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In This Issue...

The Sacramentary: Proposed Music. The International Commission on English in the Liturgy (ICEL) was established by the English speaking conferences of bishops throughout the world for the purpose of pooling their efforts in translating the Latin liturgy into English, following the directives of the Second Vatican Council. The French and German speaking countries have similar organizations. Since 1966, ICEL's translations have been developed by an international group of experts, and the translators have aimed for texts that would achieve a consensus among all the English speaking countries. The nuances of difference among the forms of English acceptable in England, Australia, Ireland, India, and the United States occasionally produce compromises unacceptable to one or another of these countries.

And that is the reason for a second level of review. ICEL proposes the translation to the bishops of each member country; but each national conference of bishops must approve those proposals for that country. As part of that process, the approval from the Sacred Congregations in Rome is required for the texts approved by each conference.

For several years, now, a process of consultation has been taking place involving ICEL and the various conferences of bishops regarding a slight revision of the current translation of the Sacramentary. Unfortunately, in the United States this revision has become involved in some minor controversy. Some (incorrectly) maintain that the revision is siding with the feminist viewpoint regarding translation of the name of God because in a number of instances the term "Father" in the current translation is being replaced with "God." The fact of the matter is that the original Latin uses Deus and not Pater, so this revision reflects a "more accurate" translation of the Latin.

The music for the sacred liturgy proposed for the new Sacramentary has also raised its share of minor controversy. At one extreme, some openly oppose the use of a chant style for the liturgy and desire a more contemporary musical form. More moderately, others feel that "another" change will simply erode the small use of sung forms we have achieved, especially in regard to the preface dialogue (see Batastini, "Why Don't Our Presiders Chant?" [Pastoral Music 17:5 (June-July 1993) 23-5]). Others feel that some minor changes do need to be made, but more importantly, a concentrated effort needs to be undertaken on the diocesan and parochial level to train and encourage presiders to begin singing the liturgy on a regular basis because "musical liturgy is normative."

In this issue, in cooperation with ICEL and the NCCB Committee on the Liturgy, we present to the musicians of NPM a great opportunity. The ministerial chants have been prepared after widespread consultation throughout the English-speaking countries. They are not, however, in their final form, and some changes may still be made before they are sent to the conference of bishops for consideration and possible vote. ICEL therefore invites those who review or study the music on the following pages to submit any suggestions and comments, positive or negative, to the ICEL Secretariat by May 1, 1994. Write to:

ICEL
Suite 1202
1275 K Street, NW
Washington, DC 20005.

VCF
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Letters

Piqued Interest

I attended the National Pastoral Musicians' Convention in St. Louis earlier this summer and benefited greatly from several of the workshops, notably that of John Bell of the Iona Community. . . .

I am the leader of a small Catholic parish with limited resources, and I am challenged to find a way to provide a good musical experience during worship without the benefit of musicians who are well trained or knowledgeable in liturgical areas.

That challenge and the title of Bobby Fisher's book and the course, The Pastoral Guitarist, are what piqued my interest in attending the NPM School for Guitarists in Erie, PA. I have worked with many guitarists in varied church settings . . . and the word "pastoral" is not often paired with the word "guitarist," at least not from the musicians' point of view. I needed a way to address that issue that would be effective and non-threatening with the end result being a better liturgical experience for the guitarists and the members of the assembly.

My need was addressed during the one-week stay in Erie. Forty Catholic musicians gathered with a staff headed by Bobby Fisher . . . . The staff included teachers of guitar, ensemble skills, vocal techniques, and liturgy. One of the staff members, Jaime Rickert, was a member of the Parish Mission Team for the Archdiocese of New York . . . taught the advanced guitar class . . . He also teaches clown ministry and is a member of the Fountain Square Fools. Jaime's presence provided the added dimension of play to a week which could have been directed only toward improving one's skills and techniques. Jaime kept us from taking ourselves too seriously.

Each day was full and well planned . . . There were lectures, workshops, fellowship, community worship and sharing. Informal sessions lasted long into the night. All of this was designed to help develop a well-rounded church musician who could not only accompany the song of the assembly, but also plan the music according to good judgment.

. . . Always before us was the goal of enhancing the liturgy for the assembly. If the music did not encourage participation, either active or passive, it was not used . . .

Participants were invited to plan all prayer services. I was chosen to be the coordinator for the eucharistic celebration held on Thursday, our last night together. This was exactly the kind of task that I came to learn more about, to bring together a group of strangers to worship together in a participative way—to learn music we could all sing, to involve the assembly as much as possible, and to encourage volunteers to share their gifts in new ways . . .
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The last night was "open mike" night for all who wished to share their gifts and talents. The members of the staff were also involved in the entertainment. The celebration lasted for three hours and was replete with laughter and with tears as people shared their songs, jokes, and music. . . . [O]ur closing prayer service was the only [one] planned by the staff and was made up of music and personal sharing about our ministries and our time together . . .

I found the week to be energizing and instructional. My direction in ministry was affirmed and my skills improved and challenged. My work over the next few months will be to put to practice what I have learned . . .

Donna Young Whitley
Norge, VA

Pipe Organ Out of Bounds

I am concerned about the reasons given me by the local priests for not being able to use the Catholic parish's pipe organ as a practice instrument. One reason was "You can't use our pipe organ because you will get it out of tune"; another was "Not just anybody can play our pipe organ"; and, as a third reason, "Our organ is only for our organist because it's old." Even the . . . nuns, when reminded of the need to open up the organ and share practice time with a Catholic music student, said, "You can't tell us what to do."

No wonder there is a shortage of trained organists. Majoring in pipe organ is not possible without access to a practice instrument . . . Such deprivation also creates an estrangement of the Catholic music student and the student's family from the very faith community to which they should be attached . . .

Another concern [I have] is that this archdiocese does not have any written guidelines for paying musicians. Written inquiries [asking] for copies of such a document go . . . unanswered, unless a secretary in that department is contacted, whereupon she admits verbally that they don't have any documents about paying musicians. Figure that!

Considering that the archbishop of this diocese is now the head of that very group of bishops who decided more than twenty years ago that every diocese should write guidelines for paying musicians, and his own diocese has not done that, one could question . . . the effect of this non-decision on the liturgies and music ministry itself, which should be attracting Catholic laity for college training to lead us musically as we share and uphold the common belief in the real, physical presence of Christ in the consecrated host . . .

Permitting [unsalaried] organ and guitar Mass music is not in keeping with canon law, nor is the encouragement of [unsalaried] organists or guitarists who refuse to pursue instrumental training at the college level. [Unsalaried] church music does not build up the church, but it does destroy the possibility of having Catholics trained in music to minister to other Catholics in Catholic churches.

Joan Olson
Walkersville, MD

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Letters Welcome

We appreciate letters from our readers, though all letters are subject to editing. Address your thoughts and reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262.
Convention Update

Bismarck, June 15-17

Small Is Beautiful. The focus of our Region III Convention in North Dakota is on small parishes in any diocese and on all parishes in rural dioceses. Follow-up sessions to the major presentations are set for parishes with 800 or more families, those with 400-800 families, 100-400 families, 100 families or less, and parishes that celebrate on Sunday without an ordained priest. Small and rural parishes are called to use their unique resources in creative ways, and this Convention provides the practical tools and repertoire to help you inspire leadership and sustain good musical liturgy. The major presentations focus on the celebration of faith in a rural community (Bishop Kinney and Dr. Evans); ritual demonstrations of music for gathering rites and the liturgy of the word (Dr. Elaine Rendler); and practical ways to keep the renewal going (Mr. James Hansen). The Publishers' Showcases will demonstrate music designed for rural dioceses and small parishes—music you can use.

Organ Lessons. Organists participating in the Bismarck Convention will have an opportunity to study with a master teacher. Dr. James Kosnik, organ teacher at Old Dominion University in Norfolk, VA, and master teacher at the NPM School for Organists, is offering one-hour private lessons each day during the Convention. Designed for beginning organists, these lessons will be tailored to the needs of the individual students, and master classes will be available. With Dr. Kosnik's help, you will improve technique, learn how to use your repertoire better, develop specific applications of organ registrations, and discover additional methods of creative hymn playing. Registration is limited; an extra fee is required.

Do It Early. You will love the setting for this Convention in mid-June on the bluffs overlooking the Missouri River, with the Dakota plains stretching out around you, and among the stunning buildings of the University of Mary and Annunciation Priory. If you come early, plan to visit the North Dakota Heritage Center, take a scenic riverboat ride on the Missouri, or enjoy a trolley ride to historic Fort Lincoln and the reconstructed sites of General Custer's house and camp and a Mandan earthmound village. But be sure to register for this Convention early: Space is limited.

San Jose, July 6-9

Practical Learning is the hallmark of this year's Region IV Convention in California. Through demonstrations and commentaries on the eucharistic prayer and the rite(s) of communion, Rev. William Cieslak and Mr. Paul Inwood will present a methodology for examining and enacting the interdependence of ritual and repertoire. These sessions will be followed by opportunities for special interest groups to apply the learning to their own communities. Participants will gather as musicians, clergy, religious educators, liturgists, and ministers to Hispanic communities.

Sing! Cantal! Song Festival! Opportunities to sing and hear great music abound in this Convention. Events that allow us to celebrate, be challenged, and find models to bring back home include the Thursday evening song festival titled "The Joy of a Singing Congregation" in the renovated space of San Jose's St. Patrick Cathedral; on Saturday there will be a multicultural choir festival at the cathedral. Sr. Suzanne Toolan is coordinating a celebration of the anointing of the sick that will incorporate Taizé-style prayer, song, and silence.

Hispanic Music. Throughout the full Convention those who work in Spanish-cultural communities will have opportunities to gather and learn. A full Hispanic Day is scheduled as a special program on Saturday, July 9. It begins with the multicultural choir festival at St. Patrick Cathedral, followed by a keynote address and workshops with Javier Vargas and Peter Rubalcava. A Spanish-language brochure is available from the NPM National Office or the San Jose Office of Worship.

Choral Technique. Ravil Atlas is offering two three-hour sessions exploring ways to improve the choral voice of beginners and advanced singers. This set of sessions will be a challenge and an aid to both singers and choir directors. Advance registration is required.

Not for Musicians Only. The program in San Jose offers learning opportunities for liturgists, catechists, and clergy as well as pastoral musicians. Be sure to spread the word to the other ministers in your parish and diocese!

Toledo, July 18-21

Repertoire: Send a Message. Extend a Call. A major part of this year's Region II Convention in Ohio is an opportunity to evaluate the repertoire being offered by major publishers. There are three general-session showcases for major publishers (WLP, OCP, and GLA) and one more showcase hour for several other companies. A special evaluation form will be used by Convention delegates to make appropriate judgments about the showcased music; these comments will be collected, collated, and reported at a general session on the Convention's last day. A panel of editors will respond to our comments and questions. Here is a chance to confirm or change the direction of pastoral music repertoire in the United States!

Advanced Liturgy. John Foley, SJ, is leading a special Institute based on his recent book, Creativity and the Roots of Liturgy, that explores the interrelation of art, artists, and music to liturgy through the analogy of the generative process. Each of the four sessions will feature a round-table discussion with Rev. Virgil C. Funk, Brother Terry Nufer, Mr. Wayne Wyrembeski, and the participants. Participants should register for all four sessions; college credit is available for an additional fee.

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Cathedral, site of our Convention Eucharist on Wednesday evening, is a must-visit location. It houses a recently restored four-manual Skinner organ. On Tuesday evening, at Trinity Episcopal Church, we will join in a festival of sung prayer that will make use of that church’s 1909-10 four-manual Skinner organ.

**Philadelphia, August 10-13**

**Beyond the Eucharistic Prayer: The Learning Continues.** Continuing the process of ritual demonstration and reflection pioneered at the 1992 Philadelphia Regional Convention, Dr. J. Michael McMahon and Mr. Paul Covino will lead us in an examination of the liturgy of the word for Sunday Mass and other sacramental rites (baptism and marriage). These presentations will be followed by opportunities to gather with other ministers like us to apply in practical ways the insights developed in the general sessions. Participants who are musicians, clergy, religious educators, and liturgists/artists will all have a chance to meet and learn together.

**Lots to Do.** In addition to the general sessions, opportunities for gathered prayer, workshops, and showcases, delegates at this Region I Convention in Pennsylvania will be able to share in an evening of hymns and psalms on Thursday that features a choice of two events at two churches. St. Thomas the Apostle Church will host performances of Carl Johengen’s award-winning work, *Veni Creator Spiritus* (which received its world premiere at last year’s NPM National Convention), and Grayson Warren Brown’s exciting *Rise Up and Shout*. At St. Cornelius Church, on the same evening, there will be an opportunity to share in Taizé-style prayer based on the liturgies for Good Friday and the Paschal Vigil. The Philadelphia Convention is also the site for the annual meetings of the Director of Music Ministries Division and the NPM Music Educators Division (Friday, August 12).

**Advanced Sessions.** There are five institutes, advanced study sessions, and special programs at this Convention: the DMMD Institute on children’s choirs with Dr. James Litton; a Choral Conducting Institute with Dr. James Jordan—a continuation of the sessions at the Pittsburgh (1991) and Philadelphia (1992) institutes; advanced study for choir directors with Mr. Oliver Douberly (learn and perform Schubert’s *Mass in B Flat*); advanced study of acclamations and proclamation for cantors with Mr. James Hansen; and a special clergy program on the lectionary, leadership, and preaching with Rev. John Gallen, S.J., Rev. Charles Gusmer, and Rev. Jan Michael Jonas.

**Choir Festival.** NPM’s second annual Choir Festival offers participating choirs a clinic and rehearsal with Mr. John Romero, director of music ministry at the St. Louis Cathedral, adjudication of their performance by NPM leaders (with prizes awarded in each category), and an opportunity to join in a massed choir concert for the whole Convention. **Deadline extended:** The registration deadline for participation in the Choir Festival has been extended to February 28, 1994. Call, fax, or write the National Office for information.

**Be Inviting.** Members of NPM’s Region I (the U.S. Atlantic Coast states and Canada): Be sure to make a special effort to invite your clergy, religious educators, and ritual artists to participate with us. Learning together, celebrating together, praying together at an NPM Convention encourages us to integrate our ministries at home. Extra brochures are available. Contact the National Office.

**Pre-Convention Institutes**

Prior to three of the Regional Conventions, NPM is sponsoring two one-day seminars (10:00 a.m. to 4:00 p.m.). The first is for Music Educators; the second is for all those—musicians, clergy, religious educators—interested in learning more about the liturgical aspects of the new *Catechism of the Catholic Faith*. A separate fee will be charged for these sessions. More information is available in the full Convention brochures.

**Standards for Music Education: The Catholic Perspective.** A draft version of a “Catholic perspective” on the national standards for music education is the focus for this Institute that features as clinicians Sr. Tereesita Espinosa (Chair, Board of Directors, NPM-ME) and Ms. Donna Kinsey (Chair, NPM-ME Program Committee). Help shape music education in the Catholic schools for the twenty-first century.
This summer’s final NPM Liturgical Institute will examine *The Lord’s Day: Celebration, Preparation, and Mystagogia*. Presenters include Rev. John Huelis, Sr. Dianne Bergant, Rev. Richard Fragomeni, and Mr. Richard Proulx, and the site is the Divine Word International Headquarters in Chicago (Techny), IL. The dates are August 22 to 26.

If you need additional brochures for any of these Schools or Institutes, write, phone, or fax the National Office. If you have questions, please call Jon Mumford at (202) 723-5800.

### Members Update

#### Faces for Names

Toward the end of last summer, the NPM National Office staff posed for a group photo, the results of which are to the left of this column. Now you can put a face with the name of the person you speak to on the phone. Missing from the photograph are the photographer (Rev. Virgil C. Funk, NPM President) and these staff members: Karen Heinsch, administrative assistant in the NPM Western Office; Joe Lively, accountant; and Paulette Moss, bookkeeper.

#### Help Shape the Future

Include NPM in your hopes and designs for the church’s future by incorporating a bequest for our programs in your will. A will describes how you want your possessions used after your death to shape the future, but your intentions will be honored only if you have a properly executed will. For information about NPM Scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800. Fax: (202) 723-2262.

#### Pope Paul VI Award

After a celebration of solemn vespers, during a dinner celebrating the thirtieth anniversary of the Constitution on the Sacred Liturgy, Rev. Joseph L. Cunningham and Msgr. Anthony F. Sherman of the Diocese of Brooklyn were honored with the Pope Paul VI Award for their dedication to the task of liturgical renewal. The celebration, sponsored by the diocesan liturgical commission, took place on December 3, 1993, at The Immaculate Conception Center in Douglaston, NY.

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Meetings & Reports

Fall '93 Bishops' Meeting

The Liturgy Committee of the NCCB proposed three actions to the bishops at their November meeting in Washington, DC. Two passed; one awaits a final mail-in vote. The bishops approved a revised procedure for voting on the revised Sacramentary of the Roman Missal. Effectively, a vote on the first section of Sacramentary texts is delayed until November 1994; the final vote will not take place until 1995. Adaptation and language are among the central concerns expressed by the bishops, so they want a greater say in the material. During the coming year, the bishops will be receiving sections of the text, and it will be reviewed jointly by the Doctrine and Liturgy Committees of the NCCB.

The bishops also approved a Spanish-language translation of the Order of Christian Funerals. Awaiting final confirmation by mail vote was a proposed revision of the 1985 Gniezno Psalter for liturgical use: the proposal failed to gain the necessary percentage for approval. During this period of cultural adaptation, the bishops noted, there are two things we need: adequate liturgical education and good liturgical celebration.

Come Aside

Under the title "Come Aside," an invited group of liturgists, musicians, and artists gathered in Washington, DC, December 3-4 for a colloquium sponsored by (and supported by donors to) The Georgetown Center for Liturgy, Spirituality and the Arts. Forty-four people accepted the invitation to reflect on the state of liturgical life in the U.S. church, and at the end of their meeting, they issued this statement:

Thirty years ago today [December 4, 1963] the Roman Catholic bishops of the entire world gathered to promulgate the first fruits of the Second Vatican Council: the Constitution on the Sacred Liturgy. In gratitude and in memory we gather today above all as members of the praying church who have also tried to serve in various ways the liturgical renewal of the church. We are pastors, teachers, artists, musicians, writers, catechists, college, seminary and university professors...

We reaffirm the blessings given to the universal church and the churches in the USA stemming from the vision of Sacrosanctum Concilium, the reform it launched and the renewal it anticipated. Among the blessings experienced by the Catholic Christian community are:

- the vernacular liturgical texts and their revision now underway
- richer fare at the table of God's Word
- new appreciation and creativity in the areas of ritual music and art
- new insight into the formative power of liturgical space
- an explosion of lay ministries
- recovery of the ecclesial dimension of Christian initiation, reconciliation, care of the sick
- experiencing the heightened power of Sunday, feasts and seasons.

All of these blessings have begun to open in us the central conviction that the liturgy is, at its heart, the day by day and Sunday by Sunday work of the body of Christ gathered in its local assembly.

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On this anniversary, we give thanks for the reform that has brought us this far. We pledge ourselves, in solidarity with many other faith-filled people who share this hope and this work, to continue in our labor for the renewal of our church and its liturgy. We are aware that the work of liturgical renewal has not been easy; an undertaking of this magnitude is fraught with the danger of missteps and false starts. Yet we do not concur with those who would abandon the project or attempt simply to restore the past. Under the Spirit’s guidance “we will press on, hoping to grasp that for which Christ Jesus has grasped us.”


Sixth World Choir Congress

The Sixth World Congress of Choirmasters and the Second International Palestrina Choir Competition for cathedral and church choirs are scheduled for September 3-7, 1994, in Rome and Vatican City. More than 170 choirs have already requested information about the competition; they come from Europe, the Americas, Asia, and Africa. The international jury includes Dr. Wolfgang Bretschneider of Bonn, president of the German St. Cecilia Association; Msgr. Pablo Colino of Vatican City, choirmaster of St. Peter’s Basilica; Johannes Ebenbauer of Vienna, choirmaster of St. Stephen’s Cathedral; Eberhard Metternich, choirmaster of Cologne Cathedral; Dr. Leo Nestor of Washington, DC, music director of the Basilica of the National Shrine of the Immaculate Conception; and Raimund Wipperman, choirmaster of Essen Cathedral. The deadline for registering for the congress is May 31. For more information, contact: Peter’s Way, Toll-free Phone (outside NY): 1 (800) 225-7662. Inside NY: (516) 944-3055. Fax: (516) 767-7094.

New for Catholics

The New Revised Standard Version of the Bible (NRSV), the quasi-official source for readings in many Protestant and Episcopal churches, was approved in May 1992 for use in U.S. Catholic liturgies (see Pastoral Music 16:6 [August-September 1992] 11). The NRSV, published in 1990, is an updating of the Revised Standard Version (RSV) first published in 1952. Now, in an edition approved by the National Conference of Catholic Bishops and announced on the feast of St. Jerome, September 30, 1993, the NRSV has been adapted for Catholic readers. Rev. Alexander A. DiLella, OFM, professor of biblical studies at The Catholic University of America, Washington, DC, served as the editor of this Catholic version, which follows the number and order of the books in the Hebrew Bible found in Jerome’s Latin Vulgate translation, including the so-called “deuterocanonical” books and portions of books. This Catholic edition, also approved for liturgical use, offers an accurate and poetic translation that will prove an invaluable resource for proclaimers, preachers, and anyone reflecting on the English version of the Bible.

Living Pulpit

The Living Pulpit, Inc., is an ecumenical association of clergy and lay people who recognize the importance of preaching. It aims to facilitate ongoing dialogue among preachers, theologians, biblical scholars, novelists, poets, and others; to provide resources for preachers; to encourage collegiality in sermon preparation; and to build up enthusiasm for the Christian faith. Its president, Rev. Walter J. Burghardt, S.J., is also the editor of Living Pulpit, a preaching aid prepared by the members of The Living Pulpit, Inc. Each quarterly issue focuses on a preaching theme, rather than on seasonal lectionary references. In each issue there are articles, quotations, ideas, and bibliographies of reference books that treat that quarter’s topic. The October-December 1993 issue, for example, offered reflections on anger. For more information, write: The Living Pulpit, Dept. TLP, PO Box 3000, Denville, NJ 07834.
The Sacramentary: Proposed Music
Ministers, Music, and the New Sacramentary

BY FRANK C. QUINN, O.P.

Visiting different parishes in the United States—and in other English-speaking countries—can sometimes provide us with a bleak picture of singing assemblies and singing presiders. The ordinary practice seems to be spoken proclamation of prayers, blessings, and dialogues. Singing the preface responses or the preface often indicates that the day is special, somewhat in the same way many assemblies use incense. Is there any need then to provide much music in the new edition of the Sacramentary? Is the principle that sung liturgy is the norm applicable to the prayers, blessings, and dialogues that involve ministers and people? These are questions that have been and are being raised. In the meantime the work on the new edition of the Sacramentary is coming to an end. Unless sufficient music is provided for ministerial chants, any discussion of what and when ministers should sing is simply academic. Therefore, I will briefly describe the process whereby the music being proposed for the new edition of the Sacramentary has seen the light of day.

ICEL and Its Subcommittees

The ICEL music subcommittee operates in a slightly different fashion than do the other ICEL subcommittees. The major tasks of the International Commission on English in the Liturgy are threefold: to translate typical editions of the rites, to provide these rites, where necessary, with fresh and original texts, texts which from the beginning take into account the genius of the English language, and to organize and present texts and rites for actual celebration—to make them "user friendly," so to speak. The new edition of the funeral rites provides fitting witness to these priorities: translations, original texts, and the presentation of texts. ICEL's activities extend beyond these three areas, of course, but I think it very true that the major thrust of ICEL is engagement with texts. Music, essential though it be to the liturgical act, does not have the same importance in ICEL as the mandate to produce vernacular versions of the rites.

Another major difference between the production and ordering of texts and ICEL "musical offerings" lies in the fact that all ICEL liturgical books must be approved by the ICEL Episcopal Board and, following that, the individual bishops' conferences that created and continue to be members of ICEL. The deliberations of these national bodies must then be submitted to Rome for its recognitio. But ICEL music is not approved by episcopal conferences, nor is it submitted to Rome for approval. Rather it is proposed for use if individual conferences wish to print it. For example, when the first edition of the Sacramentary was offered to the English-speaking bishops' conferences in 1973, the Canadian church decided not to use the music then proposed.

I hasten to emphasize, however, two points. (1) Some notion of musical elaboration needs to be before the minds of translators and poets, if any singing of texts is to be successful—no matter what music is ultimately employed. For example, if a translated collect is to be sung, the translator needs to be attentive to the rhythm and length of the lines as well as to the overall structure of the prayer. One could hardly imagine an author translating a text such as the Exsultet without being aware of the fact that this Easter song is always to be sung and never to be read! (2) Further, it is necessary to provide some version of music for the texts, even if an episcopal conference wishes to substitute its own music. Some version of music is needed to model what ministers might sing in today's liturgy and also—and here is where I think ICEL can make a real contribution—to provide at least one good setting of unaccompanied ministerial chants.

ICEL's "Musical" Projects

When speaking of a "sacramentary," one understands the term to refer primarily to the texts proclaimed by priests (presbyters or bishops), particularly with regard to the eucharist. Liturgical history informs us of a number of books for other ministers, such as the lectionary or the
Chants for the Order of Mass

Opening Rites

Sign of the Cross

Priest

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

All

Greetings

Priest

The grace and peace of our Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with you all. And also with you.

All

Priest

The Lord be with you. And also with you.

All

Priest

The grace and peace of our Father and the Lord Jesus Christ be with you.

All

And also with you.

Priest

Citizens with the saints and members of God’s household,

All

grace and peace be with you. And also with you.

Priest

The grace of our Lord Jesus Christ, whose visible we share, be with you all.

All

And also with you.

Note: Settings for Greetings D and E have been omitted.

Page 19: For the B form of the Invitation to the Litany of Praise, see page 20.

antiphonal, since liturgy is not a one-person operation. Rather, liturgy calls on the services of a number of different ministers.

Over the centuries other ministerial material became part of the sacramentary, as a consequence of which it became a missal: a book that made it possible for one celebrant to take the parts not only of the assembly but also the parts of all other ministers. The present Missale Romanum is not entirely free from a “missal” mentality. So, we find more than texts for ordained ministers in the editio typica. This means that with regard to the Sacramentary ICEL is dealing with different types of musical texts, not just ministerial texts but also with hymns and antiphons, such as those found in Holy Week.

As a consequence the musical interests of ICEL are twofold: a concern for those texts that are meant to be sung but are not ministerial in character, and a more direct involvement with texts that are primarily ministerial in character and which call for a musical setting that emphasizes text over music and which need to be included in any proposed edition of the Sacramentary.

Non-Ministerial Texts. Relative to the first category, texts that are meant to be sung should be translated in such a fashion that they can be set to music by competent composers. The intention here is to add to the repertoire of texts that pertain to specific rites such as eucharist or funerals. These texts include some of the hymns and antiphons found in the Holy Week liturgy along with an alternate version of the Exsultet, as well as the entrance and communion antiphons that are found in the Latin Sacramentary. Think for a moment of those antiphons. At present they are printed without verses and look more like scriptural sentences than antiphons to be sung. And yet they are related to the chant introits and communions found in the Latin Gradual. And there is always that title, “Antiphons.”

Whatever inspiration these texts provide for liturgical planners or musicians in the choice of music for the eucharist I do not know; I rather doubt that they have provided much help at all. But we all know how assiduously some congregations and presiders read these sentences from missales, sometimes even if an opening or communion song is to be sung, or has been sung! And yet the antiphons will appear in the new edition of the Sacramentary. Why? Because they are in the Latin edition. Can these antiphons serve any useful purpose? Not as
presently translated and presented. However, a number of liturgists and musicians are asking the question whether texts and music specific to Sundays and feast days might not be in order. The suggestion was made within the ICEL subcommittee and then presented to the Advisory Committee of ICEL that the antiphons, since they have to be translated for the new Sacramentary, should be so done in such a way as to interest composers in setting them to music. So, for example, a rhythmically stronger text as well as suggested psalm verses will be presented in the new Sacramentary for each of the opening and communion antiphons.

Ministerial Texts. Relative to the second category of texts, those more appropriately pertaining to a sacramentary: Not only are such texts to be translated so they can be sung, but it is incumbent on ICEL to propose musical settings which will at least provide a model to encourage presiders and other ministers to take the plunge and to sing some of their more important texts, such as the eucharistic prayer.

Much of the proposed music is intended to be printed in place, e.g. the prefaces to the eucharistic prayers, the eucharistic prayers themselves, the acclamations in the children’s prayers, the chant setting of the Exsultet and several of the other Holy Week chants. Other musical formulae for the Order of Mass will be printed in an appendix.

Drafting Music for the New Sacramentary

When we examine the music in the current Sacramentary we realize that much of it, excepting the preface tones and the music for the Exsultet, is not being used. In fact, in place of the music offered in the Sacramentary, substitutes for often-sung texts were quickly found.

A consultation on the music of the first edition of the Sacramentary was undertaken in 1985. Respondents requested many changes in the music, and they requested as well the omission from any future Sacramentary of music that was seldom used. In response to this consultation the music subcommittee began the work of revision. Among other things they decided in some cases to go with only one of several options that previously had been offered; to modify some of the chants in actual use, such as the preface responses, to better correspond to English word accents; and to search for...
a way to set the eucharistic prayers to music more interesting than that found in the appendix to the present edition; and that this music be relatively easy to sing.

Certain changes were and are easier to make than others. Adapting the Latin formulae, such as prayer tones, could go ahead since these were to be applied to many different texts. But work on the *Esuslet* could not go forward until a text was provided. Also, at the time, the subcommittee did not know what changes if any would be suggested for the Order of Mass or what new texts demanding musical elaborating would be produced. Finally, after a good deal of discussion, a decision was made to present the music in a different fashion than in the first edition of the *Sacramentary* so that presiders would find it easier to read.

A second draft of the Order of Mass chants was complete by 1991 as well as a working draft of music for the eucharistic prayers. The question then arose as to how to get feedback on what had been done. A change in our liturgical culture which I find interesting is the growing desire to have ministers sing certain of the liturgical texts. How different this is from a reaction within the Advisory Committee of ICEL in the late 1980s. At that time several of the members thought that all ICEL had to do was put some music in place to serve as a model for where the various English-speaking countries might put their own music. In other words, singing ministers were not a high priority—and besides, the question was put forth: "What ministers really sing?" Increasingly, as time went on, it became clearer that not only should the placement of music model the possibilities of singing, but that it should also be truly singable in its own right, no matter what individual episcopal conferences might do. It seems to me that this change of view is part of a more universal desire to celebrate liturgies with style and grace.

At any rate, the second draft was sent to various musicians and liturgists, including the NPM Standing Committee for Seminary Music Educators. At the same time the music for the Order of Mass and for Eucharistic Prayer III was sent to the secretaries of national liturgical commissions to distribute to musicians in their respective countries. The ICEL music subcommittee, in answer to the response from the NPM Standing Committee, produced a third draft of the Mass chants in February 1993. Meanwhile, more than 150 responses arrived.
from Canada, Australia, the Philippines, Ireland, England, as well as from the United States. This led, in May of 1993, to the fourth draft of the music for Mass and the eucharistic prayers. Since May further work has continued on the chants, the results of which are found in the present edition of this magazine.

Music for the Order of Mass

As indicated above, the ministerial music proposed for the new Sacramentary is to model what can be sung in the eucharist and to provide singable formulae and unaccompanied chant settings for the texts which can or should be sung. In many cases only one option is proposed for each element of the Order of Mass, although in the case of prayer tones and reading tones, several choices are possible.

The music provided for invocations, prayer tones, preface dialogue and preface, the Exsultet, and similar texts will not sound all that different from what is in the current book. The difference will be in the way these texts are translated—not only are they more carefully translated, they are also more "musical" in character—and in the way they are set to music.

Although a guiding principle for ICEL, particularly with regard to the assembly's texts and chants, has been to keep what has been previously authentically received, the fact is that a good deal of the music in the present Sacramentary does not fall into that category, since few parishes use it. As a consequence different and perhaps better-known settings are proposed for texts that are often sung, such as the Litany of the Saints and the Our Father.

Moreover, at the present time, a number of the ministerial texts that can be sung, such as the blessings of water in the sprinkling rite, are not set to music. This will be remedied in the new edition of the Sacramentary. Such important texts as the Exsultet will be presented with the traditional chant, both with and without acclamations for the assembly. An alternate text of the Exsultet will also be provided, offering composers an opportunity to create a contemporary musical setting for this great Easter song.

What's Important

Although more could be said, what has been presented should give the reader an idea of the work that has gone into providing music for the new Sacramentary. The important thing, of course, is
Priest

C

Praised be the Lord.
Praised be the Lord, the Resurrection and the Life.
Praised be the Lord, the Spirit of holiness.

Lord God, Creator and giver of life, bless this water which we use in faith.
Wash away the sin that divides us, make new life spring up within us,
and lead us, whole and complete, into your presence to bless your glorious name.

We ask this through Christ our Lord. Amen.

During the Easter Season

Priest

D

Lord God almighty, hear the prayers of your people. Send your blessing upon this
water, as we recall the wonder of our creation and the still greater work of our redemption. You created water to make the fields fruitful and to refresh and cleanse our bodies. You made water the channel of your loving kindness:
through water you delivered your people from bondage and quenched their thirst in the desert. The prophets used water to symbolize the new covenant you would make with humanity. Finally, through water, which
Christ made holy in the Jordan, you restored our sinful nature in the sacrament of rebirth.
May this water remind us of our own baptism, and may we rejoice with our brothers and sisters who have been baptized in this Easter season.

We ask this through Christ our Lord. Amen.

the music itself and its subsequent use. Earlier in this article I stated that ICEL music, unlike ICEL texts, does not need episcopal vote or Roman recognition, and that episcopal conferences are free to put whatever music they wish in their editions of the revised Sacramentary. It would be a mistake, however, to think this allows us to provide any kind of music, singable or not. For the fact is that most countries did print the ICEL music in the first edition of their sacramentaries. Since it did not always work out all that well, we find only a few congregations which know at least one standard set of responses. For the second edition of the Sacramentary I hope ministers and assemblies will find music easy to learn and of lasting appeal.

Notes

1. See for example, L. Patrick Carroll, “A Pastor’s Holiday,” America (August 28, 1933), 14ff.
2. For example, a major contribution from ICEL is the now-completed translation of the entire psalter as well as all of the Hebrew and Christian canticles used in the Liturgy of the Hours.
3. In the Order of Funerals we find a number of such texts which are being set to music by contemporary composers. Think, for example, of “May the Angels” or “Saints of God.”
4. See Peter Finn’s article in this issue on the revision of the antiphons and the Antiphonary.
5. Robert Patatini has recently analyzed the problems created by the introduction of new music in the 1974 Sacramentary. He feels very strongly that music chosen for the first edition of the English Sacramentary played a major role in forcing priests to cease singing ministerial chants. While I am in agreement with his position, I feel there were additional contributing factors to this situation. See Robert J. Patatini, “Why Don’t our Presiders Chant?” Pastoral Music 17:5 (June-July 1993) 23-5.
6. To what extent prayers and especially readings should be sung is part of the ongoing discussion of what we mean by sung liturgy. As an example of ministerial texts that are not intended to be chanted see the proposed three-year cycle of scripturally based prayers. The intent here, and this is what was communicated to the authors, is that these prayers are to be publicly proclaimed in a speaking voice.
7. Similar to the chant setting in the Canadian Book of Worship.
8. Similar to the Snow setting of the older version of the Our Father which is familiar to so many, but used for the ecumenical (ELLC) version of the Lord’s Prayer.

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Order of Mass: Pastoral Notes

“Music . . . Is Integral to Worship”

BY ICEL

Introduction

I. THE CELEBRATION OF MASS

4 The celebration of Mass is the action of Christ and the people of God, ministers and congregation. Within the one body of Christ there are many gifts and responsibilities. But just as each organ and limb is necessary for the sound functioning of the body (see 1 Corinthians 12), so every member of the assembly has a part to play in the action of the whole. It is therefore of the greatest importance that in all circumstances and on every occasion the celebration be so organized that priest, ministers, and faithful may all take their own part. The participation of all is demanded by the nature of the liturgy, and, for the faithful, is their right and duty by reason of their baptism. 3

By apostolic tradition, the Church gathers on the Lord’s Day to celebrate the Lord’s Supper. This Sunday eucharist, at which the entire local community assembles and in which all play their proper parts, is the primary manifestation of the local Church and, as such, the most important and normative form of eucharistic celebration. 4 It should be in every sense inclusive and not be needlessly multiplied. The celebration of other sacraments, when the Roman Ritual allows, may be accommodated within it.

In the celebration of the eucharist, all present render the particular service corresponding to their role and function in the assembly. 5 A celebration is the work of the whole body of Christ; the ministers and other members of the assembly have a part in the action and have a contribution to make. Each of these special services is performed for the good of the whole and for the glory of God.

THE ASSEMBLY AND ITS MINISTERS

Assembly

5 Christ is always present in the Church, particularly in its liturgical celebrations. In the celebration of Mass, which is a memorial of the sacrifice of the cross, Christ is really present first of all in the assembly itself: “Where two or three come together in my name, there am I in their midst” (Matthew 18:20). 3 At Mass the faithful form “a holy people, a chosen people, a royal priesthood: they give thanks to God and offer the Victim not only through the hands of the priest but also together with him and learn to offer themselves. They should endeavor to make this clear by their deep sense of reverence for God and their charity toward sisters and brothers who share with them in the celebration.” 6

The assembly is not a random group of individuals but the gathering of God’s people to exercise its royal priesthood in the sacrifice of praise. Everything in the celebration is organized to encourage and foster an awareness of mutual interdependence, of common dignity and purpose.

- The dialogues between the assembly and its ministers and the acclamations have a special value as signs of communal action and as means of effective communication. 4

- Singing is one of the most potent of all expressions of communal awareness and common purpose.

- Uniformity in posture and gesture likewise expresses and fosters a unity of spirit and purpose.

LITURGICAL MINISTERS

9 All who exercise a liturgical ministry within the assembly need proper preparation for their responsibilities. They are to have the competence to perform the particular ministry with which they have been entrusted.

10 The formation of liturgical ministers is both spiritual and technical . . . (It will normally have liturgical, biblical, and technical components . . .

12 The words and actions of the liturgy give verbal and bodily expression to the profound realities of God’s gracious activity and the people’s attitude in response to God. Equal care is therefore to be given by liturgical ministers to the verbal and physical elements of the liturgy.

- When speaking or singing, ministers use a strong, clear voice and strive for a measured delivery.

- By reverent posture and through graceful gesture and movement, ministers reinforce the words of the liturgy and help to elicit the response of the assembly.

- When not performing particular duties, liturgical ministers join with the rest of the assembly in their actions and responses . . . and so continue to contribute to the worship of the whole body.

[Numbers 13-17 offer special comments on the particular ministries of the priest, deacon, and reader.]

Ministers of Music

18 A psalmist, a cantor, an organist, other
instrumentalists, a choir, and a director of music assist the assembly’s full participation in singing the songs, responses, and acclamations. These ministers of music exercise a liturgical function within the assembly and by their role help to add beauty and solemnity to the celebration. The psalmist has the special task of drawing the assembly into the proclamation of the word of God in the psalm by introducing the psalm responses, alleluia or gospel acclamation to the assembly, and by singing the verses of the responsorial psalm and the alleluia and gospel verses. The psalmist may also introduce all antiphons to the assembly and sing the verses of the psalms used. The role of the psalmist and cantor may be carried out by one person. The cantor’s function is to lead and encourage the assembly in singing, not to sing in place of the assembly. It is a function of the cantor to introduce and teach new music to the people.

The organ and other instruments not only support and encourage participation through song, but in their own right can powerfully assist contemplation and express praise and a variety of human feelings before God. The choir remains at all times a part of the assembly. It can serve the assembly by leading it in sung prayer and by reinforcing or enhancing the song of the assembly, for example, by sharing the singing of the verses or sections of a hymn or song alternately, by introducing a sung response or antiphon, or through harmony or other elaboration. Occasionally it will be appropriate for the choir alone to sing more elaborate music, for example, an anthem, which can assist the prayerful reflection of the assembly. It should never dominate, displace, or compete with the assembly.

Even at celebrations where there is no choir, basic musical participation can be ensured by an instrumentalist and one or more cantors, or by a cantor alone. Especially through responsorial singing, such ministers can draw the people into singing together.

THE EUCHARISTIC CELEBRATION AND ITS SYMBOLS

24 “In the liturgy, by means of signs perceptible to the senses, human sanctification is signified and brought about in ways proper to each of these signs.” The entire ritual complex of actions, objects, words, and persons which constitute the symbolism of the eucharist is integral to its effectiveness. The more clearly and powerfully each of them signifies, the more directly their effect will be perceived and experienced. Words clearly proclaimed, actions deliberately and gracefully performed, elements and objects authentically made and reverently handled contribute to the integrity of the liturgy and allow its symbolism to work to greater effect.

GESTURE AND POSTURE

26 The active participation of the faithful is first of all internal in that their thoughts reflect what they hear, do, and say during the liturgy. It is also external in that through their outward bearing and gestures they express their inner participation in the liturgy. The ritual interplay of the internal and external elements of the liturgy conveys the transcendence and the immanence of the living God whom the assembly worships.

27 Since worship engages people fully, in every aspect of their being, they worship God with their bodies and feelings as well as with their minds and spirits, with their hands and feet as well as with their eyes and ears. The non-verbal elements of the liturgy can express what cannot be articulated in words and, at times, can reinforce the spoken word. Because of their power, the gestures and postures of the liturgy deserve as much care as its words.

[Numbers 19-23 describe the roles of the ministers of communion, servers, and ushers.]

[Numbers 28-32 describe the various postures and gestures used at Mass.]

WORDS

33 Because the celebration of Mass is a communal activity, the priest celebrant and all others who have special parts to play need to give careful thought to the different kinds of verbal communication with the assembly. Their manner of delivery will correspond to the nature or genre of the text, the scale and acoustics of the building, the form of the celebra-

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tion, and the genius of the language.38

[Nos. 34-35 treat Sacred Scripture and presidential prayers.]

**Common Prayers and Other Texts**

36 The dialogues between the priest and the congregation and the acclamations are of particular importance as expressions of the prayer of the whole assembly. They are necessary as the very minimum form of communal participation, whatever the form of Mass. Some texts belong to the whole assembly and as such are recited or sung, as appropriate, by the priest and congregation together. These are, for example, the acclamations, the profession of faith, and the Lord's Prayer.39

**Sung Texts**

37 There are various forms of prayer that by their very nature or because of their function in the liturgy lend themselves to being sung.

- The psalms used in the liturgy, for example, the responsorial psalm and others designated in the *Simple Gradual*, are songs and poems of praise intended for singing. The entrance and communion antiphons, when used, are likewise texts that by their very nature should be sung, along with appropriate psalm verses . . .

- Other texts like the acclamations call for the whole assembly to take them up and voice them in song with enthusiasm.

- On Sundays, feasts, or more solemn occasions elements of the liturgy like the eucharistic prayer or at least its preface may be sung, as may the other presidential prayers. Since the eucharistic prayer is the central prayer and high point of the Mass, the singing of this prayer expresses the solemn nature of the day or occasion being celebrated.

[Nos. 38-39 treat invitations, introductions, and private prayers.]

**Music**

40 As an art placed at the service of communal prayer, music is part of the liturgical action, drawing people together and transforming them into an assembly of worshippers. For this reason it is considered integral to worship and serves a ministerial function.40

41 In all the arts the Church has admitted

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styles from every period, according to the proper genius and circumstances of peoples and the requirements of the liturgy. The music of our own day, from every culture and region, should also serve the assembly and its worship with due reverence and honor.45

42 In choosing music for liturgy, consideration should be given to the music itself, the text, and the ritual function. Concerning the music, factors include the quality of composition, its ability to express the tone, content, and form of a text (for example, an acclamation or a hymn), likewise the ease with which it can be remembered and sung. A text may be prescribed (for example, the Sanctus) or freely chosen (for example, a song for the communion procession). Regarding the ritual function, music may be an accompaniment to an action (for example, a procession) or a constitutive element of the rite (for example, the memorial acclamation).46

- The primary sources for the texts of the liturgical music are Scripture and the prayers of the liturgy.
- Music is provided in the Sacramentary as a model, especially when singing will be unaccompanied. Local composers will create suitable settings appropriate to the culture and traditions of the people.
- Many forms or types of music are employed in the liturgy according to the nature of the various components of the rites, for example, the responsorial form, acclamations, responses, and hymns.

43 Instrumental music may be employed to lend a particular tone to the celebration and especially to create an atmosphere conducive to recollection, stillness, or silent prayer. Many different instruments could be used to effect.

44 While music is integral to every liturgical celebration, not every liturgy is celebrated with the same degree of solemnity. Sundays and solemnities enjoy pride of place and demand greater participation. Other celebrations are planned in the light of the community’s needs and resources.

45 It is important that the music chosen reflect the nature of the season or occasion, that it contribute to developing a stable repertoire, and, if it will be used regularly, that it be strong enough to bear repetition.

46 The selection of music begins with the liturgical texts themselves. Priority is given to singing the constitutive parts of
the Mass in preference to hymns, and among these parts priority should be given to the responsorial psalm and to the acclamations before the gospel and within the eucharistic prayer (the *Sanctus*, memorial acclamation, and the *Amen*). The description of the Order of Mass which follows (nos. 66-147) makes recommendations as to which elements may or should be sung.

Adapting the Celebration to Particular Circumstances

59 The General Instruction and this introduction present the celebration which the Church regards as the norm and model of the eucharist: the principal Sunday celebration of the parish community. This celebration assumes the availability of all necessary resources, the participation of an assembly, and a range of ministers and musicians. The revised liturgical books clearly presuppose that every celebration, in whatever circumstances, will fully take account of the needs, capabilities, and situation of the community which assembles for it.

61 The liturgical celebration of culturally and ethnically mixed groups require special attention...

63 The General Instruction of the Liturgy of the Hours enunciates the principle of "progressive solemnity," which recognizes that the various parts of a liturgical celebration are not all of equal importance and admit of varying treatment...

II. INTRODUCTORY RITES

66 In the introductory rites the assembly is called together in Christ and established again as the Church... The function of these rites is to enable the community, coming together from a multiplicity of concerns and a variety of ways of life, to become aware of itself again as a gathered community, alert and ready to listen to the word and to celebrate the sacrament...

**ENTRANCE PROCESSION**

67 The assembly's worship begins with the opening song and procession, which help to create an ambience of celebration and a sense of identity and common purpose.

Pastoral Music • February-March 1994
The opening song should be such that everyone is able to some degree to join in singing it. It may consist of an antiphon and psalm or another appropriate song. When no singing is possible, the recommended antiphon may appropriately be used by incorporating it into the introductory remarks that may follow the greeting.

[68-70: Veneration of the altar and greeting.]

**OPENING RITE**

71 One of the following opening rites is selected. The choice may be made on the basis of the liturgical season, the feast, the particular occasion, for example, a particular ritual Mass, or on the basis of the circumstances of the assembly that gathers for the celebration . . .

**Rite of Blessing and Sprinkling of Water [no. 72]**

**Penitential Rite [no. 73]**

**Litany of Praise**

74 The litany of praise is addressed to Christ our Redeemer. A number of models are offered for imitation and adaptation . . .

The litany of praise is sung or recited. The verses or tropes may be sung by a cantor or choir.

**Kyrie**

75 The *Kyrie* is an ancient chant by which the assembly acclaims the Lord and pleads for mercy. It may be used in English or in the original Greek.

It is by nature a chant and, when used, is normally sung by all, alternating with the cantor or choir.

**Gloria**

76 The *Gloria* is one of the Church’s most ancient, solemn hymns . . .

The *Gloria* is by nature a festive hymn and is normally sung entirely, or in part, by the people.

**Other Opening Rites [no. 77]**

**OPENING PRAYER**

78 . . . As the culmination of the introductory rites, an opening prayer is always used. It may be sung or said . . .

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III. LITURGY OF THE WORD

81 The proper celebration of the liturgy of the word involves many elements and several ministers, but care is necessary so that the many human words and elements do not obscure the divine word itself. In this dialogue with the Lord, the people listen to the word, reflect on it in silence, respond to it in song, assimilate it, and apply it to their lives . . .

BIBLICAL READINGS

84 . . . [T]he biblical readings and their accompanying Scripture chants may not be omitted, shortened, or replaced by non-biblical texts.86

86 . . .
- The readings may be sung, provided the form of singing respects the rhythms and genius of the language and does not obscure the words.
- The conclusion of the first and second readings The word of the Lord may be sung, even by someone other than the reader, so as to elicit from the faithful a sung response of gratitude for the word of God.101

RESPONSORIAL PSALM

87 The responsorial psalm follows the first reading and is an integral part of the liturgy of the word. After hearing and taking to heart God's word, the assembly responds with words which are themselves God-given . . .

88 The assembly is to be helped and encouraged to discern God's word in the psalms, to adopt them as their own prayer, and to experience them as the prayer of the Church.
- The psalms, the songs and hymns of Israel, are normally sung. This may be done in a variety of ways. The preferred form is responsorial, in which the cantor or psalmist sings the verses and the whole assembly takes up the response. In the direct form, which is also permitted, there is no intervening response and the cantor, or the whole assembly together, sings the verses consecutively.90
- But if other ways of singing or sharing the psalms are appropriate to the particular language or culture, they too are used, so that the people's participation may be facilitated by every means.103

Pastoral Music • February-March 1994
Deacon

Jesus Christ is Lord.

Lord, by your cross and resurrection you have set us free. You are the Savior of the world.

Doxology

Through him, with him, in him, in the unity of the Holy Spirit, all glory and honor is yours, almighty Father, forever and ever. Amen.

Expanded Amen


Our Father

Introduction

Taught by the Savior’s command and formed by the word of God, we dare to say:

In Christ we have received the Spirit of adoption.

Now, as sons and daughters of God, we dare to say:

Let us pray for the coming of the kingdom as Jesus taught us.

Even when it is impossible to sing the psalm, it may be possible to support and enrich its recitation with instrumental music. Psalms should always be recited in a manner conducive to meditation. The common responsorial psalms, provided in the Lectionary for various seasons, may be used instead of the one assigned for the day, if that choice would facilitate sung participation.

GOSPEL ACCLAMATION

89 The Alleluia or, according to season, the gospel acclamation, is an acclamation which expresses the people’s greeting of the Lord and their faith in his presence as he addresses them in the gospel reading.

90 The gospel acclamation has traditionally accompanied the gospel procession.

As an acclamation, the Alleluia is sung by everyone present. The verse may be sung by cantor or choir (or even recited). If the Alleluia cannot be sung, it is omitted.

GOSPEL READING

91 Because the proclamation of the gospel reading is the high point of the liturgy of the word, it is distinguished from the other readings by special marks of honor.

Even if the gospel reading itself is not sung, it may be helpful to sing the greeting and title of the gospel reading at the beginning and The gospel of the Lord at the end, so as to allow the people to sing their acclamation. On more solemn occasions, it may be appropriate to repeat the sung Alleluia at the end of the gospel reading.

[Nos. 92-94 are about the homily.]

PROFESSION OF FAITH

95 In the profession of faith, the people respond and give their assent to the word of God heard in the readings and the homily.

The origin and nature of the creed indicate that it is more naturally recited than sung. If it is sung, it should be in a way that involves the entire assembly.

Continued on page 37.
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1994
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Whoever speaks must do so as men who serve God, according to the strength that God supplies through their service for the building up of the body of Christ. For we are members of his body, of his flesh and bones. Christ died for all, so that they who live should no longer live for themselves but for him who died for them and was raised again.

1 Peter 4:7-11

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Pastoral Notes
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GENERAL INTERCESSIONS

96 Enlightened and moved by God’s word, the assembly exercises its priestly function by interceding for all humanity...

For each intention, the invitation to pray and the response may be sung or the entire intention may be sung or even spoken while music is played.

IV. LITURGY OF THE EUCHARIST

99 . . . The Church’s eucharist, in all its rich variety of forms and traditions, has always retained this basic shape: the taking of the elements of bread and wine in the preparation of the gifts, the act of thanksgiving in the eucharistic prayer, the breaking of the bread, the giving and sharing of the body and blood of Christ in communion.135

Preparation of the Gifts

102 The purpose of this rite . . . is to make the altar, the gifts which are placed on it, and the assembly ready for the eucharistic offering which is to follow.

[103: Preparation of the altar]

PRESENTATION OF THE GIFTS

105 The procession with gifts is a powerful expression of the assembly’s participation in the eucharist and the social mission of the Church . . .

The purpose of any music at this point is to accompany the collection, the procession, and the presentation of gifts, particularly when these will occupy a considerable period of time. Sung texts need not speak of bread and wine, nor of offering. Texts expressing joy, praise, community, as well as the spirit of the season, are appropriate. Since the presentation of gifts is preparatory, instrumental music or silence may often be more effective.

Pastoral Music • February-March 1994
Concluding Rite

Greeting

Priest

All

The Lord be with you. And also with you.

Bishop

Blest be the name of the Lord. Now and for ever.

Bishop

Our help is in the name of the Lord. Who made heaven and earth.

Blessing

Simple Blessing

Priest

A

May almighty God bless you, the Father, and the Son, + and the Holy Spirit. Amen.

B

May the blessing of almighty God, the Father, and the Son, +

and the Holy Spirit, come upon you and remain with you for ever. Amen.

Note: There are also settings for the solemn blessings and the prayers over the people, omitted here.

Dismissal

Deacon

A

Go in peace to love and serve the Lord. Thanks be to God.

Go in the peace of Christ. Thanks be to God.

The Mass is ended, go in peace. Thanks be to God.

Deacon

B

Go in peace to love and serve the Lord. Thanks be to God.

Go in the peace of Christ. Thanks be to God.

The Mass is ended, go in peace. Thanks be to God.

Placing of the Gifts on the Altar

106 The formularies accompanying the placing of the gifts on the altar are based upon Jewish table-prayers...

> Since the taking of bread and wine is expressed primarily by the action, it is envisaged that normally both formularies will be uttered inaudibly during the singing or music. If there is no music, the priest may say them aloud...

[110: The prayer over the gifts "may be sung or said.”]

Eucharistic Prayer

111 The eucharistic prayer, the center and summit of the entire celebration, sums up what it means for the Church to celebrate the eucharist... The eucharistic prayer is proclaimed by the priest celebrant in the name of Christ and on behalf of the whole assembly, which professes its faith and gives its assent through dialogue, acclamations, and the Amen. Since the eucharistic prayer is the summit of the Mass, its solemn nature and importance are enhanced when it is sung.

113 Nine eucharistic prayers are provided in the Sacramentary...

> Eucharistic Prayers for Masses with Children I-III may be used at Masses when children constitute a significant proportion of the assembly... The eucharistic prayers for children, with their variety of acclamations, will be most effective in engaging the children when sung... 114 The following elements may be recognized as characteristic of the eucharistic prayer. They do not appear with equal force in every eucharistic prayer... 115 The voice, the gestures, the stance, and entire demeanor of the priest celebrant help to convey the importance and urgency of this movement, lifting the assembly and stimulating it to gratitude and wonder. This may be most effectively achieved by singing.

Dialogue

116 The praise and thanksgiving from which the entire eucharist takes its name is especially concentrated in the "preface,” which proclaims the Church’s thanks for the saving work of God...

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The preface is not a preliminary to the eucharistic prayer, but the first part of it. It indicates a proclamation, a speaking out before God and the faithful, rather than a foreword or prelude. For this reason it is most appropriately sung.

Sanctus Acclamation
117 In this acclamation the assembly joins its voice to that of all creation in giving glory to God, with words inspired by the vision of Isaiah (6:3)...

This acclamation is an integral part of the eucharistic prayer. It belongs to priest and people together. Of its very nature it is a song and is meant to be sung, even if the preface is not. Choir or cantor parts may also be sung if they facilitate and enhance the congregation's participation.153

[118-119: Epiclesis, Institution Narrative, and Consecration]

Memorial Acclamation
120 The memorial acclamation of the people in the eucharistic prayer confesses the Church's belief in the central mystery of our faith, the paschal mystery of Christ's death, resurrection, and presence among his people...

As acclamations [the four memorial acclamations] are intended to be sung. [121-122: Anamnesis and Offering, Intercessions]

Doxology
124 Through Christ, with him, and in him, all is turned to the Father's glory by the action of the Holy Spirit...

The profound importance of the assembly's ratification and acclamation can be difficult to bring out in the one short word Amen. At the very least it should be sung or spoken loudly both at the Sunday celebration and at simpler weekday celebrations. Musical settings which prolong the Amen or repeat it or even intersperse it between the phrases of the doxology sung by the priest can all help the assembly to experience and express its true power.

Communion Rite
125 The eating and drinking together of the Lord's body and blood in a paschal meal is the culmination of the eucharist. The assembly is made ready to share in this banquet by a series of rites that lead from the eucharistic prayer directly to the communion...

Though each of these rites (the Lord's Prayer, sign of peace, breaking of the bread) is important in itself, in the context of the whole celebration they constitute together a transition from one high point, the eucharistic prayer, to another, the sharing in communion. Their musical treatment should not be so elaborate as to give the impression that they are of greater significance than the giving thanks which precedes them or the eating and drinking which follows them and which is accompanied by communal song.

The Lord's Prayer
126 The community of the baptized is constituted as the family of God by the Spirit of adoption... [so] the assembly calls on God as Father...

As the family prayer of all God's children, the Lord's Prayer belongs to the whole assembly. When sung, it is sung by everyone together. In this case, it will normally be desirable for the priest to sing the embolism that follows and for the priest and people together to sing the concluding acclamation For the kingdom.
SIGN OF PEACE

129 The exchange of peace prior to the reception of communion is an acknowledgement that Christ whom we receive in the sacrament is already present in our neighbor . . .

- The sign is sufficiently strong and expressive in itself not to need explanatory song or commentary.

BREAKING OF THE BREAD

131 In order for the meaning of this symbolism [an action imitating the ritual practice of Jesus at the feeding of the multitude, at the Last Supper, and even after the resurrection] to be perceived, both the bread and the breaking must be truly authentic and recognizable. The eucharistic bread is to "have the appearance of food" and is made so that it is able to be broken and distributed to at least some of the members of the assembly. 164

- . . .

- During the breaking of the bread, the Agnus Dei is sung or said . . . The Agnus Dei is a litany-song intended to accompany the action of breaking and may therefore be prolonged by repetition or by the insertion of invocations to Christ. It loses its entire purpose if a perfunctory breaking of bread is already completed before the Agnus Dei has even begun.

COMMUNION

[132-136: Priest's private preparation, invitation to communion, distribution of the elements.]

Communion Song

137 The communion of priest and people is traditionally accompanied by the singing of a psalm with a simple congregational refrain. Any psalm or other song is appropriate which expresses the spiritual unity of the communicants, shows the joy of all, and makes the communion procession an act of union of brothers and sisters in Christ. In its structure and its simplicity, it should encourage the participation of the entire assembly. 171

- The communion song begins immediately after the common recital of Lord, I am not worthy.

- So as not to encumber the assembly with books or scripts during the procession, the song may be led by cantor or choir and include a repeated response from the assembly.

- Although several communion songs may be sung in succession, depending on the length of communion, it may be preferable to interrupt one song with periods of silence or instrumental music and resume the singing after an interlude.

- Many traditional eucharistic hymns were composed for benediction of the Blessed Sacrament. They concentrate on adoration rather than on the action of communion and may not be appropriate as communion songs.

[138: Cleansing of vessels.]

PERIOD OF SILENCE OR SONG OF PRAISE

139 When communion is completed, the whole assembly may observe a period of total silence . . . a moment of deep corporate stillness and contemplation . . .

- As an alternative or addition to silent contemplation, however, a psalm or song of praise may be sung. Since there has already been singing during communion, the opportunity for silence may be more desirable. 172

[140: The prayer after communion "may be sung or said."

V. CONCLUDING RITE

142 The concluding rite consists of the priest celebrant's greeting and blessing . . . the dismissal and an orderly procession of the ministers and the assembly. The whole rite may be preceded by necessary but brief pastoral announcements. 176

[145: When the form of the solemn blessing is used, the priest should "sing or say the formula of the blessing in such a way that the assembly is clearly invited to respond with an Amen after each invocation."

DISMISSAL

147 The dismissal sends the members of the congregation forth to praise and bless the Lord in the midst of their daily responsibilities. 179

- It is the deacon's role to say or sing the dismissal, which should be done in a way that invites the people's response. 180

- The procession may be accompanied by a song of praise, seasonal hymn, appropriate instrumental music, or even, on some occasions, silence. A recessional song is always optional, even for solemn occasions.

Notes


4. See SC, art. 49, 106; see Congregation of Rites, General Norms for the Liturgical Year and the Calendar, 21 March 1969 (hereafter GNL), no. 4.

5. See SC, art. 28.

6. See SC, art. 7; see GIRM, no. 7.

7. GIRM, no. 62.


23. See GIRM, nos. 63-64.

24. See GIRM, no. 67.

25. See GIRM, no. 64.

26. Ibid.

32. SC, art. 7.

33. See Congregation of Rites, Instruction Musicae sacrae, 5 March 1967, no. 15.


41. See GIRM, nos. 14-16.

44. See SC, art. 112.

45. See SC, art. 112, 123.

46. See GIRM, nos. 18-19.


73. See GIRM, nos. 75, 77, 78.

74. See GIRM, no. 313.

79. See SC, art. 7; see GIRM, nos. 7, 24.

81. See GIRM, no. 25.

82. See GIRM, no. 26; see Congregation for Divine Worship, Instruction Calendriae particulanae, 24 June 1970; hereafter] CP, no. 40a.

91. See GIRM, no. 30.

92. Ibid.

93. See GIRM, no. 31.

98. See GIRM, no. 33; see LM, no. 12.

101. See LM, no. 18.

102. See LM, no. 20.

103. See LM, no. 21.

104. See LM, no. 22.

105. See GIRM, no. 36; see LM, no. 89.

106. See LM, no. 23.

107. See LM, no. 23; see GIRM, no. 39.

112. See LM, no. 17.

135. See GIRM, no. 48.

144. See GIRM, no. 54.

147. See GIRM, no. 55.

153. See GIRM, no. 55.2.

164. See GIRM, no. 283.

171. See GIRM, no. 56.9.

173. See GIRM, nos. 56-10, 121.

176. See GIRM, no. 126.

179. See GIRM, no. 57.2.

181. See GIRM, no. 140.
The responses received by ICEL to its consultation on the Order of Mass in 1986 included a number of observations on pastoral issues related to the celebration of Mass. Among the issues raised, the introductory rites drew the greatest amount of comment. Those who remarked on the introductory rites commented in general on their complexity, the confusion of purpose and moods of the various elements, the seeming predominance of the penitential aspect, and the historical novelty of the introductory rites as arranged at present. Many of these respondents made a plea for the clarification and simplification of the introductory rites. Some thought that this could be achieved by making these rites into several independent elements that could be selected according to the occasion or season.

The following scheme offers one way in which this problem has been addressed. This proposed scheme for the introductory rites is based on and slightly develops the Order of Mass in the Missale Romanum and in the approved editions of the Missal used by other language groups, notably the German, French, and Italian editions. According to this scheme,

This description of the proposal to offer six options for the Introductory Rites in the Order of Mass is based on the appendix to the Second Progress Report on the Revision of the Roman Missal (1990) prepared by the Secretariat of the International Commission on English in the Liturgy (ICEL), Washington, DC. Used with permission. All rights reserved.

According to this scheme, the preparation for Mass would include a choice to be made between several alternative “opening rites” that occur between the greeting and the opening prayer. Of these opening rites, the first three and the last are very similar to what is provided at present in the Order of Mass. According to the present rubrics, the penitential rite and Kyrie are omitted when the blessing and sprinkling of holy

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### INTRODUCTORY RITES

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<td><strong>Blessing &amp; Sprinkling of Water</strong>&lt;br&gt;Invitation to Prayer&lt;br&gt;Blessing of Water&lt;br&gt;[Blessing of Salt]&lt;br&gt;Sprinkling (With Song)</td>
<td><strong>Penitential Rite</strong>&lt;br&gt;Invitation to Repentance&lt;br&gt;Confession of Sin&lt;br&gt;[Form A or B]&lt;br&gt;Absolution</td>
<td><strong>Litany of Praise</strong>&lt;br&gt;Invocations to Christ&lt;br&gt;[Form C]</td>
<td><strong>Kyrie</strong>&lt;br&gt;Invitation&lt;br&gt;Kyrie&lt;br&gt;[Sung]</td>
<td><strong>Gloria</strong>&lt;br&gt;Invitation&lt;br&gt;Gloria&lt;br&gt;[Sung]</td>
<td><strong>Other Opening Rites</strong>&lt;br&gt;Baptism&lt;br&gt;Passion Sunday&lt;br&gt;Liturgy of the Hours&lt;br&gt;ETC.</td>
</tr>
</tbody>
</table>

**Opening Prayer**

**Liturgy of the Word**

Pastoral Music • February-March 1994
Chants for the Order of Mass

Opening Rites

Sign of the Cross

Priest

All

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

One of the six opening rites described in this article comes next, followed by the Opening Prayer.

Opening Prayer Tones

A

Let us pray:

Conclusion: Long Form

We ask this through our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, God for ever and ever. Amen.

B

Let us pray:

Conclusion: Long Form

We ask this through our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, God for ever and ever. Amen.

Many respondents made a plea for the clarification and simplification of the introductory rites.

more evident the choices already present in the rubrics. It would also develop somewhat the present rubrics: by making the penitential rite optional even in those instances when another rite, for example, the blessing and sprinkling or the liturgy of the hours, does not take place; by making the Kyrie and Gloria free-standing alternatives to the other ritual elements of the introductory rites rather than texts to be used in combination with some of them. In this scheme, then, the opening rite between the greetings and the opening prayer may take one of the following forms: (i) blessing and sprinkling of water, (ii) penitential rite, (iii) litany of praise, (iv) Kyrie, (v) Gloria, or (vi) other opening rites.

Similar development with regard to the penitential rite, Kyrie, and Gloria is evident in the Missals of the other language groups, particularly the German Messbuch (1975). In the Messbuch there is provision for the omission of the penitential rite in certain circumstances: a hymn of repentance may replace Forms A and B of the penitential rite; the general confession may be omitted when a particularly festive element of the celebration occurs close to it; and the prayer of absolution may be omitted when the opening prayer includes a similar petition. The Messbuch allows for the Kyrie to serve as an opening song, especially when it is arranged as a litany or linked to an opening song. And in place of the Gloria an alternative hymn of praise may be used.

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The church proclaims that the eucharistic prayer is the center and high point of the entire celebration of Mass. Its importance seems to demand that this prayer should be set to music and that it should be sung in its entirety, at the very least on the more solemn and festive celebrations and major seasons of the liturgical year. Yet no liturgical text or corpus of texts has challenged the skills of composers more than the eucharistic prayers.

Many Settings, Little Singing

Many composers have already set one or more the existing English-language texts of the eucharistic prayers to music (for example, Gelineau, Inwood, Walker, Haugen, Joncas, Proulx, and Willcock). Even some of the ICEL study editions of eucharistic prayers have been set. Several years ago, for instance, Stephen Dean composed a fine setting of the ICEL translation of the Eucharistic Prayer of Basil, which contains a number of acclamations. The setting had an Eastern flavor, in keeping with the source of the text. About that same time Paul Inwood provided a setting of Eucharistic Prayer A, an original eucharistic prayer (rather than a translation of a Latin text) that had been proposed to the bishops by ICEL in 1986.

Despite these many attempts at setting the texts, however, the singing of the eucharistic prayer is a rare occurrence or, more likely, a non-occurrence in most parishes. One can dolefully recite the usual litany of laments to explain this: The settings are too difficult, too simple, too dramatic, too dull. Our pastor will not or cannot sing, or is unwilling to learn. The texts are not singable; we need new eucharistic prayers. Our Western Church has no tradition of singing these prayers, and singing these lengthy texts is not suited to our cultural expectations or needs.

These comments and criticisms may be valid to a greater or lesser degree, but we must still face the fact that we have not done all we could to enliven the central prayer of our eucharistic liturgy.

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**MUSIC FOR THE EUCHARISTIC PRAYER**

**Eucharistic Prayer III**

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Mr. Peter C. Finn is currently the associate executive secretary of the International Commission on English in the Liturgy, a joint commission of Catholic bishops’ conferences.

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We have not done all we could to enliven the central prayer of our eucharistic liturgy with the depth of conviction and feeling which music and singing have the power to evoke.

An Original Setting

The CEL brief given to composers in 1985 called for an original setting of the prayer, not an adaptation of the setting provided in the Latin edition of the Missale Romanum. Each composer was asked to provide a single-line melody for the priest and the rest of the assembly that could stand independently of an accompaniment. The setting was to be a simple, melodie style of declamation, capable of being learned with some practice by the average parish priest, and it was to possess memorable music for the people’s responses and acclamations. The music could be in a free rhythm or measured or a combination of the two. Most importantly, each composer was encouraged to compose the music in such a way that the different elements of the prayer could be perceived as musically and textually distinct, without making the setting overly complicated or disjointed, lacking musical unity.

The subcommittee adopted this approach in reaction to what they agreed
was a weakness in the current settings of the eucharistic prayers in the Sacramentary. They judged that these settings, based on the chant in the Missale Romanum, placed undue melodic emphasis on the institution narrative, while the music for the remaining elements of the various prayers was a dull oscillation between the two main pitches of the setting (A and B), which made no musical distinction among the various elements.

As the work progressed on the new settings of the eucharistic prayers, one composer provided seven different but complementary tones for the various elements of the prayer to be sung by the priest. These tones were done in such a way that they could be applied to Eucharistic Prayers I to IV and to Eucharistic Prayers I and II for Masses of Reconciliation. Though this was a valiant attempt, some committee members found that the final result was far too difficult for the average priest.

In the end the composer, in concert with the other members of the subcommittee, arrived at the idea of providing four complementary formulas or tones for the various elements to be sung by the priest, as shown in the setting of Eucharistic Prayer III which accompanies this article. The preface formula is essentially the same tone currently provided in the Sacramentary. A new formula has been provided for the post-Sanctus section of this prayer (from the words “Lord, you

Memorial Acclamations
See pages 29-30.
Priest

Calling to mind, Lord God, the death your Son endured for our salvation, his glorious resurrection and ascension into heaven, and eagerly awaiting the day of his return, we offer you in thanksgiving this holy and living sacrifice.

Look with favor on your Church's offering and see the Victim by whose sacrifice you were pleased to reconcile us to yourself. Grant that we who are nourished by the body and blood of your Son may be filled with his Holy Spirit and become one body, one spirit in Christ.

All

Unite us in love, holy and faithful God.

Priest

Let him make us an everlasting gift to you, that we may share in the inheritance of your saints, with Mary, the virgin Mother of God, with the apostles, the martyrs, [Saint N.], and all your saints, on whose constant intercession we rely for help.

All

Unite us in love, holy and faithful God.

Priest

Lord, may this sacrifice which has made our peace with you advance the peace and salvation of all the world.

All

Unite us in love, holy and faithful God.

are holy indeed to "the glory of your name"). The composer assigned the third formula to the prayer's central section, which includes the first epiclesis or invocation of the Spirit, the institution narrative and consecration, the anamnesis or memorial prayer and offering, and the second epiclesis (in Eucharistic Prayer III this runs from the words "And so, Lord God" to "and become one spirit in Christ"). The fourth and final formula has been applied to the intercessions. Note that in this setting two additional acclamations are provided. The first, "Blessed are you, holy and faithful God," flows naturally from the priest's text in the post-Sanctus section. The second new acclamation, "Unite us in love, holy and faithful God," links the second invoca-

One day a future generation will know of no other way of praying this prayer on Sundays and major feasts and occasions than by singing it.

tion of the Spirit ("and become one body, one spirit in Christ") with the intercessions that follow: these call for the assembly to be united with all the church on earth and in heaven. It should be noted, finally, that either the Sanctus given in place or the adapted plainsong version given in the music for the Order of Mass (see page 29) may be used with this setting.

Time's Test

It remains to be seen whether this setting answers the needs of some communities or will stand the test of time. Some composers may find that this method of dealing with the complex structure of the eucharistic prayers will inform their own efforts to set these texts. No doubt the development of a tradition of singing the eucharistic prayer may take many decades and require many more serious attempts by composers, but this current effort affords us an opportunity to dream that one day a future generation of priests and congregations will know of no other way of praying this prayer on Sundays and major feasts and occasions than by singing it. It is my wish that this hope will give meaning to the many steps already taken by the composers of our generation to set the eucharistic prayers, and that this dream will continue to inspire their efforts to meet this great and worthy challenge.
Priest

Strengthen in faith and love your pilgrim Church on earth:

your servant, Pope N., our Bishop N., all bishops, priests, and deacons,

and the entire people your Son has gained for you.

All

Unite us in love, holy and faithful God.

Priest

Merciful Father, hear the prayers of the family you have gathered before you,

and unite to yourself all your children now scattered over the face of the earth.

All

Unite us in love, holy and faithful God.

Priest

Welcome into your kingdom our departed brothers and sisters and all who have left this world in your friendship. We hope to enjoy with them your everlasting glory for ever, through Christ our Lord,

through whom you give the world everything that is good.

Through him, with him, in him, in the unity of the Holy Spirit, all glory and honor is yours, almighty Father,

All

For ever and ever. Amen.

Alternate Amen

The Antiphonal

Enriching the Missal: Antiphons, Hymns, and Songs

BY PETER C. FINN

Wander into a parish church in America at the beginning of a weekday Mass and you are likely to hear a reader or the assembly dutifully reciting the entrance antiphon for that week or day. Even when the antiphons are recited with devotion and reverence, the overall effect of merely speaking these short texts can appear perfunctory. The practice of saying an antiphon is a bit of an anomaly, for it is by definition or nature a text intended for singing. It is ironic that these very same texts, which arose from a rich liturgical and musical tradition, are rarely, if ever, sung.

Other Times

Step back in time to a Sunday low Mass at a parish church in the 1950s and you would see the priest alone reciting the introit for the day, which consisted of the antiphon followed by a short psalm verse, the doxology, and the repetition of the antiphon. If you had the opportunity to attend a Sunday high Mass, you could hear the same introit for the day being sung by the choir. For those choirs who could not master the beautiful but often elaborate melody taken from the Vatican Gradual, there were simpler tones or musical formulas available for singing the introit.

Journey even further back—eleven hundred years—and be a part of the assembly at the beginning of a papal Mass. You would hear two choirs singing in alternating fashion a much fuller version of the introit to accompany the lengthy procession of ministers to the altar. The choruses would begin the introit by singing the antiphon and a number of psalm verses. They would then conclude the introit with the singing of the doxology followed by the antiphon. Some assemblages during this same period joined with the two choruses in singing the doxology.

The earliest texts of the introit were collected in various editions in the seventh, eighth, and ninth centuries of the Liber antiphonarius or the Antiphonary, a book belonging properly to the schola cantorum. It was not until the period between the end of the tenth century and the thirteenth century that the Antiphonary texts, the Lectionary texts, and the Sacramentary texts were all gathered into the priest's Missal, since the priest himself had gradually become responsible for reciting all of these texts, even when the choir sang the introit, or the offertory, or communion songs.

In harmony with this earlier tradition, the little-known and seldom-used Graduale Simplex (Simple Gradual), first

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If there is no singing for the entrance, the antiphon in the Missal is recited either by the faithful, by some of them, or by a reader, otherwise it is recited by the priest after the greeting.

These same guidelines are applied to the communion antiphon in paragraph 56 of the General Instruction.

A New/Old Approach

ICEL’s work on the revision of the Missal has opened the door to the possibility of rethinking the approach to the translation of the over six hundred entrance and communion antiphons. The translator of the antiphons for the revised Missal was asked to provide a text that is suitable both for singing and for spoken recitation. The translator suggested that, whenever possible, the texts of the antiphons should be short, rhythmical, and uncluttered by weak syllables and unimportant words. To accommodate the singing of these texts, the translator has sought to avoid more than two weak syllables between stresses and more than one weak syllable after the last stress or accented syllable of each line. The antiphons will almost all follow a two, three, or four stress pattern per line, which will make possible the application of a common melody or formula to these texts sharing the same rhythmic pattern. This attention to rhythm and stress patterns is an attempt to make these texts more suitable for musical composition and singing.

ICEL will propose to the conferences of bishops that the antiphons appear in an “Antiphonal,” which will be a separate section of the Sacramentary and which may also be published separately. A proposed psalm or canticle will be assigned to each antiphon in the Antiphonal. In addition to the Antiphonal, ICEL will be providing new translations of the hymns, songs, and antiphons that are sung during Holy Week: for example, the Crux Fidelis, Pange Lingua Gloriosi, O Redemptor, and Ubi Caritas.

In its revision of the Sacramentary ICEL has sought to unlock the riches of the Missal and of the Church’s liturgical traditions and to offer them in a new light. ICEL’s new approach to the translation of the entrance and communion antiphons and its provision of songs for Holy Week are serious attempts to enrich the worship of English-speaking Catholics and to contribute to the ongoing development of suitable sung texts for the celebration of the liturgy.

Excerpts from the first draft of the pastoral introduction for the Antiphonal, of the entrance and communion antiphons for Advent and Ordinary Time, and of the processional antiphons for Palm Sunday accompany this article.

### ANTIPHONAL

This collection provides antiphons for the opening song and the communion song. Antiphons are sung as refrains, repeated after one or more verses of a psalm, and after the Glory to the Father. The alternation of antiphon and psalm verses may go on as long as is necessary to accompany the entrance and communion processions.

- If the Glory to the Father and the repetition of the antiphon would cause the chant to last too long, the Glory to the Father is omitted. When the procession is short, only one psalm verse is sung, or even the antiphon alone without a verse.
- Where the antiphon is not taken from a psalm or canticle, a psalm is indicated from which suitable verses may be chosen. Another psalm may be substituted at will. Psalm 34, for example, which by an ancient tradition is used at communion.

<table>
<thead>
<tr>
<th>Where two antiphons are provided for communion (for example, in Ordinary Time), the second is usually from one of the gospels. Preference should be given to an antiphon which comes from the gospel text of the Mass.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communion Psalm 85:13 Gifts will come from the Lord and a flowering from the land. Psalm 85</td>
</tr>
</tbody>
</table>

### Second Sunday of Advent

Opening See Isaiah 30:19,30 People of Zion, see: the Lord will come to save the world, and your hearts will race at the sound of that majestic voice. Psalm 80

Communion Baruch 5:5:436 Arise, Jerusalem, stand on the heights and see the joy that comes from your God. Psalm 148

<table>
<thead>
<tr>
<th>Second Sunday of Advent</th>
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</thead>
<tbody>
<tr>
<td>Opening Psalm 25:1-3 Longing, trusting, waiting for you, my God, I shall never be disappointed. Psalm 25</td>
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### ANTIPHONS FOR THE SEASON OF ADVENT

<table>
<thead>
<tr>
<th>First Sunday of Advent</th>
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<tbody>
<tr>
<td>Opening Psalm 25:1-3 Longing, trusting, waiting for you, my God, I shall never be disappointed. Psalm 25</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Third Sunday of Advent</th>
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<tbody>
<tr>
<td>Opening Philippians 4:4-5 Rejoice in the Lord always:</td>
</tr>
</tbody>
</table>

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again I say, rejoice!
For the Lord himself is near.
Psalm 85

Communion See Isaiah 35:4
Say to the faint of heart:
"Be strong and do not fear:
our God will come to save us."
Isaiah 35

Fourth Sunday of Advent
Opening Isaiah 45:8
Dew from the clouds above,
flower from the earth below:
the Just One and our Savior!
Psalm 19

Communion Isaiah 7:14
A virgin shall conceive and bear a Son,
whose name shall be Emmanuel: God-with-us.
Psalm 19

ANTIPHONS FOR HOLY WEEK

Passion Sunday (Palm Sunday)

OPENING

Hosanna to the Son of David.
Blest be the one who comes,
who comes in the name of the Lord.
Hosanna to Israel's king,
Sing praise to God most high.

PROCESSIONAL ANTIPHONS OUTSIDE THE CHURCH

The children of Jerusalem
took branches from the olive trees
and ran to meet the Lord.
Hosanna! was their eager cry,
Hosanna! echoed through the hills;
Sing praise to God most high.

With garments spread before his path
they call down blessings on the one
who in God's name is come.
Hosanna! was their eager cry,
Hosanna! echoed through the hills;
Sing praise to God most high.

ANTIPHONS FOR ORDINARY TIME

Fifth Sunday in Ordinary Time

Opening Psalm 95:6-7
Come, bow down and worship,
Kneel to the Lord our maker
For the Lord alone is our God.
Psalm 95

Communion Matthew 5:5-6
Blessed are those who mourn
for they shall be consoled.
Blessed are those who hunger and thirst
for justice:
they shall have their fill.
Psalm 34

Communion Psalm 107:8-9
Praise the Lord who has mercy,
who does marvelous deeds for mortals,
who satisfies the hungry
and feeds the starving souls.
Psalm 107

Sixth Sunday in Ordinary Time

Opening Psalm 31:3-4
My rock of refuge, Lord, my stronghold:
O lead and guide me, true to your name.
Psalm 31

Communion Psalm 78:29-30
They ate and they were filled:
the Lord gave what they longed for,
they were not disappointed.
Psalm 78

Communion John 3:16
You loved the world so much
that you gave your only son.
Psalm 34

Seventh Sunday, Ordinary Time

Opening Psalm 13:6-7
I trust in your mercy, Lord,
rejoice that you have saved me.
Let me praise you, Lord, in song
for all your goodness to me.
Psalm 13

Communion Psalm 92:3
With all my heart I praise you
and tell of all your wonders
singing a joyful song
to you, the Lord most high.
Psalm 9

Communion John 11:27
Lord, I believe, said Martha:
you are the Christ, the Son of God,
who was to come into the world.
Psalm 34

Eighth Sunday in Ordinary Time

Opening Psalm 18:19-20
The Lord has been my strength,
has led me out to freedom
has chosen me and saved me.
Psalm 18

Communion Psalm 13:7
I will sing, O Lord, of your mercy
toward me:
sing to the name of the Lord most high.
Psalm 13

Communion Matthew 28:20
I am with you always
until the world shall end.
Psalm 34
The Body at Worship

Feet First!

BY JOSEPH GELINEAU, S.J.

All liturgy begins with the feet; without feet, liturgy never gets going. "What joy when they told me, ‘Now we are going to the house of the Lord!’ We have already turned our steps toward your gates, Jerusalem!’" (Ps 121:1-2). Feet that move forward express the delight of desire, aiming us toward a meeting with the One in the assembly of the faithful. Feet that have stopped moving express awe and respect before the place where God’s self-manifestation happens. Feet walking in procession express the gravity, stateliness, and fullness of those who have refocused and composed themselves in order to appear before the Holy One.

When people are gathered in church to celebrate the New Covenant, most of the actions presume some kind of movement from one place to another: the entry of the cross or the book; the lector walking to the ambo; the presentation of gifts that opens the Lord’s Supper; the communion procession; the departure. And even if just one person in the assembly shifts place or makes a move, all are affected and touched: something moves through them all . . . or some One moves. There is a marvelous chant for the procession with gifts inspired by the Byzantine “great entrance” that says: “He moves forward, accompanied by the whole people; he comes: Arise and lift your eyes toward the one who is coming!”

When those who are carrying the altar cloth, candles, flowers, bread, and wine to prepare the table for the sacrifice move forward slowly from the center of the church, they give an appearance of climbing, rank on rank, through the assembly, like a stream that drains away the desire for anything else, even as it orients the people toward the altar and prepares them to sing their eucharistic praise.

The same thing happens at a baptism—that initiation sacrament par excellence, or rather, the sacrament by which we “enter in”—when the procession that moves toward the baptistery while chanting the litany of the saints draws with it the whole assembly, even those who are not directly involved with the initiatives, drawing all to this mysterious place, a kind of birthing room, where someone goes to be born again of water and the Spirit. And when the neophyte, dressed in white and “illumined” by God, returning from the font, “enters” into the assembly of sisters and brothers, he or she faces the altar, singing, “Look to God that you may be radiant with joy, and your faces may not blush with shame” (Psalm 34:6). What an emotionally powerful moment, a real “passage” for everyone.

How otherwise should we explain the number of our liturgies that are not just liturgies for “couch potatoes” from beginning to end? To deny oneself opportunities to change position and to move in processions is to fall back on the couch, cause the lifeblood of the liturgy to clot, and intellectualize the celebration, reducing it to a matter of words only. If you remember that children, simple people, and those whom we tend to call “ primitives” all love processions, then aren’t they those who recognize that human beings also have feet and that humans are, indeed, beings who walk? Why does it hurt so much when someone steps on your foot? My foot is so aware, wise, and intelligent that it can play soccer, it can ski or dance. So why shouldn’t my foot go off looking for God?

At each Mass, a priest comes in, a lector goes to the reading desk, various ministers move around. But how do they move? Are these actions insignificant? Are they just moving physically from one place to another? Do they seem to move in a disagreeable and distracting way? Instead of being the actions of “Christians,” “Christ-bearers,” these little strolls are purely “functional.” What a waste and what a lost opportunity!

In any program of liturgical formation, the first thing to teach is how to walk: to move towards . . ., to carry oneself the whole universe, visible and invisible, to move forward in glory—that is, charged in one’s being with the very presence of God—and at the same time, to walk modestly, advancing toward Someone.

What the Psalms Say about Feet

What would the psalmist do without feet? The poets of the psalms sing about them incessantly. From Psalm 1, which describes the blessedness of those who walk in justice on the road watched over by God, and the misfortune of evildoers on the road that leads to their doom: from the remembrance of the wandering of God’s people in the desert, as they “found no way to an inhabited town” (Ps 107:4), to the “grand march” of Psalm 68 where “the one who rides on the clouds” (Ps 68:4) personally steps out before the people to be their guide, forming up a grand procession to the Temple mount, it seems that all the anxieties of the faithful know how to line up in proper order:

"By the word of your lips, I have avoided the ways of the violent. My steps have held fast to your paths; my feet have not slipped" (Ps 17:4-5).

The eternal searcher for the good path—attentive to the misstep of evildoers, of those who go off on twisting roads, those who get lost, those who stray, going to their doom—the Lord keeps watch over the steps of the faithful, leading them on the good road, avoiding the misstep, picking them up when they fall, catching them before they trip on a rock, holding them up right, protecting them as they walk: “You are the one who made a wide space for me to step on, and my feet did not slip!” (Ps 18:37). And this outcome is always pleasing to God.

God has such faith in human feet as to promise: “To those who walk on the right way, I will show the salvation of God” (Ps 50:23). Also: “I walk before the Lord in the land of the living” (Ps 116:9), and God will open for me “the path to life” (Ps 16:11) and guide my steps to “the way everlasting” (Ps 139:24).
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YOU TAKE MYSTERY OUT OF CHOIR TRAVEL
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Sacramental Communion

There are, as we said in the last issue of *Pastoral Music*, six actions within the complex which the General Instruction of the Roman Missal calls the “communion rite”: the Lord’s Prayer, the sign of peace, the breaking of bread, silent prayer before and after sacramental communion, the sharing of sacramental communion, and the prayer after communion. Last time we looked at the first four rites. Now we’ll describe what’s basic about sacramental communion and the end of the communion rite.

Certain things that the reformed rites expect or suggest for communion have met a lot of resistance: what the bread should look and taste like, singing at communion, communion in the hand, and communion from the cup. (Other practices, such as the institution of special ministers of holy communion, surprisingly, have not met with much resistance, perhaps because the increased availability of ministers speeds up distribution and makes communion more readily available to the homebound.) Here are the basics on three parts of our current sacramental communion practice that remain problematic.

The General Instruction presumes singing during communion (#561); the song takes place “during the priest’s and the faithful’s reception of the sacrament.” The communion song is a joyful acclamation that rises out of the silence preceding the invitation to communion. It returns to that silence again when all have received. “The song begins when the priest takes communion and continues for as long as seems appropriate while the faithful receive Christ’s body.” The song may be the assigned antiphon with a psalm, some other antiphon and psalm, or “another suitable song.” In the U.S., the selection of music for communion is governed by these criteria (American Appendix to the General Instruction #561): It should foster a sense of unity; it should be simple and not demand great effort. During the major seasons, the communion song should focus on the season; in Ordinary Time, topical songs may be used. This song, according to the General Instruction, may be sung “by the choir alone or by the choir or cantor with the congregation.”

Communion in the hand met initial resistance by some priests and bishops when it was introduced into the United States because, according to its critics, it encouraged sloppiness and irreverence. Of course, that concern for reverence has been expressed since the church’s earliest days, whatever the form of reception. In the words of the Council of Trent, used to support the then relatively new practice of placing the host on the recipient’s tongue, the issue is that “it is unflitting to take part in any sacred function without holiness” (Council of Trent, sess. 13, *Decretum de SS. Eucharistiae Sacramento* cap. 7). This issue must constantly be addressed by catechesis and preaching, whether the host is placed on the tongue or in the hand.

Communion under both kinds (bread and cup) was initially restored by the Constitution on the Sacred Liturgy (#55). The principle for this restoration was enunciated in the Instruction *Eucharisticum mysterium* (Sacred Congregation of Rites, 25 May 1967, #32): “Holy communion has a more complete form as a sign when it is received under both kinds. For in this manner of reception ... a fuller light shines on the sign of the eucharistic banquet.” Health concerns about this practice are an issue in this era of AIDS, because other communicants might accidentally infect someone who is HIV positive, not the other way around.

The communion rite draws to a close after the communion procession ends, extra hosts are placed in the tabernacle, and the vessels have been purified or set aside to be purified later (GIRM #120). Then a deep silence descends on the assembly (suggested in GIRM #56). This silence that follows communion may yield to “a hymn, psalm, or other song of praise ... sung by the entire congregation” or simply to the spoken (or sung) prayer after communion, which concludes the communion rite.

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Choir

Psalms for Feasts and Seasons


The Litany for Mass offers twenty-two common psalms and ten common responses as alternatives to learning a new musical setting for the proper Psalm which changes from week to week. By substituting a known musical setting of a common Psalm for a less familiar or a new setting of a given proper Psalm, assemblies are relieved from learning new music on a weekly basis. The common responses provide yet another option: a less frequent change of the assembly’s responses while the cantor(s) sing the verses of the proper Psalm. The purpose of both options is to foster singing of the psalms by reducing the frequency with which the assembly encounters unfamiliar music.

The compositional challenges inherent in setting even these common Psalm and response texts are manifold. Since the settings must invite and encourage untrained voices to learn them quickly and sing them repeatedly, the material must be tuneful, immediately inviting, and relatively easy to learn. At the same time, because the settings must be capable of sustaining interest through repeated and frequent use, they must be solidly crafted and musically creative. In this collection Christopher Willcock has met these sometimes conflicting challenges with varying degrees of success.

The first part of Psalms for Feasts and Seasons consists of the twenty-two common Psalms. They are all set responsorially, with a recurring refrain given to the assembly and with verses (usually strophic). Musical craftsmanship is always apparent, and Willcock often reconciles ease of learning and musical creativity by reserving more difficult musical material (wider or less predictable melodic leaps; unexpected harmonic twists or destinations, and unusual metric treatments or changes) for the cantor, and by mating the material with a less complicated refrain. A fine example of this is his setting of Psalm 27—“The Lord Is My Light”—in which a gentle, easily learned refrain (complete with a breath before the textual repetition) alternates with verses that are much more harmonically adventurous.

However, in other cases, Willcock’s musical ambitions and creativity move beyond the solo verses and impact negatively on the effectiveness of the refrain by rendering it less immediate and more difficult to learn. For example, consider the refrain of “Let All the Earth” (Psalm 66) where five meter changes occur in the span of eight bars. The imprecise notation only adds to the problem. Or consider the refrain of “To You, O Lord” (Psalm 25) where the metric continuity of the line works against the natural tendency, or even need, for untrained singers to breathe before the text is repeated.

In the second part of this collection, Willcock provides settings of the ten common responses with a compatible Psalm tone and a few (usually two) sample Psalm texts pointed to be sung to the tone. As a group, the antiphons in this section seem more accessible, though many retain the musical challenges noted above. For example, see “Alleluia”—where the asymmetry is foiled by an interlude, or see “Sing to the Lord a New Song”—where the complexity of the changing meter is compensated for with literal repetition. Willcock’s Psalm tones are especially attractive, with very clear lines and interesting harmonic progressions.

Minimal performance forces for the settings would be a trained cantor (much of the solo material will not be readily learned by rote) with keyboard accompaniment. Guitars might be used to reinforce the harmonic changes or rhythmic patterns (chords are provided throughout), but probably could not function as the only source of accompaniment since the average assembly will need the melodic doubling found in the keyboard parts. Some antiphons include SATB settings, and Willcock has included instrumental parts (solo obligati for unspecified C instrument) for four of the selections. The oversized format permits spacious and clear typography throughout. The settings feature sensitive and thoughtful adjustment to render the texts gender-inclusive and Willcock’s Psalm Tables and liturgical notes will be of special interest to those responsible for liturgical planning and musical selection. Those familiar with an earlier edition may question whether the degree of “revision and augmentation” warrants the considerable price increase.

A Choir Book for Lent


This is the third in a series of five volumes of basic choral repertory organized around the liturgical year (see Pastoral Music, 17:3 [December-January 1993] for reviews of additional titles). Once again, Ladd has included the most important texts and familiar tunes of the season, grouped according to liturgical use (Ash Wednesday, Lent, Passion Sunday, Holy Thursday, Washing of the Feet, Passover, and Good Friday: Veneration of the Cross). Multiple settings for many of these, ranging from unison through SATB, will allow choir directors to choose a version consistent with available voices and rehearsal time. An especially attractive feature of this particular volume is the large number of indigenous American tunes and texts, along with characteristic tenor-melody arrangements of them.

Ladd provides singable English translations for the entire collection; the original Latin texts are included for Lotti’s setting of “Vere languores nostras” and “Adoramus te Christe” (in three diverse sixteenth-century settings). A majority of the settings are unaccompanied; the prevalent closed score format will allow for easy keyboard doubling in either re-
hearsals or performance. Guitar chords are provided for many of the settings, and Ladd offers suggestions for enhancing others with the use of various instruments. The collection can also provide a wealth of creative material for alternate harmonizations (don’t miss Edward Burke’s setting of “Wondrous Love”) and choral stanzas during a congregation hymn. Engaging is clear, spacious, and careful throughout, with thorough and informative attributions.

Though some of the two-part settings lack contrapuntal variety and linear independence, the collection is still remarkable for overall quality and diversity of the arrangements. A very modest price buys forty-three titles in over seventy-five arrangements, providing a core of seasonal repertory for ensembles of every size and capability.

Rudy T. Marcozzi

Organ Recitative

A Little Nativity Suite. John Leavitt. Augsburg-Fortress Publishers. No. 11-10351. $7.50. As I noted in a review of this composer’s Hymn Preludes for the Church Year (Pastoral Music 17:2 [December-January 1993] 49), there is much to admire in Mr. Leavitt’s style. His writing is facile and creative without resorting to trite effects. This volume, although not a suite as advertised, contains six inventive choral preludes on familiar Advent and Christmas tunes: Veni Emmanuel; Puer nobis; Mendelssohn; Vom Himmel hoch; Schönster Herr Jesu; and Morning Star. If you plan to use these tunes during the Advent/Christmas season, order this little volume today and be the first on your block to enjoy these captivating miniatures. Enthusiastically recommended.

Wondrous Love: Five Variations for Organ. Daniel Pinkham. Thorough Music. No 493-00052. Theodore Presser Co. $4.95. Despite Mr. Pinkham’s disclaimer in the preface to this work, one cannot help comparing this present piece with the masterful set of variations composed on the same tune by Samuel Barber. Pinkham’s variations are not pretentious; nonetheless, the writing often seems forced and arbitrary (for instance the awkward contrapuntal writing in the second variation). For those who know and admire Pinkham’s major works for the organ, these variations will prove to be a disappointment.

Twelve Short Organ Pieces. Christian Immo Schneider. Augsburg-Fortress. No. 11-10112. $6.50. The composer suggests that “most of [these] pieces may be performed as voluntaries at appropriate places during the church service.” Several of the pieces exude a certain charm (Initiation, Canon, Chaconette); there are three pieces intended as pedal studies; the remainder give off a plodding character that causes one to question their inclusion here. Given the brevity of these pieces, it is difficult to discern whether they would be used often, but perhaps it is better to sight-read one of these vignettes when “filler” is required than to improvise something of lesser quality.

Six Hymn Preludes. Kevin Sadowski. Concordia. No 97-6044. $6.75. This collection contains six delightful settings of well-known hymns (Divinum Mysterium, Hymn to Joy, Mclombo, Nettleton, Old 124th, Walloon). The pieces are bright, well written, and charming. The canonic treatment of Divinum Mysterium is particularly lush and captivating.

Sortie Pour Orgue. Theodore Dubois. Edited Kenneth Slaug. Egan Classic Organ Series. Randall Egan Publisher. EO-128. $5.50. This publication contains the last of Dubois’ Dix Pièces. It is a perpetual motion toccata in the grand French manner. Although the bombastic style seems somewhat overstated to late-twentieth century ears, the piece nonetheless would make a grand effect for a festive postlude, or as a concert encore.

Three Trumpet Tunes. Tonasso Giovanni Albinoni. Edited and arr. for trumpet and organ by S. Drummond Wolff. Concordia. No. 97-5049. $4.75. The sources of these three movements are not identified, although one can guess that they were drawn from Albinoni’s considerable body of concerted works. These pieces, brief though they are, would serve admirably well for weddings or other occasions that demand the regal sounds of trumpet and organ. The music is not difficult for either player. Trumpet part included.

Craig Cramer

Books

Once again, it’s time for our annual “Books Received” column, a brief description of some of the many books that publishers have sent over the last year. One of the highlights of 1993 was the publication of the new Lectionary for Masses with Children. Approved by the U.S. National Conference of Catholic Bishops in 1991 and confirmed by the Vatican in 1992, this Lectionary uses the Contemporary English Version of the Bible, a translation that is intended for pre-adolescent children. This Lectionary, according to its introduction, may be used when a separate liturgy of the word is celebrated with children and, occasionally, at Sunday Masses when large numbers of children are present.

The Lectionary for Masses with Children is available from three publishers: Catholic Book Publishing Company, The Liturgical Press, and Liturgy Training Publications. While each is a faithful and approved presentation of the Lectionary, the three versions are noticeably different in design, layout, and price. Each offers a hardbound ritual edition as well as a paperback study edition, the latter of which is not intended to be used during liturgy. Catholic Book Publishing Company is unique in offering a single volume that contains the readings for the Sundays of all three cycles and weekdays ($45.00 ritual edition; $18.95 study edition). The Liturgical Press actually offers two editions, one from Liturgical Press Books and the other from Pueblo Books. Each volume in the Liturgical Press edition contains the Sunday readings for one cycle as well as the weekday readings ($29.95 each; $85.00 set of three; no study edition). The Pueblo Books edition consists of four volumes: one for each cycle of Sunday readings and one for the weekdays ($19.95 each; $75.00 set of four for the ritual edition; $39.95 set of four for the study edition). Both the ritual and the study editions contain attractive endpapers featuring the artwork of Gertrud Mueller Nelson. The volumes from Liturgical Training Publications are, in many ways, the most handsome and well-designed (ritual edition priced at $42.00 each for Sundays, and $49.00 for weekdays; the study edition is priced at $10.00 each). Each page contains only one reading or psalm, making the books quite “user friendly” for lectors and readers of the gospel. The covers and several pages are enhanced by the artwork of Steve Ersnaper.

Another liturgical book that appeared recently, albeit with little fanfare, is the Order for the Solemn Exposition of the Holy Eucharist (Liturgical Press, 1993, $34.95 minister’s edition; $39.95 people’s edition; $24.95 music accompaniment). Like the church documents upon which it is based,
this rite emphasizes the connection of such eucharistic worship to the Mass itself and to communion. Accordingly, this volume begins with the texts for the celebration of Mass. This is followed by forms for morning and evening prayer, eucharistic services of prayer and praise, and a celebration to bring the solemn exposition to a close. The music in the book includes such traditional pieces as Pange Lingua, newer compositions by Marty Haugen, Taizé, Robert Kreutz, and James Hansen, as well as African-American spirituals. Parishes which already offer eucharistic exposition should review their practice against this book. The Feast of Corpus Christi (on June 5 this year) might be a good time for other parishes to re-introduce this part of our Catholic heritage as a prospective annual event in parish life.

For several years now, our colleagues in family life ministry have urged parish leaders to develop a “family perspective” in all aspects of parish life. Among other things, this perspective involves recognizing the family as a domestic church and forming partnerships with families in nurturing growth in faith. Two recent publications apply this family perspective to the ritual life of the church: Rituals for Sharing Faith: A Resource for Parish Ministers (Don Bosco Multimedia, 1992, 238 pages, $14.95) and Family Rituals and Celebrations (Don Bosco Multimedia, 1992, 155 pages, $6.95). Edited by John Roberto, director of the Center for Youth Ministry Development, the books offer both principles and suggestions for pastoral practice. Rituals for Sharing Faith is a collection of twenty-one articles from various sources including liturgists Mark Francis and Gertrud Mueller Nelson, as well as from the document Plenty Good Room: The Spirit and Truth of African-American Catholic Worship published by the National Conference of Catholic Bishops. As its title indicates Family Rituals and Celebrations primarily consists of suggestions and formats for household prayer pertaining to the liturgical year, family milestones, and ethnic traditions. Both books complement but do not substitute for the bishops’ book Catholic Household Blessings and Prayers (USCC Publishing Services).

Ansar Chupungco, the leading voice in liturgical inculturation, has issued Shaping the Easter Feast (The Pastoral Press, 1992, 106 pages, $9.95) as a revision of an earlier (1977) work. This small book examines the relationship between the theology of Easter and the feast’s setting in the cycle of nature. Citing ancient sources as well as current documents, Chupungco argues that nature inescapably provides much of the symbolism for Easter, just as it does for Christmas. He warns against an overly spiritual view of Easter that ignores or downplays the role of springtime in shaping this feast. At the same time, he challenges churches in the southern hemisphere to embrace the natural symbolism of late summer and fall in their experience of Easter rather than trying to pretend that it is springtime. Good food for thought as we approach Easter this year.

Those who work with the rites of adult initiation frequently ask for resources to assist sponsors. The role of sponsor is

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central to the experience of Christian initiation, yet many who are asked to undertake this role feel intimidated at the prospect of accompanying another person on such an intense spiritual journey. *Walking Together in Faith: A Workbook for Sponsors of Christian Initiation* (Paulist Press, 1992, 206 pages, $12.95) by Thomas Morris not only provides sponsors with information about the process of initiation but also leads them on a journey similar to that which their catechumens will undertake. Like the guiding principle behind the institutes of the North American Forum on the Catechumenate (of which Morris is Executive Director), the book makes it clear that the effective sponsors see themselves as partners on the never-ending road of conversion and growth in faith.

Like the Rite of Christian Initiation of Adults, the Order of Christian Funerals has given the church a renewed vision of sacramental life. More than a single liturgy, the Order provides several prayers and rites to be celebrated at appropriate times following a Christian’s death. Used in its entirety, the funeral ritual provides a rich liturgical context for ministering to the bereaved. This is the premise of *Console One Another: A Guide for Christian Funerals* (Sheed and Ward, 1993, 100 pages, $8.95) by Terrence Curley, a priest of the Archdiocese of Boston and a licensed mental health counselor. The book’s eight chapters and several appendices discuss the church’s theology of death, the experience of loss and grief, the death of children and other special circumstances, and the preparation of the funeral rites in an encouraging and accessible manner. The description of grief ministry and the suggestions for such a ministry in a parish should be particularly helpful to clergy and pastoral musicians who want to ensure that the parish’s ministry to the bereaved extends beyond the funeral Mass.

Finally, two resources for homilists. *Homilies Alive: Creating Homilies That Hit Home* (Twenty-Third Publications, 1994, 124 pages, $9.95) by Francis Friedl and Ed Macaulay offers ten fundamental guidelines for effective liturgical preaching. The advice in the book is presented clearly and directly and reflects many years of experience on the part of the two authors. While particular suggestions in the book may be debatable, the book serves as a timely “refresher course” for those who have grown weary of preaching week in and week out. Lutheran pastor Donald Deffener has collected numerous short stories and vignettes in *Seasonal Illustrations for Preaching and Teaching* (Resource Publications, 1992, 172 pages, $11.95). Arranged according to the liturgical year, these sermon illustrations can be effectively used to lend imagery to an otherwise abstract homily.

**Briefly Noted**

**Where Have You Gone, Michelangelo? The Loss of Soul in Catholic Culture.** Thomas Day. Crossroad Publishing Co. $19.95, hardback. He’s ba-a-a-ck! And this time he’s playing on a bigger field. In his first book, *Why Catholics Can’t Sing*, Thomas Day took on the field of American Catholic Church music. Beginning in seventeenth-century Ireland, he worked his way forward to about 1975, focusing on the causes for a great silence where there should be “full, conscious, and active participation.”

Now Dr. Day takes us as far back as the Council of Trent (even farther, in some instances), and his focus is not just on music, but on all the liturgical arts: art, architecture, vesture, movement, and “depressing music.” As in his first volume, Day makes a number of important points. He yearns, it seems, for a *via media*, a balance in our worship that respects the great heritage of the past, while recognizing some of its flaws, and is open to new insights and approaches, while recognizing that “new” is not necessarily “better.” Along the way, of course, amid the flashes of brilliant insight and self-recognition (“Been there, done that!”) one finds Dr. Day’s trademark outrageous asides. A friend of mine, reading an advance copy of this work, muttered with great regularity, “Cut me a break!”

The problem with this book, as with *Can’t Sing*, is that the narrative is anecdotal, consisting, as Day admits, of “odds and ends from my past” and “items from the cigar boxes of friends and acquaintances.” While this makes for interesting (if disjointed) reading, it does not offer a solid foundation for Dr. Day’s often valid suggestions for correcting the way we worship, and the easy dismissal of experiences that have been valid or important for people other than Dr. Day and his “friends and acquaintances” makes for ready anger that will not encourage the dialogue and development that the author seems to want. Still, one measure of the positive contribution of his earlier work appears in this volume. Perhaps because of Thomas Day’s presence at the 1991 NPM National Convention in Pittsburgh, he now seems to look more favorably on the work of the Association and this journal. Or perhaps NPM’s planning and editorial staffs have responded positively to some of Day’s criticisms. At any rate, *Pastoral Music* is quoted favorably in several of this volume’s footnotes.

**Gordon Truitt**

**About Reviewers**

Mr. Paul Covino is assistant chaplain and liturgist at the College of the Holy Cross, Worcester, MA. He is also a liturgical consultant and the senior book review editor for *Pastoral Music* and *Notebook*.

Dr. Craig Cramer teaches organ at the University of Notre Dame. He has performed extensively in the United States, and in Canada, Belgium, and Germany. Currently he is playing the complete works of J. S. Bach in a series of eighteen concerts.

Mr. Rudy T. Marcozzi is assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Music Ministry at Loyola University, Chicago.

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Groundbreaking Activity

The entire fifty-member staff of GIA joined in breaking the ground for a new 50,000-square-foot facility to be located across the street from the current building at 7404 South Mason Avenue in Chicago. The groundbreaking took place on September 28. This move to a new building was made necessary by the increased amount of liturgical music being published by GIA and by its plan to publish five new hymnals over the next two years.

Organbuilders Convention

More than two hundred organbuilders and pipe organ service technicians met in Washington for the twentieth anniversary convention of the American Institute of Organbuilders, October 3-6, 1993. The featured speaker was Henry Willis IV, who had been an important figure in establishing the Institute. In his demonstration of voicing techniques, Mr. Willis promoted the use of “system” voicing over “craft” voicing of each successive pipe. Other presenters included William Van Pelt, director of the Organ Historical Society and editor of Erzähler, Haig Madirosian, and Charles Kegg. Several notable organs were demonstrated during the week, beginning with the Ernest Skinner instrument at Washington National Cathedral.

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A Move Up at Lorenz

The Lorenz Corporation has announced that Mr. Larry F. Pugh has been named president of its music publishing division, the first person outside the Lorenz family to assume this title in the 103-year history of the company. Mr. Pugh has been with Lorenz since 1982, and he has been involved in creative and editorial responsibilities for several years. In his new position, he will be responsible for all music publications from the company’s various divisions. Mr. Pugh encourages new composers to send their manuscripts to The Lorenz Corporation, PO Box 802, Dayton, OH 45401.

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Miscellaneous

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Pastoral Music • February-March 1994
Calendar

CONNECTICUT

NEW HAVEN
February 4
Symposium on the twelfth-century mystic, scientist, and musician Hildegard of Bingen. Full day; topics include Janet Martin’s “Learning, Literacy, and Authority: Hildegard of Bingen’s Song-Texts” and a presentation of the musical drama “Singing the Heart of God.” Place and sponsor: Yale Divinity School, 409 Prospect Street, New Haven, CT 06511. (203) 432-1940.

NEW HAVEN
April 10-12
Yale Institute of Sacred Music Symposium: The Creative Spirit. Featuring organ recital, faculty presentations, conductor’s panel, Easter Vespers, concert, more. Contact: Yale Institute of Sacred Music, Worship and the Arts, 409 Prospect Street, New Haven, CT 06511. (203) 432-1940.

MASSACHUSETTS

BOSTON
April 15-16

MICHIGAN

KALAMAZOO
March 19-20
Concert and workshop featuring David Haas, Jeanne Cotter, and Steven Petranak. Place: St. Catherine of Siena Church, Portage. Contact: Cindy Bonk at (616) 327-5165.

FLORIDA

LAKE LAND
March 5-6
Concert and workshop featuring David Haas. Place: Church of the Resurrection, Lakeland. Contact: Bill Frazier at (813) 646-3556.

ILLINOIS

CHICAGO
March 4-5
Great Lakes Pastoral Ministry Gathering. Theme: Releasing the Fire Within. Speakers: Vincent Donovan, CSSp, Diana Hayes, Christopher Walker, Miriam Therese Winter, MM. Place: Holiday Inn, O'Hare. Contact: Loretta Reif, PO Box 5226, Rockford, IL 61125.

INDIANA

NOTRE DAME
April 17-21
Conference: Proclaiming the Eternal Pastoral Music • February-March 1994

Word in a Changing Church. Place: University of Notre Dame. Contact: Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 631-5435.

NEW YORK

BUFFALO/EAST AURORA
March 18-19
Fifth Annual Convocation of Musicians. Keynote presentation by Fred Moleck on musically inclusive language. Place: Mt. Mercy Academy, 88 Red Jacket Parkway, Buffalo, NY 14220-2090. Contact: (716) 627-2386 or (evenings) (716) 824-2776.

BUFFALO
March 26-27
Concert and workshop featuring David Haas. Place: Annunciation Church, Buffalo. Contact: Joseph Gabalski at (716) 885-6376.

OHIO

CHAR DON
February-March
Regina Tours to Catholic England (Feb. 20-28 and March 15-21); Vienna (Feb. 17-23 and March 10-16); Greece (Feb. 17-23 and March 17-23); Spain (Feb. 16-24 and March 16-24); others. Contact: Regina Tours, 401 South Street, #4B, Chardon, OH 44024. 1 (800) 228-4654.

FREMONT
March 11-12
Concert and workshop featuring David Haas and Jeanne Cotter. Place: St. Ann Church, Fremont. Contact: Josef Wasserman at (419) 332-7472.

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April 11-15
Cokesbury Seminar: Proclamation ’94:

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March 5


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March 12-13

Concert and workshop featuring David Haas and Jeanne Cotter. Place: St. Charles Borromeo Church, Chippewa Falls. Contact: Sandy Shaurette at (715) 723-4088.

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PORTUGAL

LISBON, FATIMA, EVORA, ESTORIL
March 5-13


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Pastoral Music • February-March 1994
Roundelay 2

BY BENET WELLMANS

There will be battles over the new music being proposed for the Sacramentary; the battle lines are already being formed. So what? Arguments over music and its place in the liturgy are a familiar part of the scene. The introduction of new music into worship has always divided participants into three camps. Some welcome the innovation as an enrichment of the ritual experience; others reject the new style out of hand as destroying the faith’s ancient liturgical heritage; and there are those who ask, “We use music!”

Consider the use of music in the Jerusalem Temple. The historian of the Hebrew Bible invoked the example of David to affirm the rich sound of singing and instruments in the Temple, since “David commanded the chief of the Levites to appoint their kindred as the singers to play on musical instruments, on harps and lyres and cymbals, to raise loud sounds of joy” (1 Chronicles 15:16). But Amos, the prophet from the hill country, did not like elaborate festivals, so he upped the ante by quoting God as a music critic: “I hate and despise your festivals, and I take no delight in your solemn assemblies . . . . Take away the noise of your songs; I will not listen to the melody of your harps” (Amos 5:21-23).

Major battles erupted in the early church, not so much over the use of music, but over what to sing, when, and whether to accompany it with instruments other than the human voice. One of the first recorded arguments over music in the Roman Church, for instance, had to do with keeping “sacred music” out of “secular” events. In the late first century, Clement of Rome encouraged singing, but he did not want people to sing the psalms and hymns outside of church services, lest they appear “like wandering minstrels, singers and tellers of tales of high adventure, performing an art for the sake of a mouthful of bread.”

After Clement, a whole bunch of popes got themselves involved in imposing musical forms, revising them, and encouraging the singing of psalms, hymns, and other liturgical music in either the old or the new style. Among the early bishops of Rome introducing innovations were Damasus (366-84), Celestine (422-32), Leo the Great (440-61), Gelasius (498-56), Symmachus (498-514), John I (523-26), Boniface II (530-32), and Gregory the Great (590-604). Gregory was criticized by some Sicilians for his innovations because, as he wrote in a letter to Bishop John of Syracuse, his critics claimed that he followed the customs of Con-stantinople [i.e., the Greek Church] in all things, particularly in the innovations of “making the people sing the Alleluia at Masses outside of Paschaltide,

“Why does the church have to have so many organs and cymbals?”

. . . making the subdeacons chant the Kyrie, and moving the Lord’s Prayer to a place immediately after the eucharistic prayer. Gregory responded to this criticism by asking, “Has your church never accepted any tradition from the Greeks?” He then went on to show how he had corrected the practices of the Greeks, who had obviously gone overboard in some respects. As the rules for singing got more complex, some people became fed up with trying to follow all the rubrics. Amalarius, the bishop of Metz (815-35), noted that “some blunderers” refused to adjust their singing for Epiphany, “affecting indifference and contempt over these requirements, fancying that they do better to follow the practice for each day that they are used to.”

The big battles, of course, were fought over the introduction into worship of polyphony and musical instruments, especially the organ. Some practices of early polyphony that were regularly criticized included the introduction of secular texts sung to sacred tunes, use of a tenor line borrowed from a secular tune, the use of the vernacular for tropes, the multiplication of voices, slowing down the chant in order to introduce showy vocal tricks (e.g., the hoquetus or “hiccup,” trills, runs, and the use of dissonance). John of Salisbury, when he was bishop of Chartres, wrote that when any practice like those mentioned “goes to excess, it is more fitted to excite lust than devotion.” And Aelred of Rievaulx wrote this in the twelfth century: “Why does the church have to have so many organs and cymbals? What purpose is served by all that terrible blowing of bellows, which are more like crashing thunder than they are like the sweetness of a human voice?” Aelred figured that he had the people on his side, because he noticed them in church standing “in fear and astonishment listening to the sound of the bellows, the crash of the cymbals, and the tuning of the flutes . . . You would think they had not come to prayer, but to a spectacle, not to an oratory, but to a theater.”

Perhaps the major sin against Christian virtue in these debates has been the deadly seriousness of it all. Proponents of one side have always poured invective over the defenders of the rival position, usually claiming that they (the idiots on the other side) didn’t really know what liturgy was about in the first place, or that what they were doing was offensive to pious ears—and to God, of course. Consider a final example. This criticism of polyphony comes from Extraeages comnones, a reform text written at Avignon by Pope John XXII (1516-34):

Certain exponents of a new school, who think only of the laws of measured time, are composing new melodies of their own creation with a new system of notes, and these they prefer to the ancient, traditional music . . . The mere number of notes, in these compositions, conceal from us the plainchant melody with its simple, well-regulated rises and falls . . . . These musicians run without pausing, they intoxicate the ear without satisfying it, they dramatize the text with gestures and, instead of promoting devotion, they prevent devotion by creating a sensuous and uncaring atmosphere.

As serious as concern for appropriate music for worship is, there are other things in the world that rightly deserve much more of our attention, our criticism, and our passion.

Dr. Benet Wellums is the pen name for several worthy NPM members, whose contributions to this column are otherwise anonymous.

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Last April, the Archdiocese of Melbourne hosted Australia’s First National Liturgical Music Convention with a theme for the gathering of “New Music in an Ancient Land.” Almost 2,000 people registered for full-time participation in the convention events and an additional 12,000 or so registered for part-time participation. The week-long buzz of excitement and vibrant energy, the opportunity to meet other musicians and liturgists, as well as the wide variety of topics covered by the speakers and workshop leaders—all made for a watershed in the life of liturgical music in Australia.

The concluding eucharist celebrated by the archbishop, accompanied only by a deacon, was a high point of the week; this relatively simple style was suited to a typical parish setting but, it must be admitted, that comparison was not fully accurate with two thousand singers, including four hundred cantors, in the congregation! However, one feature of the eucharist has seized the faculties of my memory: the archbishop’s sung greeting and the people’s response at several points during the homily—“The Lord is with you! And also with you!” This musical interjection gave a powerful dynamic to the archbishop’s homily. Yet neither the preface dialogue was sung nor the preface.

Not Just Confusion

Speaking from an Australian perspective, I must hasten to add that the factor of confusion mentioned above is not the only reason why celebrants do not sing. There is much reflection still to be done on the anthropological and the cultural setting of the liturgy in each country and on the only way in which music is used today in society. The emphasis over the post-liturgical reform period on exploring the clarity and intelligibility of the texts used in liturgy has taken precedence over exploring to the same extent other elements of ritual.

We have had a tremendous explosion of new musical compositions for several years now, but a critical analysis by ordinary parish groups of the discrete elements of the eucharistic celebration is still new. For instance, only now are musicians and composers looking at the gathering rite, the eucharistic prayer, the fraction rite, the sending forth rite as discrete units within the wholeness of the eucharistic celebration. In addition to such endeavors, it is probably time to step back and look at the broader issues of music in ritual and the theology of the aesthetic aspect of music in ritual. (This is a topic that must take its
context from a given cultural milieu, and an area of study now receiving a little more attention in Australia.)

Whether to sing or not to sing the dialogues at Mass cannot be decided without having a clearer perception of the role of music in ritual. It would be true to say that the average Australian, both clergy and laity, does not see any reason for singing these dialogues, especially those of our people from an Anglo-Celtic background whose experience differs from that of our people who belong to the various Eastern Church assemblies.

Batastini has reminded us that the older clergy who customarily sang the full missa cantata in Gregorian chant immediately jettisoned this practice when they changed to the Mass in English. I surmise that this step into the new world of vernacular liturgy was made with several untried assumptions, assumptions which are now being re-evaluated after thirty years of experience. Once such simplistic assumption might be made thusly: In English-speaking countries we do not greet each other in song; therefore, we should not sing the greetings! Also it was necessary to remember that the people rarely had the opportunity to sing at a high Mass, or missa cantata. Hence, it was assumed that both priest and people would supposedly feel uncomfortable with the sung greetings and therefore with the sung dialogues also.

The valiant efforts taking place just before Vatican II of those introducing the sung dialogue Masses were cut short by the switch to the vernacular, when anything in Latin was abandoned. The return of unaccompanied singing these days suggests that the matter of sung unaccompanied dialogues may no longer be such a taboo subject.

How much music is being sung at liturgy is now being more critically questioned. Likewise, the need to take note of the collective memory and the liturgical music traditions of the people is being stressed by recent music convention speakers both here in Australia and overseas.

**Ripe for Reappraisal**

The time is ripe for a reappraisal of the practice of singing the greetings and dialogues in the overall dynamic of the liturgical assembly. In his article “Will Ministers Sing Their Texts?” (Liturgy 90, July 1993), Frank Quinn suggests also that the opinions of today’s liturgical leaders in the United States are divided on the subject, meritorious or otherwise, of singing by presiders and other ministers. The same difference of opinion is present in Australia.

Might I add that in many cases the halfhearted singing of the congregation is not restricted to the sung greetings and dialogues, but is also apparent in the hymns and service music. The issues of musical leadership, familiarity, repetition, all have considerable bearing on this topic and need careful appraisal.

The Australian bishops will have to decide what ministerial chants will be included in their forthcoming Sacramentary. It is helpful to review briefly the evolution of sacramental music in Australia. In 1966 some musical settings were prepared. These were changed in 1970.
when the revised translation for the Order of Mass was issued. Two publications were then available to the priest: the first, *The Order of Mass*, was basically text with music only for the first memorial acclamation with the priest’s introduction “Let us proclaim the mystery of faith,” and the “Through him, with him, in him.” The second publication, *The Sung Order of Mass*, was a complete text with all the rubrics with music for all the ministerial chants, including the twenty-two prefaces and the four Eucharistic Prayers, but with only one setting of the first memorial acclamation.

In 1975, the ICEL English translation of the Roman Missal appeared, and the Australian bishops included the ICEL chants in the Australian edition, thus foregoing the 1970 settings which were musically quite acceptable. The change was made both for reasons of solidarity within the English-speaking world, and for the pragmatic reason that worship aids published in England, Ireland, and North America, areas of large Catholic populations, would be compatible musically with those in Australia which has a relatively small Catholic population.

The member bishops’ conferences in ICEL were aware in 1975 that no non-Gregorian chant-based version of the ministerial chants had gained wide enough acceptance to replace a chant-based version, especially on the international scene. In any case, there was the feeling that a certain continuity with the former Latin sung liturgy was desirable. Hence, there was no real difficulty in going for a chant-based version.

The Italian solution was not followed in Australia.

Another possible solution was not to include any music at all in the Sacramentary just as the Italian *Messele Romano* had done. Their music formulas and tones were printed on separate plasticized-card inserts in two versions, one Gregorian, the other non-Gregorian. I wonder what effect this had on presessional singing in Italy. The experience in Australia has been, and remains, that celebrants want to have the music in place, easily accessible, not in some appendix and certainly not in some outside source such as a booklet or card. The Italian solution was not followed in Australia: Here the Sacramentary included the sung settings in a different layout from the United States publications which put some sung texts into appendices.

Even in 1975, it was evident that there was no complete agreement as to what texts would be provided with music and what texts should be left without any provision for music. The Australian bishops decided that the most practical thing to do was to print the whole musical setting prepared by ICEL and leave it to presiders to select what was to be sung according to the local circumstances of the particular liturgical celebration. It was felt also that the Roman *Ordo Cantus Missae* should be followed; namely, wherever there was a musical setting provided in the Latin then there would be a corresponding musical setting in English. In practice, not all the texts set to music would be used in any one celebration. It was considered important to offer one complete official musical setting for the ministerial chants. To do otherwise would force some celebrants to improvise or use other sources, thus creating confusion in the diocese.

Obviously the choice of a Gregorian-based musical setting for the Sacramentary was not intended to preclude the use of other musical settings for the ministerial chants, once the official one had been learned across the dioceses. Retrospectively, I would say that a more concerted effort should have been made to teach presiders and congregations the 1975 ICEL chants to avoid the confusing situation of two fairly similar versions co-existing within the same diocese—a source of dismay for bishops and others who cross parish boundaries in liturgical celebrations. However where a concerted effort was made by a parish the ICEL chants were successful.

**Only Logical**

Given that the texts of the Sacramentary have been undergoing scrutiny and revision by ICEL, it is only logical that the ICEL musical settings should be looked at to see if they need revision also. The use of the present ICEL chants since 1975 has shown some have reservations about a few of the chants, such as the memorial acclamations, the doxology following the embolism (even the Latin version is a recent one without any long-established tradition), and there is debate about the suitability of the middle section of the preface dialogue. Others would like to see tones for the readings that are closer to the original Latin ones. (Whether or not to abandon a Gregorian chant-based setting for the next sacramentary is a completely different question.) Hence ICEL has taken these reactions into account and it remains to be seen what the final ICEL proposed music settings will be.

The bishops have three options: retain the existing 1975 ICEL version, adopt whatever revisions are forthcoming from ICEL, or return to the 1970 version. The criteria will be twofold: musical quality and the issue of further confusion for the presiders and the people, if there is another change. Given the advantages of adopting an international setting, my own view is that the ICEL version should be used in Australia, provided the musical quality is good enough to take precedence over the Australian version. The problem of further confusion will have to be addressed seriously and effectively. I also think that the liturgical leadership will be more open to affirming that ministerial chant singing is “not merely liturgy” (Quinn). Of course, any settings decided upon must be properly set out within the Sacramentary so that they can easily be followed by the presiders.
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