more of the word.

And since Christ is truly present in his word, and since Christ himself speaks to us in the dual testament readings, when the Lord speaks, everyone else should listen. This can be put another way: Since the “host” is speaking, the guests are to listen. This, therefore, is the first rule of liturgical etiquette during the liturgy of the word and the first functional challenge for the assembly.

Speaking and Singing

Since listening is the first and most important function of the faithful during the liturgy, the other elements that flow from listening should, hopefully, enhance the listeners’ attentiveness. Vocal expression flows naturally from listening. Having listened, the faithful want to respond, but in order for listeners to hear, someone must speak well. It goes without saying that the sacred environment needs excellent lighting and audio systems for the congregation’s full and active participation.

Also, the Sacramentary states: “In texts that are to be delivered in a clear, loud voice, whether by the priest or by the ministers or by all, the tone of the voice should correspond to the genre of the text...” Obviously lectors are to be
36. After the first reading comes the responsorial psalm or gradual, an integral part of the liturgy of the word. The psalm as a rule is drawn from the Lectionary because the individual psalm texts are directly connected with the individual readings: the choice of psalm depends therefore on the readings.

37. As the season requires, the Alleluia or another chant follows the second reading.

41. The homily is an integral part of the liturgy... it is necessary for the nurturing of the Christian life. It should develop some point of the readings or of another text from the Ordinary or from the Proper of the Mass of the day, and take into account the mystery being celebrated and the needs proper to the listeners.

43. The symbol or profession of faith in the celebration of Mass serves as a way for the people to respond and to give their assent to the word of God heard in the readings and through the homily and for them to call to mind the truths of faith before they begin to celebrate the eucharist.

45. In the general intercessions or prayer of the faithful, the people, exercising their priestly function, intercede for all humanity.

46. As a rule the sequence of intentions is to be:
   a. for the needs of the Church;
   b. for public authorities and the salvation of the world;
   c. for those oppressed by any need;
   d. for the local community...

(Excerpts from the English translation of the General Instruction of the Roman Missal, 4th ed. 27 March 1975, are taken from Documents on the Liturgy, 1963-1979: Conciliar, Papal, and Curial Texts ©1982, International Committee on English in the Liturgy, Inc. All rights reserved.)

trained carefully in public reading techniques, but what the missal indicates here is something beyond simply "reading." To proclaim the word, the lector has to be familiar with the readings, aware of the relationships among the readings according to the Lectionary's principles (its thematic and semicontinuous arrangement), and understand the context of the readings—all of which bear directly on this question of what tone of voice to use. Dynamic reading does not necessarily translate into theatrical performance, but it does presuppose a certain knowledge of the text, a faith conviction on the part of the proclaimers, and an ability to be transparent, so that the listeners hear Christ alone. A well-trained proclaimer will command total attention because the assembly will know that something sacred is unfolding in their presence. The faithful will want to do nothing but listen.

Yet they will do more. When many people quote the ancient proverb, "One who sings well prays twice," they often overlook the word "well" as a part of the maxim. It could be added that one "who sings well listens better." The following practical points about song can add variety to the celebration of the word.

First, the responsorial psalm. It may be prayed responsorially or directly (i.e., the people praying the whole text). When was the last time that a congregation participated in this latter form of response, using a fairly familiar melody and text? The text of the psalm may be selected from the Lectionary, the Graduale Romanum, or The Simple Gradual. Have most planners and ministers of the Sunday eucharist ever looked at the latter two liturgical books?

The gospel is the "high point of the liturgy of the word." Does the chanting of the Alleluia and verse, along with professional movement using candles and incense, for example, help make that high point a communally perceived reality? In other words, do our singing and use of symbols together enhance this important, climactic moment of the word? It is certainly helpful, on occasion, to review the use or nonuse of gospel processions and to take inventory of the different forms of the Alleluia that we use. Do some parishes fall short on both counts?

As a rule the creed, when sung, is to be done together or "in alternation." If some congregations have slipped into a quick or humdrum recitation of the creed, other forms of communal response could be explored to help make the event a profession, instead of a recitation, of the symbol of faith.

Lastly, the general intercessions, which bring the word to a transitional point in the Mass, follow the principle of praying first for the general, and then the particular, needs of the church. Are the petitions ever chanted? It is amazing how short the petitions become when sung; and when the community's sung prayer response becomes so familiar that the faithful feel comfortable in adding harmony, rehearsed or spontaneous, the congregation experiences its true role as a priestly people, making intercession for all. Also, as the liturgical books indicate, there is nothing wrong with having the response be a period of silence.

In thinking about the function of singing in the liturgy of the word, it is helpful to remember that people make God's word their own through the various chants during the liturgy of the word, and the profession of faith affirms their personal adherence to that same word.

Movement and Posture

Additional elements in the word's celebration are the use of movements and postures. Not only does liturgical etiquette apply to listening; it also reminds the faithful how to use the body in worship. If ministers enter the sanctuary or traverse the sanctuary space, do they perform the simple bow as an appropriate gesture of reverence? Do people know that such a bow is directed to the altar and not the cross, because in Christian iconography the altar is Christ ("Altare Christus est")? Does the celebrant perform a profound bow, using the body, in front of the altar (but not in front of the chair or the cross) before approaching the ambo?

How about the important posture of sitting? If one plans to listen attentively and dynamically, one sits upright. Good posture helps a person to listen and sing...
better. If the celebrant presides in such a way that his posture in the chair is one of attentiveness to the proclaimed word, the faithful will certainly get the message. By the same token, if another type of posture is evident, that message will, assuredly, be conveyed with equal force.

Since the readings should be done from one ambo or lectern reserved for the purpose, are the cantors and psalmist using a different lectern for the responsorial psalm and the petitions of the general intercessions? If that is the case, then these important ministers should be placed in the sanctuary to facilitate easy access to the “altar of the word.” Lastly, has the parish purchased a Book of the Gospels, enthroning it on the altar as part of the entrance rites and allowing the lector to use a Lectionary that is already in place at the ambo? At the end of the second reading, the lector removes the Lectionary reverently, and the deacon or priest processes with the Book of the Gospels from the altar to the ambo. That movement is certainly enhanced when accompanied by incense and/or candles.

Silence, the Handmaid

If listening is the faithful’s central function during the liturgy of the word, then silence, the last functional element, is listening’s handmaid. Every congregation needs moments of silence during the liturgical experience. The Lectionary’s Praenotanda went beyond the GIRM when it stated that silence is appropriate “after the first and second readings” as well as after the homily. If most parishes are now honoring the latter time, is this the only time that silence is honored during the liturgy of the word? Lectors, cantors, psalmists, and the assembly should be reminded occasionally of the need to pause momentarily between the first reading and the psalm and between the second reading and the Alleluia response.

A liturgy filled with response and movement from beginning to end is not necessarily a prayerful event. By the same token, anyone who has had a prayerfully moving experience at Mass would surely discover that, in that particular celebration, there were moments of quiet reflection. The liturgical gathering is not intended for contemplative, unitive meditation exercises; on the contrary, liturgy gathers the faithful “to be” active listeners and “to do” eucharist. So the few moments we have for silence are to be respected and utilized to enrich the event.

There are clearly definite functional aspects to the various rubrics for the liturgy of the word. These functions present particular challenges to the assembly and its ministers. But through active listening, lively vocal expressions that reveal conviction and faith-filled enthusiasm, the creative use of song, gesture, and movement, and a prayerful experience of silent reflection, the liturgy of the word becomes Christ’s living word, the two-edged sword that it is and the powerful reason for the assembly to give thanks in the action that follows, the eucharistic banquet.

In the voice of a dynamic proclaimer, the assembly will know that something sacred is unfolding in their presence.

1. See the General Instruction of the Roman Missal (GIRM) #24.
2. See the Praenotanda to the Lectionary for Mass (Lectionary), second edictio typica (1961) #10.
3. See GIRM #18-23
4. Lectionary #7, and note the more than three dozen times that the words “hear” and “listen” are used in the document’s 125 paragraphs.
6. GIRM #18.
7. Lectionary #49-57 gives a more detailed description of the lector’s role.
8. Lectionary #20.
9. GIRM #36.
10 Lectionary #12.
11. GIRM #44.
12. Ibid. #47.
13. Ibid. #33.
14. Lectionary #28. No mention is made of the homily in this article. It is obvious that the homily plays a critical role in the liturgy of the word (see GIRM #33, 41); suffice it to say that a slight change was made in the 1981 Lectionary. The homily may be given at the lectern or the chair, standing or sitting (#26).
The General Instruction of the Roman Missal

48. At the last supper Christ instituted the sacrifice and paschal meal that make the sacrifice of the cross to be continuously present in the Church, when the priest, representing Christ the Lord, carries out what the Lord did and handed over to his disciples to do in his memory.

Christ took the bread and the cup and gave thanks; he broke the bread and gave it to his disciples, saying: "Take and eat, this is my body." Giving the cup, he said: "Take and drink, this is the cup of my blood. Do this in memory of me." Accordingly, the Church has planned the celebration of the eucharistic liturgy around the parts corresponding to these words and actions of Christ:

1. In the preparation of the gifts, the bread and wine with water are brought to the altar, that is, the same elements that Christ used.

2. In the eucharistic prayer thanks is given to God for the whole work of salvation and the gifts of bread and wine become the body and blood of Christ.

3. Through the breaking of the one bread the unity of the faithful is expressed and through communion they receive the Lord’s body and blood in the same way the apostles received them from Christ’s own hands…

54. Now the center and summit of the entire celebration begins: the eucharistic prayer, a prayer of thanksgiving and sanctification. The priest invites the people to lift up their hearts to the Lord in prayer and

While the General Instruction of the Roman Missal describes some elements of the Order of Mass with compact functional statements (e.g., "The purpose of the introductory rites is ..."), there is no pithy description of the eucharistic prayer. The closest thing to a functional description is given in these words: "In the eucharistic prayer thanks is given to God for the whole work of salvation [first function] and the gifts of bread and wine become the body and blood of Christ [second function]" (#48). The statement does not spell out the operating causality.

The meaning of the "thanksgiving and sanctification" prayer is that "the entire congregation joins itself to Christ in acknowledging the great things God has done and in offering the sacrifice" (#54). Notice that no clear, direct object of sanctification is mentioned.

Math to the Rescue

A mathematical definition of "function" can help here. A function is a rule that determines "ordered pairs." Function determines relationships through
some rule of association. Functionally, then, the eucharistic prayer is a rule that determines relationships—among God, the congregation, the presider, and the bread and wine. I want to explore these functions—thanksgiving, offering, sanctification—set up by the eucharistic prayer’s “rule.”

Thanksgiving. The eucharistic prayer is a way for people to give thanks to God. The presider, by praying the prayer in the name of the congregation (indicated by the “we/us” language) pours forth grateful acknowledgement of God’s acts in history. The prayer is also a “rule”: God is thanked for creation, redemption, the Christ-event—all of which are signs that God acts through the outpoured Spirit to usher in God’s own final reign.

Offering. The GIRM clearly states the “rule”: the church, especially this assembly, offers “the victim to the Father in the Holy Spirit.” Furthermore, “the faithful not only offer this victim, but also learn to offer themselves and... surrender themselves” (#55). This statement does not elucidate the theological issue of how the congregation offers the once-for-all sacrificial offering of Christ, but it alludes to the mediatorial role of Christ in conjunction with self-offering.

Bread and wine. The eucharistic prayer sets up a complex relationship surrounding the bread and wine involving offering and sanctification. Bread and wine, gifts offered by the assembly (#55), somehow become the body and blood of Christ through this prayer. The rule relates bread and wine substantially to Christ and operationally to the congregation.

Sanctification. The eucharistic prayer is first identified as a prayer of thanksgiving and sanctification, yet the language of sanctification does not appear in further statements. What does appear is the language of consecration, but the stated rule relates sanctification primarily to the gifts, not the people.

Problematic Relationships

Thanksgiving. Called the canon actionis (“rule of action”) in ancient sacramentaries, the eucharistic prayer does something through the work of words, just as pronouncing “I do” by a couple creates the act of marrying. Through the work of words the couple does something—they get married. Such language is performative.

Through the words of the eucharistic prayer the assembly actually gives thanks to God: the prayer performs thanksgiving. I doubt, however, that there is a vibrant sense of the assembly’s doing something through these words. Clear thanksgiving references, other than to Christ’s historical thanksgiving, appear at most twice in the new eucharistic prayers and once in the introduction (“Let us give thanks...”). The language does not make it clear that we are doing something—giving thanks.

Further, the human dynamic of giving thanks happens in concrete instances: gifts given and received, services or niceties rendered, and the like. God’s actions for a people are indeed concrete, but they appear in the prayers as theological abstractions and historical deeds, not as ongoing realities. So if people cannot identify God’s actions in their lives, there is little chance that an act of
full-throated thanksgiving will be experienced.

Offering. The Presbyterian eucharistic order includes a climactic paragraph of self-offering:

O God, who called us from death to life: we give ourselves to you; and with the church through all ages, we thank you for your saving love in Jesus Christ our Lord.¹

I would surmise that this inclusion would gradually persuade an assembly that eucharistic praying is not just offering the sacrificial victim—critically important as that is—but also the offering of one’s life as a response to God’s saving grace.

Eucharistic Prayer IV’s petition “that we might live no longer for ourselves” is the closest approximation to such a theology of self-offering. The other “offering” texts, focusing on the eucharistic elements and Christ’s sacrifice, clearly outweigh any mention of self-surrender.

Bread and wine. The fact that the eucharistic elements are food and drink seems to have taken hold, judging from the sharing in the communion banquet that takes place in our assemblies. Nevertheless, the structure of the prayer, along with the ritual gestures of taking and showing the gifts and the genuflections, and the directive to the people to kneel during the words of institution, even if standing otherwise, still skew the prayer. A focus on real presence and “words of consecration” still appears primary. This focus obscures the symbolic function of real presence—the opaque intentionality of Christ’s substantial presence, namely, the unity of the body of Christ, the church, and the ethical consequences that flow from that. Though some anamnetic phrases ask for unity in the Spirit, the de facto emphasis on the consecration lessens the perceived importance of such a petition for unity.

Sanctification. The Spirit is invoked in various eastern eucharistic prayers on the gifts and the assembly “for the forgiveness of sins and for eternal life, unto the hallowing of souls and bodies, unto fruitfulness in good works.” There is a double intentionality at work: the transforming action of the Spirit on the gifts for the life of the people, and on the people for the life of the world. The Roman prayers, however, leave us only with hints and guesses about the Spirit’s work.

Any Solutions?

If the language of our eucharistic prayers supports neither active thanksgiving nor self-surrender, and since it appears that new prayers are not immediately forthcoming, then the possibility of developing new acclamation texts that raise thanksgiving and self-offering to the assembly’s consciousness could adjust the present imbalance.

The eucharistic prayer seems to be generally perceived as a means of obtaining Christ’s real presence or as a devotional rule of prayer, not as a dynamic proclamation of transformation. If it is going to be perceived as the “center and summit of the celebration,” then everything else that goes on must be enacted proportionally and vectored intentionally to that goal. That is, we have to learn to avoid large-scale preparatory actions and lengthy communions. We also have to treat the eucharistic prayer as a unity, without letting everything grind to a halt at the institution narrative. The homily, which should leave the congregation with a eucharistic attitude, can, without being didactic, establish the dynamic linkages between word and sacrament for the salvation of the world.

What literary critic Stanley Fish says of the act of reading applies equally to the proclamation of the eucharistic prayer: “It is an experience; . . . what it does is what it means . . . It is the experience of an utterance . . . that is its meaning.”² If the eucharistic prayer is dysfunctional, there is much to be done, but it must be done on the local level. Discovering what the actual experience of the prayer is for people is the first step. Ritual adjustments in the celebration may follow. The real hope for establishing an effective eucharistic prayer depends now on the painstaking efforts of local liturgy committees. What the prayer does is what it means.

¹ See also the petition for the Spirit in the first Lutheran form of the Great Thanksgivings: “Send now, we pray, your Holy Spirit, the spirit of our Lord and of his resurrection, that we who receive the Lord’s body and blood may live to the praise of your glory . . . “

The General Instruction of the Roman Missal

56. Since the eucharistic celebration is the paschal meal, it is right that the faithful who are properly disposed receive the Lord’s body and blood as spiritual food as he commanded. This is the purpose of the breaking of bread and the other preparatory rites that lead directly to the communion of the people:

a. Lord’s Prayer: this is a petition both for daily food, which for Christians means also the eucharistic bread, and for the forgiveness of sin, so that what is holy may be given to those who are holy.

b. Rite of peace: before they share in the same bread, the faithful implore peace and unity for the Church and for the whole human family and offer some sign of their love for one another.

c. Breaking of the bread: in apostolic times this gesture of Christ at the last supper gave the entire eucharistic action its name. This rite is not simply functional, but is a sign that in sharing in the one bread of life which is Christ we who are many are made one body (see 1 Cor 10:17).

d. Commingling:... This invocation may be repeated as often as necessary to accompany the breaking of the bread...

e. Agnus Dei:... This invocation may be repeated as often as necessary to accompany the breaking of the bread...

f. Personal preparation of the priest: the priest prepares himself by prayer, said softly, that he may receive Christ’s body and blood to good effect. The faithful do the same by silent prayer.

g. The priest then shows the eucharistic bread for communion to the faithful and with them recites the prayer of humility in words from the Gospels.

One of my best friends, a long-time Catholic with a healthy blend of tradition and openness, often tells me that she “caught communion” at her parish that morning before the 6:30 A.M. Mass. Her schedule would be stretched too much to attend the full eucharistic liturgy with communion in its proper place.

That phrase, “catching communion,” reflects a piety long in place among middle-aged and older Catholics. It reflects little awareness that to “receive the Lord’s body and blood as spiritual food” follows ritually from receiving the bread of God’s word and the great act of eucharistic thanksgiving. There is an innate rhythm to the ritual, which is violated when receiving communion is separated from the rest of the celebration. Sharing holy communion is meant to be the fruit of the taking, blessing, and breaking that take place during the whole liturgy of the eucharist: the preparation of the gifts, the eucharistic prayer, and the fraction rite.

But do Catholics who participate in the entire rite actually experience that rhythm and ritual connectedness? Or do they endure the entire thing in order to “catch communion” at the end and be on their way? Do they get some images from the Scriptures and nice thoughts from the homily and then “bore out” while the priest talks on and on in the eucharistic prayer, while the laity wait to receive the Lord in communion?

Go with the Flow

Somehow folks need to feel the ritual’s inherent flow. God speaks in the word; in the homily that word is broken open and related to the ebb and flow of life for that particular congregation on that particular occasion. Since God speaks, people who hear must respond, and the most appropriate response is to offer gifts in thanksgiving. The assembly’s bread and wine become the gift of God to the church, the body and blood of Christ, which is then received as the fruit of the entire liturgical experience. The communion rite can be what it is described to be if people are properly catechized about the inherent relationship of the celebration’s parts and if these parts are carefully rhythmed together in the enactment of this celebration.

I find, as a presider, that I am able to link the eucharistic prayer with the communion rite by the way I introduce the Lord’s Prayer. I use words such as: “We have given thanks and praise to our God. Let us open our hearts to receive the gifts of that blessing by praying as God’s Son taught us.” Or again: “We have blessed our God together. We prepare to receive the gifts of God by addressing the Father in the words our Savior gave us.” Such brief and well-chosen linkage words enable the flow to be heard and felt.

The question of whether to sing the Lord’s Prayer arises often for those who prepare celebrations. My usual judgment is that, as a prayer, it is appropriately recited. Since there has presumably been full singing of the eucharistic acclamations, it can be a bit much to sing the Lord’s Prayer too as a regular practice. During the high seasons of the liturgical year, however, I indicate the greater solemnity that can be expressed and experienced by inviting all to sing that prayer as we prepare for holy communion.

The embodiment that elaborates the final phrase of the Lord’s Prayer seems unnecessary verbiage. When this part is omitted at a wedding I always feel the flow of the rite more clearly. In a future revision it might be best simply to add...
the doxology to the final words of the prayer that Jesus taught us, rather than interpolating the embolism between them. If the Lord’s Prayer is sung, it would be consistent to teach the assembly to sing the doxology also, which would imply, most probably, that the embolism would be sung as well by the priest.

The restoration of the rite of peace to its traditional place before the reception of the sacred elements that unite us with the Lord and one another has been good and bad news. It does tend to add to the communal feel of the ritual, but it does so at a moment when the ritual has established a kind of prayerful interiority, which the peace greeting can well disturb, if not destroy. This is particularly true in celebrations by such enthusiastic communities as TEC, Cursillo, Marriage Encounter, and the like.

It may be wise to reconsider the placement of the rite of peace. Where it is

h. It is most desirable that the faithful receive the Lord’s body from hosts consecrated at the same Mass and that, in the instances when it is permitted, they share in the chalice. Then even through the signs communion will stand out more clearly as a sharing in the sacrifice actually being celebrated.

i. During the priest’s and the faithful’s reception of the sacrament, the communion song is sung. Its function is to express outwardly the communicants’ union in spirit by means of the unity in their voices, to give evidence of joy of heart, and to make the procession to receive Christ’s body more fully an act of community...

j. After communion, the priest and people may spend some time in silent prayer. If desired, a hymn, psalm, or other song of praise may be sung by the entire congregation.

k. In the prayer after communion, the priest petitions for the effects of the mystery just celebrated and by their acclamation, Amen, the people make the prayer their own.


done determines its ritual meaning. It could be done during the entrance rite, for example, as a kind of welcoming experience, especially if people in the assembly are not very familiar with one another. Or it could be placed after the penitential rite to express reconciliation. It could come after a homily on forgiveness, and it could also be placed between the liturgy of the word and the liturgy of the eucharist, citing Matthew’s admonition to go and make peace with your brothers and sisters before bringing your gifts to the altar.¹

In the Breaking of the Bread

The breaking of the bread is a beautiful symbol of what Jesus did at the last supper as a way of sharing himself and uniting all in the sharing. As the General Instruction states: “It is a sign that in sharing in the one bread of life which is Christ we are many made one body ...” The use of larger altar breads or loaves and the practice of pouring wine from one container into several chalices during this time can enhance the visual experience that this moment is meant to be. The singing of the “Lamb of God” that accompanies the action should continue as long as the action of preparing the elements. If the assembly knows the tune well, they will be free to observe the action more completely.

The commingling of the particle of bread in the chalice seems functionally ineffective. Its historical significance is not part of the assembly’s consciousness, unless someone is among the liturgical elite.² Its elimination would not hurt the functional flow of the communion rite.

The distribution of communion is to be accompanied by the communion song. The theory of the rite, namely, that such singing expresses unity, joy, and an experience of community, is good theory; in practice, however, this is not often achieved. Communion music, in fact, is usually and effectively provided by instrumentalist, choir, or cantor. People seem to prefer to move together to the place of reception and to spend some time in reflection. This does not necessarily cancel the communal dimension of the rite; the receptive and reflective time can become a personal moment within a communal rite, without necessarily becoming a reversion to private prayer. I prefer to invite all to join in a hymn of praise or a communion meditation song following the distribution of the sacrament. This practice enables the assembly to experience both the personal and the communal dimensions of the rite.

The full use of periods of silence through the entire liturgy is to be encouraged. Silence is particularly helpful for prayerfulness following the reception of communion. The ministers of communion need to be aware, however, that those who have received first have already had significant silent time before the close of distribution. The amount of time given to silence after communion needs to be carefully monitored, lest it become too long or be given short shrift. Yet without such meditative silence and/or a song, the celebration can seem to end too abruptly.

The communion rite concludes with the prayer after communion. This gives closure and integrity to the communion process, so the flow of the process should never be interrupted by announcements preceding the prayer after communion. Announcements can be given most effectively at the beginning of the dismissal rite, after the prayer after communion.

1. Editor’s note. Some people think that the sign of peace is optional. The rubrics indicate that the invitation to share the sign is optional (“Let us share the sign of peace”), but the GIRM (e.g., #112) is pretty clear that omitting the sign itself is not an option (except in Masses celebrated without a congregation. The priest “may” share the sign of peace with the server after the verbal exchange of peace at such Masses—see GIRM #225). The sign may be expressed in various ways, however, so greater variety may be gained from time to time by altering the way the people exchange the sign of peace. This would keep the sign from becoming routine and, perhaps, meaningless.

2. Editor’s note. This gesture is rooted in two ancient practices. It derives most directly from the papal Masses of the eighth century, at which the pope would drop a fragment of his consecrated host into the chalice. It is also a reminder of the practice of the *fermentum*. In early Christian Rome, fragments of the host consecrated by the pope at Sunday Mass were sent to the other (suburban) churches, where they were added to the chalice to symbolize the unity of the faithful.

Medieval allegorists interpreted the gesture in various ways. They said that it symbolized the unity of the two natures in one person in Christ, or the union of Christ’s sacrificed body and blood in the risen Lord, or even the self-offering of the people compared to the offering of Christ (like a fragment tossed into an ocean).

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Reviews

Chant

Beginning Studies in Gregorian Chant


The old adage, “What goes around, comes around,” can be aptly applied to Dom Cardin’s Beginning Studies in Gregorian Chant. In the years prior to 1964 there were a number of books written for students of Gregorian chant, including those by Andre Mocquereau, O.S.B., Eugene LaPierre, Vilma Little, and others, all designed to reinforce the technique and style of Gregorian chant performance.

With the issuance of Mass texts in the vernacular, there was a corresponding rush to jettison Latin and Gregorian chant, so that the impact of the vernacular might be more forcibly reinforced. Thus for some twenty-five years the technique of chant has lain dormant; the schools that had once prospered as centers of chant study passed into oblivion, and the once-proud chant, which had held “pride of place” among the church’s musical repertoire, was replaced by many new constructs.

... a fascinating journey into an art form that has for too long remained arcane.

Now, a quarter of a century later, Dom Cardin’s book appears, and with it an incipient resurgence of interest in the study and performance of chant. It is to underline the obvious to say that Dom Cardin takes for granted an understanding and familiarity with Latin as the kindred spirit allied to the melodic vehicles of Gregorian chant. Not to worry, however; the simplicity of Mass XVIII can be used well as a “start-up vehicle” for those groups just beginning what can only be described as a fascinating journey into an art form that has for too long remained arcane.

Dom Cardin begins his small work with a strong link between the spirituality and musicality of the chant as a vehicle for worship. As he rightly infers, to have one without the other is to miss the impact of both.

He then moves rapidly through the six chapters that cover Gregorian notation, psalm tones and modality, rhythm, Latin, and melodic analysis, concluding with Latin accentuation and Gregorian composition. In short, his little opus is a handbook to be used by those who want to begin Gregorian study.

Many plates are used in the book together with references to the now out-of-print Liber Usualis, as well as to the Graduale Romanum, so the student is offered a plenteous menu of musical choices to whet his or her appetite.

This book can open up a whole new world of very old music that is replete with beauty, provided that study with a practitioner is also aligned with work on the text. Gregorian chant is not merely a “subject” to be memorized and analyzed; it is a rare example of prayer in song that needs verification through performance, a performance permeated with a deep and abiding sense of prayer. If these two elements — spirituality and music — are brought to bear on this art form, then Gregorian chant can once again revivify and enrich the spiritual life of those who choose to worship with such a musical vehicle.

The Sound Eternal,
Vols. 1 and 2


Within the patrimony of the Roman Catholic Church resides the historically significant art form known as Gregorian chant; the musical force that St. Pius X denoted as the “outstanding music of worship,” which was considered for centuries to be the epitome of worship music, especially in monasteries and cathedrals.

The Sound Eternal is the story of a journey made in faith by “two opinionated musicians [who] discover ... Gregorian chant.” As members of the Community of Jesus in Orleans, MA, on Cape Cod, the Pugsleys journeyed to the abbeys of St. Peter of Solesmes and Our Lady of Argentan on a journey destined to in-
Part II of Volume 1 is a handbook on chant filled with elementary notation, theory, and rhythmical hints as well as performance hints and further resources for chant study.

Volume 2 is a big, handsome book full of plates of chant, most of them familiar, drawn from the various books common to the Solesmes Abbey. The diastematic notation is photo-duplicated in a generous size and spacing to make reading not only comfortable but also easily assimilated. For those choirs that would like to delve into the great treasure trove of one of the world's finest religious musics, Volume 2 would be a thoughtful investment.

To be sure, we are some twenty-four years away from the reforms of Vatican II that caused many groups to drop chant as a worship vehicle because of its arcane notation, its reliance on Latin as the chant's essential language, and its historical reliance on modality as its persuasive musical vehicle. Yet one can recall Mozart's wish: " Truly would I gladly give up all of my musical offerings if I could have composed the Gregorian Preface." Perhaps Mozart had an insight that is making itself felt again in our time.

James M. Burns

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**Recitative**

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We offer with brief comment a selection of available organ music based on Gregorian chant. Any selection of organ music like this reflects the taste of the compiler, and so these works mirror my own convictions about melodic writing that is accessible, material that can be played by trained organists, and a congregation whose worship posture can accept the modal atmosphere that these pieces evoke. All of the following are worth knowing, with the exception of the Tournemire opera, which is the provenance of the concert organist.

**First Book of Short Organ Interludes for Liturgical Use** and **Second Book of Short Organ Interludes for Liturgical Use**. Dom Gregory Murray. Originally published by Rushworth and Dreaper, Islington, Liverpool, and available in the U.S. through J. Fischer & Bro., whose catalogue has been assumed by Belwin-Mills. The musical offerings are one page long with simple and direct harmonic language, almost severe in conception, but adroitly melodic.

**Au Soir de l'Ascension du Seigneur** (On the Evening of the Lord's Ascension); **Noel Basque** (Eight Variations on a Basque Christmas Carol);

**Liturical Suite for Easter** (Five selections based on various Easter chant settings: Entrée Pontificale sur “Resurrexi”—based on the Easter Introit; Retour de Procession—choral based on the Vesper Antiphon; Terra Tremuit et Quievit—based on the Easter Offertory; Cantilene Pascale sur l'“Alleluia”; Sortie sur “Ite Missa Est, Alleluia”—a recessional on the Easter dismissal.

**Fifty Elevations** (Melodies drawn from the chant Sanctus and Benedictus themes);

**Pieces d’Orgue** (Selections based on assorted chant themes);

**Quatre Preludes** (Based on the introits for the Feast of the Immaculate Conception, Pentecost, the Common of Virgins, and an Introit in the first mode);

**Le Chant Interieur** (Based on selected chant themes);

**Sixty Devotional Pieces for Organ on Modal Themes** (Based on various Sanctus themes from the Roman Gradual). Dom Paul Benoit. Originally published by J. Fischer & Bro.; catalogue assumed by Belwin-Mills. Dom Benoit's writing preserves a knowledge of the Roman liturgy plus an affinity for worship through music. The pieces range from easy to moderately difficult.

**Six Preludes.** Lester H. Groom, GB 654. $4.00. H. W. Gray (Belwin-Mills). Idiomatic writing in the neo-romantic style by a contemporary Seattle-based composer.

**Modal Offering for Organ.** Russell Woolen. Originally published by McLaughlin & Reilly of Boston; it may no longer be in print. Twentieth century linear writing by one of our most gifted composers. The writing is severe; qualitative polyphonic, and it ranges from moderately easy to moderately difficult.

**Suite No. 1.** C. de Brant (formerly Brother Timothy, F.S.C.; now J. Vincent Higgenson. A McLaughlin & Reilly publication. Contains attractive, simple to play, melodically appealing settings of Adoro Te.

**Organ Suite.** Richard Keys Biggs. Another McLaughlin & Reilly. Attractive and simple settings based on Adoro Te.

**Cathedral Windows.** Sigfried Karg-Elert. Six pieces on Gregorian themes. Published by Elkin & Co. Ltd., London; available from Galaxy Music. This is highly sophisticated, full-blown romantic writing by one of Germany's latter-day great organ virtuosos. Ranges from difficult to very difficult, with occasional double-pedaling.

**Organ Compositions Based on Chant Themes.** Everett Titcomb. B. F. Wood Music Co. (This item may also be out of print.) The chant themes are: Adoro te devote; Ave verum; Regina coeli; Credo; Vexilla Regis; Puer natus est; Alleluia, Pascha nostra; Gaudeamus; and Cibavit eos. At their best, Titcomb's works are convincing and easy to play. Their simple harmonies may sound a bit too dated for today's ears, but therein lies their charm. At their worst, they can grow tiresome unless aided and abetted by colorful organ registration and sympathetic phrasing.


**Various Improvisations.** Marcel Dupré. H. W. Gray (Belwin-Mills). The great French organ virtuoso wrote down many of his improvisations on Gregorian themes, and they range from moderately easy to very difficult.

James M. Burns

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**Books**

As the articles in this issue of Pastoral Music indicate, there is no more important resource for a liturgy committee than the church's liturgy documents. Some committees begin each year by reading the Constitution on the Sacred Liturgy (CSL) and the General Instruction of the Roman Missal (GIRM), and then they ask, "How are we doing in meeting these norms in our liturgies?" This exercise often surfaces the agenda for the year's efforts at continuing liturgical renewal. It is also an effective way to dispel the notion that church documents are, by their nature, restrictive. More often than not, they present us with challenges and goals yet to be fully realized.
The GIRM is available at the front of every Sacramentary, as a single volume under the title Liturgy Documentary Series 2: General Instruction of the Roman Missal (USCC Publication #852, $6.95), and in the handy collection The Liturgy Documents (Liturgy Training Publications, $6.45), which also contains the CSL and five other documents. Several other good resources also provide commentary or further explanation of the principles and details in the GIRM. To begin with, you might want to order extra copies of this issue of Pastoral Music for your liturgy committee (The Pastoral Press, $3.00). It is a bargain that brings together some of the finest authors in the field. Two other worthwhile books were reviewed previously in the NPM members’ newsletter, Notebook. See the November 1986 issue for How Not to Say Mass by Dennis Smolarski (Paulist Press, $5.95) and the July 1984 issue for Elements of Rite by Aidan Kavanagh (Pueblo, $7.95).

Paul F. X. Covino

To Give Thanks and Praise
Ralph Keifer. The Pastoral Press. 1980. 165 pages. $6.95

NPM members fondly recall the insightful presentations on liturgy by Ralph Keifer, who died in 1987. More than any other volume, Keifer’s To Give Thanks and Praise has opened the treasures of the GIRM to large numbers of pastoral ministers. The first half of the book reprints the entire text of the GIRM along with the accompanying appendix for the United States. But the unique value of Keifer’s work is the commentary that makes up the second half. Written with presiders and musicians in mind, this commentary should be required reading for anyone who is responsible for preparing liturgy and exercising a role of liturgical leadership.

Eight clear, concise chapters take the reader through each part of the Mass in a way that illuminates the spirit of the GIRM while remaining faithful to the letter of the document. Keifer reviews various options and how to celebrate each one to the greatest pastoral advantage. He is honest in suggesting certain problems in the structure of the Mass, explaining how the current structure came to be and where future reforms might lead in this area. The result is a solid, practical analysis of the Mass that stresses the skills and, more importantly, the spirituality that are the foundation for true liturgical renewal. This foundation is as urgent today as it was nine years ago, when The Pastoral Press happily endorsed To Give Thanks and Praise as one of its first publications.

The Order of Mass: Guidelines

Eugene Walsh is no stranger to NPM Convention goers. The same straightforward, common-sense approach to liturgy that “Geno” espouses in his talks carries through in The Order of Mass: Guidelines. Like his other books, this is a brief, easy-to-read volume. It is full of practical suggestions, and the advantages of each are thoroughly explained in light of actual pastoral experience and the norms of the GIRM and other documents. The choreographic details enliven the basic principles of celebration that are outlined at the beginning of the book and that form the basis of some of the author’s other books. A particularly helpful “centerfold” presents Walsh’s now-famous visual scheme of the en-

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ergies needed from the assembly (gathering, listening, responding) next to a diagram of the Order of Mass. This is an excellent catechetical tool.

Many of the suggestions presented in Guidelines have become regular practice in parishes known for their careful preparation and celebration of the liturgy. Underneath these specific details lurks the unavoidable challenge to examine our current practices and search continually for more effective ways to exercise our minstry of celebrating the life-giving event that liturgy is meant to be. For this message, preached in numerous writings and talks over many years, we can all be grateful to Eugene Walsh.

Gather around the Lord


From across the Atlantic comes one of the most beautifully written books on liturgy to grace our shores. Gather around the Lord is a collection of ten reflections by the former Secretary to the Irish Episcopal Commission for Liturgy. Fundamental issues that are alluded to but not examined in any depth in many books on liturgy are given ample treatment here: reverence, authenticity, joy in the Mass, the Mass and social justice. Grounded in the values and principles of the GIRM and other documents, the author outlines a vision of renewal for Sunday Mass that strives to reach out to those, especially the youth, who find much of contemporary worship shallow, insincere, and joyless.

One of the outstanding features of this book is Swayne’s illuminating use of scriptural, early church, and contemporary references. The implications of liturgy are seen through a variety of stories that push back the barriers of national and denominational parochialism. Readers in the United States may be a bit unsettled as they work through the first chapters by the author’s description of liturgy and its pastoral celebration. What may appear as an overemphasis on “high church” ceremonialism is actually a sophisticated challenge to the banality that pervades liturgy in many places, robbing liturgy of its power to bring life to the parish. One may debate some of the book’s specific advice, but rarely will one find such an appealing and intelligent treatment of the issues that are the foundation of liturgical renewal.

Paul F. X. Covino

The Word and Eucharist Handbook


This is a uniquely useful book that should be placed in the hands of all involved in parish liturgical ministry, from the presiders to the creators of the environment. The success of a liturgical celebration depends on the various ministers’ careful attention to detail, wedded to sure knowledge of the purpose of the entire rite and each of its major and minor parts. In the style of a fine “textbook,” Handbook imparts that knowledge.

Johnson’s work is a unique contribution because it draws together in a very clear and readable format the history of various parts of the Mass, brief citations from pertinent church documents such as the GIRM, and detailed suggestions for effective celebration. All this is presented with great balance and a fine sense for good ritual enactment. Brief but substantive overviews and a bibliography are given for each section of the rite. The bibliography, like the rest of the Handbook, shows the author’s sure and sensible command of the material. The listing identifies books and journals that parishes would be well advised to have on hand for use by their liturgical ministers. For presiders, Dennis Smolarski’s How Not to Say Mass would make a good companion piece to this volume.

Lawrence J. Madden, S.J.

About Reviewers

Mr. Burns is music director and liturgical consultant at the Church of St. Ursula, Parkville, MD.

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Fr. Madden is Director of the Georgetown Center for Liturgy, Spirituality and the Arts, Washington, DC.

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Resource Publications 160 E. Virginia Street #290 San Jose, CA 95112

Office of Publishing & Promotion Services United States Catholic Conference 1312 Massachusetts Avenue, NW Washington, DC 20005
Roundelay

BY FRED MOLECK

Roundelay: a sort of antique poem, in various parts of which a return is made to the first verse or couplet; a poetical rondo.

On page 42 of volume 4, number 2 of Pastoral Music, (December-January 1980) the initial Roundelay made its appearance, beginning with the definition just given. Designed to poke a little fun at what we do as pastoral musicians and how we do whatever it is we do with such lethal seriousness, the column took readers into parts of the history of the church's music. Not content with the history of just the Roman rite, Roundelay commented on nineteenth century Americana and twentieth century catechetics. Is anything sacred? Yes, but in its own context. Now, after forty-five columns, Roundelay spins for the last time.

During these past nine years this column made some outrageous comparisons to the pre-Carolingian nun, Egeria, and her vacation in the Holy Land. Even Charlemagne and his Holy Roman Empirical Cantors were not exempt from commentary. In addition, fictional places and people were fabricated to help us into a perspective that shows that we cannot operate outside of our history. Remember "St. Dumpy's by the Sea," that gem of Atlantic seashore church architecture? And how could you forget the recent discovery of "Lajnmarq," the preapostolic scream of John the Baptist's R(pre-C)IA team? Roundelay always sought to unearth new material to help us into understanding that when the church and the church's art lose perspective, we're all in big trouble.

What is absolutely essential and meaningful and wonderful for today's liturgy can become tomorrow's colossal bore. When was the last time you sang "Kum-ba-yah" for communion? Have you located the grand festival banner in burlap with the feltcloth text? You know, the one that reads: "Love means you never have to..." take out the garbage.

Roundelay, Roundel, Roundelay, Roundelay ha ha ha ha ha ha.

Refrain: Roundelay, Roundel, Roundelay, Roundelay ha ha ha ha ha; Roundelay, Roundel: The time has come to quit.

We've been along the hist'ry trip
Within the Western Rite;
We've sung our tunes with texts so flip,
No matter if they're trite.
Roundelay...

From Charlemagne to Haugen, Haas, And Michael Joncas, too,
With Virgil Funk and Jane Marie And Father Gelinuuuuu.
Roundelay...

There is no song that's not been sung,
No edict all brand new;
The church has done it once before,
"Sub Sole," nothing's new!
Roundelay...

But life goes on and songs shall pass
For better or for worse;
The folks come back for Sunday Mass
To sing refrain and verse.
Roundelay...

Editor's Note. All of us at the NPM National Office will miss Fred's column, none more than me. Each issue gave me a chance to call and remind him about the upcoming copy due date and have him ask, "Tell me how you look." Someday I'll figure out what that was all about...

In the meantime, we recognize the value of being able to laugh at human foibles—not our own, of course, but certainly at those of the people around us. So we plan to continue a column along the lines that Fred has laid out for us, tentatively titled either Bride of Roundelay or Roundelay 2. We have engaged Dr. Benet Wiliams to oversee that column. He is director of music ministries at St. Brendan's Church, Gaither, MD.

We'll miss you, Fred. Thanks, and don't be a stranger!

Fred Moleck is director of music ministries at St. Bridget Church, Richmond, VA.
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MIDI Users

Our Survey Said...

The NPM MIDI Users Special Interest Group (MUSIG) conducted a survey of its members over the last three months. Responses to the two-page questionnaire have been received and collated in the NPM Western Office, and the result reveals that the use of electronic instruments to accompany the assembly’s song is spread across the entire United States, in every style of music used in celebration. Of those who responded, over 90% own or have access to MIDI-equipped instruments, and more than half of those are using these instruments in church each week!

The questionnaire asked respondents to name the specific manufacturers of synthesizers and other hardware they use, and fourteen different brands are owned by NPM people. Of those, Yamaha, Roland, Korg, and Ensoniq were the most popular and most frequently used by active MIDI Users. It was interesting to note that more than 70% of the respondents work in churches in which electronic organs are installed, yet only four of these people named the organ as one of the electronic instruments they use or acknowledged the MIDI capability of that organ. We have lots of work to do, to educate musicians about the marvelous prospects in store for MIDI connections between the organ and other instruments.

A vast majority of MUSIG members own or have access to computers, but only 37% of those musicians have any music software or other music applications for their computer. A little over 10% of those who wrote have actually used their computers in preparation or celebration events. Yet there seems to be a discrepancy between that fact, as reported, and another statistic concerning sequencers and scoring programs. 57% of those who wrote acknowledged having experimented with a sequencer, and they named fifteen different forms or brands. Another 40% said they had used or experimented with a scoring program and named nine different ones. Perhaps some MUSIG people do not connect the work they do producing the music or sounds before the celebration with the actual assembly on Sunday. Aren’t those things like the “horse and carriage”; you can’t have one without the other?

One section of the survey asked members to list certain features in a keyboard according to a scale that ranked those features by importance. As you may have expected, the most important feature, by far, is the “sound quality” of the instrument. Other important features that scored very high on the NPM scale were the number of voices and sounds (the more the better) and the number of pre-sets. The capability of computer support also ranked very high.

The majority of MUSIG members responding to the survey voted against the idea of NPM producing a separate publication for MIDI Users. The most frequent opinion was that there already was plenty of information available about the technical part of the task and Pastoral Music Magazine provided the necessary adjunct education. Most of those same people (67%) were highly in favor of an NPM “Bring Your Own Synthesizer” School, however, and they made many excellent comments and suggestions for the structure of that school. We will continue to discuss this question when we are all together in Long Beach in June! We are looking forward to the MIDI Users workshops and the special MUSIG meeting, in which we hope to establish our Advisory Board and begin the work of a regional network of contact people. Don’t miss it!

Electronic Music Educator

The publishers of Clavier and The Instrumentalist have recently added a supplement to these periodicals called Electronic Music Educator. The focus of this publication will be the use of MIDI by music educators, including piano teachers, classroom teachers, and others. It will include reviews of software and practical help for those who deal with the young musician.

Sample Dump Standard (SDS)

It has been two years since the Sample Dump Standard (SDS) became the first significant addendum to the MIDI 1.0 Specification. In that time, the hope that all companies would implement the SDS in their future designs has not been fulfilled. The dream of having all samples easily interchanged among different instruments is still only partially coming true. The International MIDI Association Bulletin (December 1988) reported a list of eighteen samplers and only nine of those show SDS implementation. Anyone wishing to take a look at one of these nine could examine various samplers from: Akai, AKG, Dynacord, E-Mu, Forat, Oberheim, Sequential, Simmons, and Yamaha. The IMA suggests that we might put a little pressure on the other manufacturers by asking our dealers about SDS and expressing our concern about lack of implementation. How will we ever get a network of NPM/MUSIG people sharing sounds without SDS?

Pipe Organ Standard

A Canadian musician recently wrote an extensive letter to the editor in the IMA Bulletin (the same December issue, in fact). He called for the establishment of a specific code or set of codes for given stop tabs on pipe organs. He wrote with great sensitivity to the questions that usually concern organists, and he asks if others have the same concerns. The IMA reminded us that such a standard could only be set by those who understand both MIDI and pipe organs. The suggestion is for a standard set of registered parameter numbers, or even a specific System Exclusive ID number and format to be set aside for pipe organs.

This same issue was raised recently in a letter to the NPM Western Office from MUSIG member Michael Scruggs (Pompton Plains, NJ). Is anyone else in MUSIG interested in corresponding about this? Write the Western Office, and we will forward our collective opinions to Michael Scruggs and the people involved through IMA. We may be able to meet with them in Long Beach. See you there!
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PRESENTS

PSALMS: SONGS OF CELEBRATION

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KEYNOTE SPEAKER
The Liturgical Use of Psalmody

Dr. Fred Moleck, Director of Music, Church of St. Bridget, Richmond, Virginia
The Psalms As Worship Source

John-Michael Caprio, Director, New York School of Liturgical Music
The New Responsibility of the Pastoral Musician: As I See It

Robert Hebble, Composer, Arranger, Educator, Concert Artist
New Ideas for the Church Organist

Gail Archer, Director of Music, Church of the Epiphany, NYC
Music for Small Choirs—Techniques and Repertoire

Steve and Anthony Kirbos, Music Ministers, Sacred Heart Church, New Brunswick, NJ
Contemporary Music: Technique and Repertoire

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Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.) The Hotline phone number is (301) 336-2493. Joyce Kister, one of our members, will answer your call; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ads (include payment, please) to: Hotline Ads, 19001 Bennington Drive, Upper Marlboro, MD 20722.

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Ralph A. Keifer
To Give Thanks and Praise

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July 30 - August 4, 1989

Romans 12:4-5. For as in one body we have many members, and all the members do not have the same function, so we, though many, are one body in Christ, and individually members one of another. (RSV)

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Calendar

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June 26-30

FLORIDA
WINTER PARK
June 19-23
Church Music Workshop at Rollins College, sponsored by the Florida Fellowship of United Methodists in Worship, Music & Other Arts. Clinicians include: Peggy Joyce Barber (adult choir), Franz Engle (organ), Susan M. Berry (handbells), Robert W. Jackson (youth choir), Shelby Fullerton (children’s choir), others. Write: C. Frederick Harrison, 112 70th Street, South, St. Petersburg, FL 33707. (813) 381-2499.

ILLINOIS
CHICAGO
May 5-7

August 13-18
Beginnings and Beyond Institute for Campus Ministers, sponsored by the North American Forum on the Catechumenate. Site: DePaul University. Contact: Don McCrabb, 300 College Park, Dayton, OH 45469. (513) 229-4648.

INDIANA
EVANSVILLE
June 25-28
Liturgy of the RCIA Institute, sponsored by the North American Forum on the Catechumenate. For details, write: Jim Sauer, 725 Wedeking, Evansville, IN 47711. (812) 424-5536.

NOTRE DAME
April 16-20
Workshop: Leading the Community in Prayer. Topics: Presiding—Qualities and Skills; Liturgical Gesture; The Language of Prayer; Planning Resources; more. Staff: Eleanor Bernstein, CSJ, John Brooks-Leonard, Patrick Malloy, Edward Fischer. Place: Fatima Retreat House, University of Notre Dame. Write: Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 239-5435.

June 19-22
Annual Conference: Ritual and Pastoral Care. Write: Barbara Dudley, Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. (219) 239-5435.

RENSSELAER
June 20-August 3
Rensselaer Program of Church Music and Liturgy Summer Session. Faculty includes: Joselyn Brenner, SSSF, Joan Whitmore, CSJ, John Egan, Lawrence Heiman, CPPS, Anne-Marie Egan, Joyce Schemanske, Marilyn Schauble, OSB, more. Classes on music fundamentals and theory, conducting, composition, organ, voice, instruments, music as pastoral prayer, liturgies with children, symbol, the liturgical year, etc. For more information, contact: Rev. Lawrence Heiman, C.P.P.S., St. Joseph’s College, PO Box 815, Rensselaer, IN 47978. (219) 866-6272.

VALPARAISO
April 4-6
The 1989 Institute of Liturgical Studies. Theme: With Hearts and Hands and Voices—Liturgy, the Life of the Parish. Presentations, music workshops, choirs, art exhibits, more. Write: David Truemper, Institute of Liturgical Studies, Valparaiso University, Valparaiso, IN 46383.

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ment: 80. Leaders and master classes: George Guest, Gerre Hancock, Dorothy Richardson, Judith Hancock, Mary Berry. Write: The Community of Jesus Master Schola, 11 Bayview Drive, Orleans, MA 02653. Call Dr. Richard J. Pugsley: (508) 235-6204.

MICHIGAN
DETROIT
August 7-10

GRAND RAPIDS
July 9-12
National Conference of the Hymn Society of America. Site: Calvin College. Events will include a hymn festival using the Psalter Hymnal, a John Ferguson fest, and a look at folk-style hymnody in the Catholic Church twenty-five years after the beginning of the “guitar Mass.” For more information, write: The Hymn Society of America, Inc., Box 30854, Texas Christian University, Fort Worth, TX 76129-0001.

MINNESOTA
COLLEGEVILLE
June 23-28
Institute on the Christian Initiation of Children. Conducted by a team that includes Chrystiane Brusselms, Frank Sokol, and Chris Walker. Write: Jane Regan, School of Theology, St. John’s University, Collegeville, MN 56321. (612) 363-2108.

NORTHFIELD
July 17-20
St. Olaf Conferences on Theology and Music. Music clinicians include: Cynthia Dobrinski (handbell choir), Karle Erickson (adult choir), John Ferguson (organ playing for worship), Joanne Rodland (children’s choir), John Rodland (current trends in hymnody), Robert and Cora Scholz (choir vocal development), and Theo Wee (Christmas repertoire). For more information, write: Ronald F. Pecahuer, Director of Church Relations, St. Olaf College. Northfield, MN 55057. (507) 663-3841.

NEW JERSEY
PRINCETON
June 19-July 28
Westminster Choir College Mini-Sessions. Early opportunities include: Rehearsal Techniques for Directors of Amateur Choirs (June 19-23); Group Techniques for Building Choral Sound (June 26-30); Beginning Choral Conducting (June 26-30); Intermediate Choral Conducting (July 3-7); Diction for the Choral Director (July 10-14); many more programs. For catalogues, brochures, applications, write: Jay Smith, Director of Continuing Education, Summer Session, Westminster Choir College, Princeton, NJ 08540. (609) 924-7416, ext. 227.

July 3
Organ Recital by William Whitehead, Director of Music and Organist, Fifth Avenue Presbyterian Church, New York City. Site: Miller Chapel, Princeton Theological Seminary, 8:00 P.M.

NEW YORK
NEW YORK
June 26-29

NORTH CAROLINA
COLUMBIA
June 27-July 2
The Carolinas Course for Girls, sponsored by The Royal School of Church Music. Site: University of South Carolina. Musical Director: Eleanor L. Taylor. For girls aged 10-18; limited to sixty girls. Music by: Poulenc, Fauré,
Neary, Dering, Travers, Purcell, Poston, and Howells. Contact: Ms. Brenda Pruitt, 217 Stirlington Road, Columbia, SC 29212. (803) 796-9911.

MONTREAT
June 18-24
June 25-July 1

ROCK HILL
July 18-23
The Carolinas Course for Boys and Adults, sponsored by The Royal School of Church Music. Site: Winthrop College. Musical Director: Malcolm Archer. Full program for boys and teenagers; limited program for adults. Repertoire includes: Mozart, Wesley, Walton, Sumison, and Archer. Contact: Ms. Clara Godshall, Christ Church, PO Box 6124, Charlotte, NC 28207. (704) 333-0378.

OHIO
AKRON
The Ohio Course for Boys, Teenagers, and Adults, sponsored by The Royal School of Church Music. Site: Cedar Hills Conference Center, near Akron and Cleveland. Musical Director: Gerrre Hancock. Limited to forty boys and twenty adults. Repertoire features: Byrd, Harris, Joubert, Sowerby, Walton, and Leighton. Contact: Robert Quade, St. Paul's Church, 1361 West Market Street, Akron, OH 44313. (216) 836-9329.

PENNSYLVANIA
NEW WILMINGTON
July 9-14

SOUTH CAROLINA
CHARLESTON
May 26-June 11
Spoletto Festival, U.S.A. Highlights: Operas by Mozart (Le Nozze di Figaro) and Bellini (La Straniera); Laurie Anderson premiere of "The Electronic Theater"; new Graciela Daniele/Astor Piazzolla dance theater work ("Tango Orfeo"); Wynnton Marsalis; dance performances by Trisha Brown and the Boston Ballet; puppets; fireworks. Write: Spoleto Festival U.S.A., PO Box 157, Charleston, SC 29402. (803) 722-2764.

TEXAS
HOUSTON
April 7-8
Liturgical Conference: The Church at Worship in the Twenty-First Century.

WISCONSIN
MADISON
July 18-20

ROTHSCHILD
April 29
Cantor Workshop: "Sing a Song of Praise to Our God." Presenter: Mike
works by: Ridout, Gibbons, Piccolo, Stanford, and Walton. Contact: Graham Knott, 75 Farnham Road, Beaconsfield, Quebec, Canada H9W 5H7. (514) 697-8797.

VICTORIA, B.C.
July 7-August 18
Johannesen International School of the Arts: Summer School and Festival of Music. Three-week and six-week programs. Site: St. Michael’s University School. Programs for strings, keyboard, winds, voice, and chamber music, plus seminars and concerts. For more information, write: The Registrar, Johannesen International School of the Arts, 103-3737 Oak Street, Vancouver, B.C., Canada V6H 2M4. (604) 736-1611.

MONTREAL, QUEBEC
August 20-27
The Montreal Course for Boys and Girls, sponsored by The Royal School of Church Music. Site: CAMMAC Music Center, Arundel, Quebec. Musical Directors: Stephen Crisp and Alan Ridout. Limited to 65 boys and 15 teens/adults. Repertoire includes

CZECHOSLOVAKIA

PRAGUE
August 7-11
International Hymnological Conference. The Hymn Society of America is sponsoring a two-week tour of Eastern Europe that will include this conference. For details, write: The Hymn Society of America, Inc., Box 30854, Texas Christian University, Fort Worth, TX 76129-0001.

ENGLAND

BATH
May 26-June 11
Bath International Festival of Music and the Arts: “Echoes of Romanticism.” Features German musical groups (Musica Antiqua Köln, Berlin Philharmonic, others) performing music of the German Romantic period; also special program to honor Sir Michael Tippett. Opening concert: Monteverdi’s Vespers; Kent Opera’s new production of Benjamin Britten’s Peter Grimes. For full details, write: Bath International Festival, Linley House, Pierpont Street, Bath BA1 1JY, England. Phone: (0225) 62231/60030.

FRANCE

SOLESMES
June 21-July 9

SWITZERLAND

GENEVA
June 28-July 11

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

Now We Know What We're Doing!

BY PEGGY LOVRIEN

Our rites are supposed to help us express who we are and how we are meant to be in the world. In the celebration of the eucharist, for instance, we gather, share the word, celebrate the meaning of that word in the eucharist, and then go forth into the world.

Ms. Peggy Lovrien is director of liturgy and liturgical music at St. Mary's Parish, Waverly, MN. Her master's thesis was A Comparative Study of the 1965 "Missa Normativa" and the 1969 Sacramentary: The Gathering Rites.

The functional description of the rite in the General Instruction of the Roman Missal gives us an insight into what the rite asks us to do and be. We gather, as the GIRM urges us, to remember who we are: a people who participate in and celebrate the Mass with song and acclamation. We complete the action of assembling to

We accept the mission to be concerned with the world beyond our immediacy.

Music and song at Taize. Photo courtesy of Hans Lachmann.
become a unified community. We are not passive listeners, as an audience might be; we are the music makers, the grand choir of the kingdom who proclaim the Scripture or the meaning of the season or feast we celebrate in the entrance song (GIRM #25).

We bear the sign of Christians on our body, and we dare to sign our selves with the cross in a public assembly (#28). In our signing we indicate our living and proclaiming the paschal mystery. We sing our song, confess our need for reconciliation in our gathering, claim our identity by the sign of the cross, and pause in prayer (#32). We are the baptized, who leave home, work, and play to take on the work of gathering with other believers to remember and proclaim our identity. We gather, and all this is in mere preparation for listening to God's word and celebrating the eucharist.

We assemble in this place to hear the stories of our rich heritage, spread out for us on the “table of God's word” (#34). We hear and we sing the stories of redemption and salvation by which we are formed; we celebrate Christ's presence in the word. And we work to make God's word our own, learning to move beyond the self now because, as members of the corporate body, we are one with those who gather at this word-laden table (#33, 35). We listen intently, like many others from all walks of life, and all are united, all are one, all are formed. We accept the mission to be concerned with the world beyond our immediacy. We respond to God's word in action, praying for the needs of all humanity (#45). In this liturgy of the word, we open our ears and our hearts to the legacy of our ancestors and of Jesus Christ. We act on the word, praying for others. We are formed and reformed by God's word.

The baptized are a people of memory who celebrate the paschal meal that we name “eucharist” (#48). We remember Christ, and we remember the action to which all the baptized are called: we take, bless, break, and share the meal—actions at the very core of Christian identity. In this action all are reconciled to the way of living; we are one, the body of Christ.

The eucharistic prayer is like our prayer before the meal, and the priest serves as parent for this household of faith by leading our meal prayer (#54, 55). Our participation is marked by a skill that is quickly disappearing in our culture: we listen and contemplate the words that are spoken. During this prayer we give thanks, singing with the angels and calling on the Spirit to make our gifts holy. We remember Christ and the paschal mystery, heeding the command to be like him by incorporating his mystery into our lives. We offer ourselves to God through Christ “to an ever more complete union with the Father” (#55f). We intercede, too, “for the entire Church and its members, living and dead” (#55g), and we acclaim our assent in the great Amen (#54, 55).

In the Lord's Prayer we petition: daily food, the forgiveness of sin so that “what is holy may be given to those who are holy” (#58a), “peace and unity for the Church and for the whole human family” (#58b). Then we gesture our hospitality in the sign of peace. The one bread is broken, the one cup is poured out for the many as “a sign that in sharing in the one bread of life which is Christ we who are many are made one body” (#58c). We process to communion singing the words of Scripture; we rise from our places and process to receive Christ's body and blood in “an act of the community” (#58l). We complete our meal prayer in action, sharing the paschal meal with other Christians in this liturgy of the eucharist. And then, in the end, we are dismissed, sent “back to doing good works, while praising and blessing the Lord” (#57).

What is expressed in the Sacramentary of 1969 is a totally new perspective on the way we celebrate Mass. The Roman Missal of Pius V (1570) offered us rubrics in great detail, but now we have moved beyond the listing of rubrics. The General Instruction of the Roman Missal articulates for us the rite’s function, a description of what is intended, left for us to complete. We are formed by this rite, and we pastoral ministers strive for clarity and simplicity, to take advantage of the pastoral and formative function of our liturgy. The function of the rite and its formative power express who we are and how we are meant to be in the world as Christ’s followers. Many people offer many opinions about the need to carry the reform of the liturgy further, but this much we have achieved: we know what we are doing here, now. We gather, share God's word, celebrate that word's meaning in the paschal meal called eucharist, and then we go forth to repeat what we have done in the world.
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