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We step back to take a broad look at the liturgical renewal. A number of people closely associated with the changes in the liturgy have been asking recently about the status of the liturgical movement. In December of 1993, the Georgetown Center for Liturgy, Music and the Arts held a two-day consultation on the state of the liturgical life in the United States. Springing from this meeting, a grassroots organization named “We Believe” is currently drawing together those still committed to the liturgy’s renewal.

The Georgetown meeting demonstrated that a wide variety of opinions about the successes of liturgical reform exists among various persons connected with the liturgy, but it also revealed a consistent view that the renewal of the Church is still to come. What was clear to the participants was that the reform of the liturgy was intended to provide a renewal of the Church. At the center of the expected renewal stood the commitment to transfer the responsibility for worship from the clergy to the full assembly.

Several years ago, in an article in America magazine, Mark Searle stated that we are far from realizing the hopes placed in the liturgical renewal. It is unlikely, he maintained, that the impetus toward breaking out of our present liturgical stalemate is going to come from above. “The time has come, surely, to relaunch the liturgical movement,” he said, and laid down the following agenda items for that launch.

The fundamental purpose of the liturgy is first: “[On Sunday] the faithful should gather together in one place so that, by hearing the word of God and taking part in the eucharist, they may call to mind the passion, the resurrection, the glorification of the Lord Jesus, and may thank God “who has begotten us again, through the resurrection of Jesus Christ from the dead as a living hope’ (1 Peter 1:3).”

And Mark added as other agenda items matters of participation, sacrament, the church in the world, and “the liturgical act.” The primary task of the new liturgical movement would be the same as that of the old movement: to improve the quality of our common prayer, especially in our parishes, so that our liturgies expose us to the transforming fire.

Such a movement would be required to work closely with parish ministers, those who promote spiritual life, those who are involved in ministerial formation and, finally, the theological community.

In this issue, we present reflections from persons who attended the Georgetown Consultation—Frederick McManus, myself, Michael Jonas, Mary Collins, Virginia Sloyan, Jim Dunning, and Tom Caroluzzi—on liturgical life in the United States.

After reading the articles, I am hopeful. The liturgical changes have done more than we realize (McManus) and follow a social pattern that explains where we are today (Funk). The musical reform still has fire in it (Jonas), yet how different the renewal might be if done today (Collins). The vision of eucharistic life needs to be rekindled (Sloyan), and the ongoing renewal that is taking place through our initiation rites is working (Dunning). The parish level is where we need to measure our success and challenges, for it is here that the mystery is experienced (Caroluzzi).

As this summer’s wonderful gatherings of our members in both our Conventions and Schools have come to an end, I am impressed once again with how important we are, especially now, to the encouragement of one another. Nothing, and I mean, NOTHING, replaces the power of personal contact. Our meetings are about new repertoire and renewal techniques, about improving our skills and being challenged in our values, but most of all, our gatherings are about being for and with one another. It is here that the great work of “associating” takes place. It is here that the liturgical renewal lives. It gives me hope. I pray that it does the same for you.
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Additional photographs courtesy of the Church of the Sacred Heart, Glyndon, MD (Rev. Lloyd Alten, pastor; Bahr, Vermeer, and Haecker, architects; page 35); and Richard S. Vosko, designer and consultant for worship environments (St. Charles Borromeo Church, Kettering, OH; John Rutensch, architects; page 45).
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Falling through the Cracks

I'd like to take this opportunity to share what I would define as the "odd position" in which I find myself and my membership in NPM.

As a certified music teacher with graduate studies in Orff-Schulwerk, I am presently director of music at St. Joseph Church in Sharon, PA. My responsibilities involving elementary-age students include the planning of liturgies, prayer, and penance services for our K-6th grade school, working with the 3rd graders at the parish school and in the religious education program as they prepare for first penance and first communion, and working with volunteer singers in grades 4 through 8 (St. Joseph Singers) who rehearse after school hours once a week and who assist at school liturgies and parish liturgies involving the school (i.e., Catholic Schools Week, holy days). Our parish school employs a part-time music teacher who also teaches music part-time at a neighboring parish school... I understand that since I do not have a classroom teaching position, NPM-ME [the Music Educators Division of NPM] defines me as a supporter of music education, but not as an actual music education specialist. This is the first part of my rather "odd position" as an NPM member.

At the same time, my job as parish music director (a 2,000-family parish), although involving me in four weekly parish liturgies, requiring my availability for funerals, meetings with all engaged couples, weekly choir rehearsal direction, cantor training and scheduling, participation in the liturgy committee, planning the music for parish liturgical celebrations, organ/piano/keyboard skills, cantoring skills, and those extra responsibilities that crop up during a liturgical year, is defined as "part-time." I supplement my income with private piano teaching but, as only another parish musician can understand, the part-time job involves full-time commitment and more than part-time hours. Based on the definition I received at the Philadelphia Regional Convention in 1992, I am ineligible for membership in the NPM-DMMD, since I am not a full-time church musician!

What's the point of all this? I hope to shed some light on what I believe to be a situation shared by other NPM members. We are qualified, educated, well-trained musicians, strong in faith and dedicated to the parish communities we...
serve. We continue to learn—improving our musical skills with private study, attendance at NPM schools, and practice, while deepening our understanding of liturgy through formal classes, reading, and attending workshops and conventions. We constantly explore new music. We do our best to keep the volunteers with whom we work in our music ministry uplifted and inspired about the efforts they put forth. We involve ourselves deeply because the people for whom we work are members of the community with whom we live and worship. Our jobs offer many of the same challenges facing those who serve parishes or dioceses with whom they share a more “professional” relationship. It might be fair to add the challenge of struggling to have our capabilities acknowledged when we are, after all, people of the parish, just like everyone else, not professionals brought in from the outside.

Maybe it’s this feeling of inadequacy that is the force behind my letter . . . Baring all of the responsibility my posi-

faulty Geography

We were pleased to note the announcement in the April-May 1994 issue of Pastoral Music of the workshop featuring Bernice Marie Hatch that was held on April 23 in Edmonton. It was sponsored by the Liturgy Commission for the Archdiocese of Edmonton. We wish to advise you that Edmonton is in the Province of Alberta and not Ontario as noted in the announcement. The distance between the two provinces is in excess of 2,000 miles!

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Letters Welcome

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

Pastoral Music • August-September 1994
Members Update

Hispanic Musicians and Clergy: Alert!


The three-day program is for all musicians and clergy who serve Hispanic parishes. The Hispanic Music Conference takes place on Thursday and Friday evenings, October 13-14, and all day Saturday October 15; the Advanced Institute takes place during the day on October 14. The combined program thus runs from Thursday evening to Saturday evening, closing with eucharist and an "agape meal," with food, drink, and music, music, music.

The combination of the Hispanic Music Conference with the Advanced Institute provides an interesting program that responds to the needs of both the local Miami Hispanic musicians and clergy as well as those working in Hispanic parishes throughout the United States.

The Music Conference will be most interesting to both groups because it will feature the unique Hispanic music of the composers of South Florida. This music combines Caribbean, Spanish, and American elements in a unique way. The children from Miami's Hispanic grade schools will demonstrate liturgical music for children, while other choirs from Miami parishes will provide a second evening of Hispanic music celebration.

On Saturday, over 21 workshops for clergy, musicians, composers, guitarists, and percussionists examine preparing, celebrating, and evaluating the liturgy from a Hispanic perspective, ending with eucharist and the agape meal. The beautiful chapel and campus of St. John Vianney Seminary provides a perfect setting for prayer and celebration. Because the Hispanic Music Conference is scheduled for Thursday and Friday evening and all day Saturday, a large number of local musicians and clergy will be able to attend.

The Advanced Institute on Liturgy adds something special for those coming from some distance who will attend both the Conference and the Friday daytime Institute. The Institute sessions are designed for Hispanic ministers who have developed a sense of competency and wish to share their expertise as well as their ongoing challenges with other ministers. Discussions, questions and answers, and group sharing are all part of the day. In addition, the five morning sessions deal with (1) the roots of Hispanic spirituality (popular religiosity, Christ within, and similar topics); (2) The charismatic movement in Hispanic parishes; (3) liturgical principles as they relate to Hispanic liturgical practice (e.g., the acceptance or rejection of the cantor in Hispanic worship); (4) a deeper look at inculturation as it applies to Hispanic celebrations; and (5) bilingual liturgies—principles and practical suggestions for repertoire.

The afternoon sessions examine (1) the Roman Missal and its reforms as they bear on the Hispanic missal translation; (2) the chants contained in the Spanish missal; (3) the new Hispanic Rite for Funerals; (4) the new Hispanic Rite for Marriage; (5) and the principles about liturgy and music contained in the new Catechism of the Catholic Church. Clinicians include Rev. Juan Sosa, Maria Perez-Rudisill, Rev. Carlos Vega, Rev. Eusebio Gomez, Rogilio Zelada, Ana Maria Villazon, Alberto Joya (from Spain), Mayra Rodriguez, Emerita Sori, Adriano Garcia, Hugo Fernandez, Carlos Cueto, Antonio Rübi, Roger Hernandez, and Michael Derrick, among others.

Registration for both Institute and Conference is only $95, with even lower rates for parish groups and a special price for the Hispanic Music Festival alone. For a brochure in Spanish and English, call the National Office at (202) 723-5800. Every NPM Hispanic Musician should be there!

1995 Choir Competition: Cincinnati

Start getting ready now for the NPM Choir Festival at the 1995 National Convention in Cincinnati. This third annual Choir Festival will celebrate the story of our choirs' pastoral gifts. Events on two days of the Convention (July 27-28, 1995) will highlight the role of choirs in our worshiping assemblies: seven hours of massed choirs' clinic and rehearsal; adjudication for each participating choir; performances by the top three choirs at the festival concert; the thrilling sound of the massed choirs in performance.

Categories for the adjudication include parish choirs, cathedral or diocesan choirs, contemporary choirs, gospel choirs, and choirs of children or youth. Application packets will be available in December 1994; the application deadline is January 30, 1995. Acceptances will be sent out from the National Office by March 30, 1995. Further information will be available in the next issue of Pastoral Music.

Keep in Mind

J. Vincent Higginson. Born May 7, 1896, Mr. Higginson died on April 11, 1994. An organist, author, and composer, he served as the president of the Hymn Society of America and was honored by Pope John XXIII in 1961 as a Knight Commander of St. Gregory. He lectured at New York University, the University of Notre Dame, University of the Redlands, and the Westminster Choir School; and he taught at the Pius X School of Liturgical Music in New York. Mr. Higginson was the author of two important reference works published by The Hymn Society of America: Handbook for American Catholic Hymnals (1976) and History of American Catholic Hymnals: Survey and Background (1982). He also published his own compositions and arrangements under a pseudonym (Cyr de Brant).

J. Vincent Higginson was honored by NPM at its 1981 National Convention in
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Detroit for his contributions to scholarship and to pastoral music.

Jacques Berthier died on June 27, 1994, his seventy-first birthday. Berthier was widely known for his long collaboration with Frère Robert of Taizé (who died in 1993) to produce a collection of music intended, in Frère Robert's words, to be "of solid quality" with "musical elements [that were] brief and simple so that the constantly changing and renewed assemblies at Taizé might quickly join in the singing." (Pastoral Music 11:3 [February-March 1987] 21).

In addition to his work for the community at Taizé, Jacques Berthier served as the organist at St. Ignace, Paris, and he also worked with Pierre Joseph Gelineau, S.J. His compositions included a number of pieces for flute for Genevieve Nouflard and works for organ, oboe, and flute based on Gregorian chant tunes.

Now we pray for them both to the God of endless ages, asking: Have mercy on your servants whose long lives were spent in your service. Give them places in your kingdom, where hope is firm for all who love and rest is sure for all who serve.

Meetings & Reports

Inculturation and the Liturgy

On March 18, 1994 an extensive document on inculturation (treatiing the Constitution on the Sacred Liturgy #37-40) was sent to the presidents of the episcopal conferences by Cardinal Javierre, Prefect of the Congregation for Divine Worship and the Discipline of the Sacraments.

In April 1994, Bishop Donald Trautman, Chairman of the NCCB Committee on the Liturgy, provided an introduction to the document in which he noted:

The Roman Revision and restoration of the liturgical books was the first stage of the liturgical reform. The second stage now lies before us—the inculturation of the liturgy. This stage may well prove to be far more difficult and take much longer than the renewal of the liturgical books. Just as the ancient Roman liturgy was inculturated as it spread throughout Europe, so it must now once again take flesh in the many cultures of the world as it exists today. The Committee on the Liturgy recognizes the challenge that lies before it, and will do all that is necessary to make the Church's liturgy a living and prayerful experience for Catholics in this country.
Committee on Doctrine Reviews Liturgical Translations

Last year, some U.S. bishops raised a number of questions about ICEL’s translations. The issues were referred to the NCCB’s Committee on Doctrine, which subsequently reported: “We find no doctrinal error in the proposed texts. In fact, the new translations represent a significant improvement over the texts currently in use.”

Threefold Fidelity

In a recent article commenting on the Instruction on the Translation of Liturgical Texts (Comme le prévoit, January 25, 1969), Fr. Gilbert Ostdiek, O.F.M., noted the kind of fidelity to the original required of translated texts designed for liturgical use. In the FDLC Newsletter 21:2 (March-April 1994) 10, he wrote:

Translation of texts from another time and culture is not to be word-for-word, but meaning-for-meaning. The fidelity demanded of liturgical texts, then, is threefold: to the message communicated, to the intended audience, and to the manner of expression. To insist on what the instruction calls “mere verbal fidelity” without regard for these more important kinds of fidelity would be to miss the point.

To familiarize themselves with this document, before they vote on parts of the revised Sacramentary, the U.S. bishops held a special workshop on Comme le prévoit at their June meeting.

Revised Sacramentary Timeline

Votes by the U.S. bishops on the various pieces of the first volume of the revised Sacramentary may be completed this fall. The bishops now have most of Volume I: Ordinary Time and the Proper of Seasons, except for the Triduum texts. The Order of Mass and the eucharistic prayers were due to be distributed in June, and the remainder of the volume, including the texts for the Triduum, should be sent to them in September.

Which Psalm Translation?

In 1983, the NCCB approved using the psalms of the New American Bible, Revised Standard Version and Jerusalem Bible when the office is sung. The revised Book of Psalms in the New American Bible has now been approved for use when the hours are sung, by action of the NCCB Administrative Committee at its March meeting.

Which Lectionary Translations?

Two revised English translations of the Bible have been approved for use in the new edition of the Lectionary. Printing of editions that use the New Revised Standard Version (although this text is ready and approved) is being delayed until the New American Version (approved but not yet ready) is available for publication. This is to avoid unfair emphasis on one or the other of these translations, due merely to its readiness for publication.

What Age Confirmation?

The Vatican Congregation for Bishops has approved the U.S. bishops’ decision that confirmation should ordinarily be administered between the ages of 7 and 18. This approval, effective July 1, 1994, has been granted for a period of five years, according to Cardinal Bernardin Gantin, prefect of the Congregation, “in order that the bishops, with the lapse of time and the addition of new perspectives, may again raise the question and bring a norm once again to the Holy See for review.”

The U.S. bishops voted overwhelmingly in June 1993 to approve the wide age range because of the diversity of current practices and the lack of consensus in the local Church on the best age for the sacrament.

New/Revised Hymnals

Journeysongs is OCP’s new hardbound hymnal. In addition to the more than 800 selections in the hymnal itself, OCP offers an annual supplement that fits into a pocket at the back of the book. For more information, see their ad in this issue of Pastoral Music or phone 1 (800) LITURGY.

Gather Second Edition from GIA has almost twice as many selections as the first Gather did when it appeared in 1988. In addition to new music from Hispanic and African-American composers and from John Bell, the new Gather has an expanded psalm section, and the editors have added some “oldies but goodies.” See the GIA ad in this issue or phone 1 (800) GIA-1358.

Renewal Update Launched

As a follow-up to the December 1993 Georgetown Consultation on Liturgy (see Pastoral Music 18.3 [February-March 1994] 14-15), the Georgetown Center for Liturgy, Spirituality, and the Arts has launched a thrice-yearly publication called Liturgy Renewal Update. The first issue, which appeared this summer, included the Georgetown statement and reflections on how that consultation came to be, plus a list of resources for promoting full participation and news on the liturgical movement in the United States. For more information, contact the Georgetown Center at 3513 N Street, NW, Washington, DC 20007. Phone: (202) 723-5800; fax: (202) 687-3728.

Organs on Film

Several associations devoted to the use and preservation of pipe organs have banded together to produce a fifty-minute film as a way to generate enthusiasm for this instrument. The content of the film is designed to educate children and adults.
about the history, literature, and construction of pipe organs and about the musicians who play them. For more information on the project, or to make a pledge in support of this effort, contact The Pipe Organ Company, Attn: Victor Schantz, c/o Schantz Organ Company, PO Box 156, Orville, OH 44667. Phone: (216) 682-6065; fax: (216) 682-2274. Or contact René Marceau, Treasurer, The Pipe Organ Film Company, c/o Marceau Pipe Organ Builders, 1534 SE Hickory Street, Portland, OR 97214. Phone: (503) 231-9566; fax: (503) 231-9078.

Emmaus Center

David Haas and Jeanne Cotter have started the Emmaus Center for Music, Prayer and Ministry as a base for their own work in pastoral liturgy and music and as a national ministry resource service and network for parishes looking for resource people in pastoral ministry. The Center will focus especially on recommending talented but somewhat unknown people as consultants in the ministerial arts.

The Center’s first program for ministries dedicated to young people, “Music Ministry in Minnesota,” is scheduled for August 15-20 in Minnesota. For more information, contact The Emmaus Center, 2043 Juliet Avenue, St. Paul, MN 55105. Phone/fax: (612) 698-2430.

Liturgie Alive

Mary Ann Krupper and John Szalewicz are offering a consulting service to those who wish to make liturgy central in parish life. “Liturgie Alive” offers tailor-made programs for parishes or clusters of parishes available on-site. Krupper served formerly as the liturgy coordinator for Immaculate Conception Parish, Irwin, PA; she is completing her master’s degree in liturgy at Notre Dame and teaching part-time. Szalewicz is the music director of St. Vincent Basilica Parish, Latrobe, PA. For more information, write: Liturgie Alive, 1815 Grandview Avenue, Irwin, PA 15642.

Latin Liturgy Association

The San Francisco Chapter of the Latin Liturgy Association held a conference on Latin liturgy and Gregorian chant at St. Mary Cathedral, San Francisco, on April 9, 1994. Eighty-five people attended the afternoon chant workshop, and several hundred people attended a concert of Latin motets performed by two choirs before the evening Mass. The presider at the fully chanted Mass was Archbishop John R. Quinn of San Francisco. Following the Mass, four hundred people attended a reception for Archbishop Quinn.

The Latin Liturgy Association promotes the celebration of the Mass in Latin according to the Missale Romanum as revised by Pope Paul VI; some members petition for Masses using the 1962 Missale Romanum under the indult of the Sacred Congregation for Divine Worship (October 1984).

For more information, contact Mr. Scott Calta, Secretary-Treasurer, Latin Liturgy Association, PO Box 83150, Miami, FL 33283.

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Palestrina: Expressing through Song the Mystery of Faith

By Pope John Paul II

The fourth centenary of the death of Giovanni Pierluigi da Palestrina gives the Christian community in particular and the world in general a chance to reflect on the oeuvre of this great and prolific composer, his creative energy, the quality of his style, his experimentation, development, his expansion. This celebration invites us as well to rediscover the enduring interest of the extraordinary contribution which he made to musical culture and to the Church's liturgical tradition. Four hundred years after his death, at the time when we are approaching Christianity’s third millennium, Giovanni Pierluigi remains—and always will remain—a contemporary maestro, still capable of teaching useful lessons to all the faithful, and more especially to our faithful liturgical musicians.

Two Constants

Educated in the school of counterpoint and the current vocal style in the first half of the sixteenth century, Pierluigi da Palestrina knew how to harmonize the development of his exceptional artistic talent and a solid formation in the faith. His life as a composer was marked by two constants whose importance transcends even the limits of space and time: his intense daily work in the service of Christian liturgy and a vigilant attention to the Word of God.

He patiently engaged himself in the study of everything that could enhance his own preparation, always adapting himself both to the requirements of the liturgical celebration and to the culture of the people of God in the particular community in which he was working. We can see this in his time at Mantua, especially in his development of musical programs different from those with which he was familiar during his work in Rome: the programs performed in the Julian Chapel at the Vatican Basilica and in the Sistine Chapel for pontifical celebrations.

He knew and loved the Word of God from its liturgical proclamation, and he loved intensely those texts which, in order better to sing the love of the Lord, the long tradition of worship had placed at the very heart of the rites. Palestrina’s numerous motets show how intensely and effectively the learned composer succeeded in expressing the eternal truth in the message of the divine Word.

In the richness and originality of polyphonic structure, sacred music leads believers, hearing in it the music of faith, to discover the meaning of the text and, filled with the spirit, to participate in the mystery as well. At the same time, the faith of the Church, communicated through hymns and the chants of the Mass and of liturgical praise, takes root in their awareness and reinforces the unity of the praying assembly, called together as the mystical body of Christ, in communion with their Lord, to offer the worship due to the eternal Father (see Sacrosanctum Concilium #7).

Working tirelessly, Pierluigi da Palestrina spent his days in intense activity and perpetual apostolic fervor. An inspired master of his trade, he still sought for new forms of artistic expression. He knew how to find original approaches for the polyphonic choir by choosing wisely from among the vast resources of counterpoint the one approach that would best aid his rigorous effort to communicate the revealed Word, always in full harmony with the Christian faith. In addition, he kept looking for novel solutions to the problem of establishing a fruitful and proper union of text and music. It is for this reason that Palestrina’s art remains indispensable to us today, not only as a sublime manifestation of a deeply held and firmly professed faith, but also as a lasting expression of religious music.

From the deep well of Gregorian repertory, which he drew upon and assimilated during the many years he spent as a singer in the service of Roman choirs, as a maestro, and especially as a composer, he was able to develop full themes from mere suggestions and anchor them firmly in the tradition of sacred chant.

Especially was he drawn by the spirit of the liturgy to search for a language that would retain emotion and originality without yielding to subjective or banal expression. These qualities, present throughout his vast musical oeuvre, contributed to creating a classic style, uni-
versally recognized as exemplary among the body of compositions created for the Church.

Palestrina’s Disciples

Today, it is necessary to turn again and become disciples of Giovanni Pierluigi da Palestrina; disciples who seek harmony with the renewed liturgy and its music as wished for by the Second Vatican Council: “Sacred music will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity” (Sacer sanctum Concilium #112).

Today, as yesterday, musicians, composers, singers in liturgical choirs, organists and other instrumentalists in the Church ought to feel deeply the necessity for a serious and rigorous professional formation. They ought especially to be conscious that it is not enough for each of their compositions or interpretations to be an inspired work, one that follows musical rules and is responsive to aesthetic dignity, but it should be more, a work that is transformed into a prayer of adoration when, in the course of the liturgy, it expresses through sound the mystery of faith. All believers, who find in the eucharistic celebration the source and summit of the expression of their union with God and who are called daily to pass on in their lives the message which they have assimilated in the assembly through the medium of sacred song, ought also to be able to profit with joy from authentic service to sacred music and also to repeat in their heart the music that exalts the divine Word and the Christian faith.

At this time, when work is proceeding on a new evangelization and a discovery of new aesthetic canons for all sacred art, I firmly believe that this fourth centenary of Palestrina’s death will be a time of important and opportune contribution. We know that, from ancient times, the Church of Rome, seat of the successor of Peter, has paid great attention to and held in high esteem music destined for liturgical use. We also know that Rome has, little by little, developed various models for liturgical music in its concern with offering examples equally acceptable to other ecclesial communities. This tradition is most evident in the history of your own ancient and illustrious choir. Also, I am convinced that, faithful to the heritage of Palestrina, this choir will continue to work with renewed ardor to promote the grandeur and beauty of the solemn liturgical service in this church which is the most important one in Christendom.

I also want to express to you, Monsignor, and to all the members of the choir my lively appreciation, and I wish that the jubilee celebrations for Palestrina may be the occasion for encouraging new artistic and spiritual vocations.

With such wishes, I gladly grant a special apostolic blessing to you and to the choir and to all those in the churches who sing God’s praises in sacred music and the liturgical service, and I pray that the Lord will support and make fruitful your work for the splendor of divine worship.

Pastoral Music • August-September 1994
“O Spirit, I Come to You Singing”: 
The Development of Pastoral Musicians

BY CARDINAL VIRGILIO NOÈ

The Second Vatican Council established the need to give special attention to the reform and development of the liturgy, and deemed it necessary that all of the liturgical ceremonies be infused with a new vigor and energy in step with the demands of modern times.

In the subsequent years of liturgical reform, opinions, circumstances, and responses varied as ways were sought to meet this challenge. Some embraced change and challenge with enthusiasm and love; some accepted change with an obedience born of love. And some remained suspicious of change.

Reform and development of the liturgy, perforce, had their repercussions on the musical level as well. It was not a matter of developing a completely new musical program but rather of adapting one to the congregation, which should celebrate the mystery of faith through music and song. The goal: Each celebration should be an occasion for the congregation to proclaim in song their faith, their acceptance of the Word of God, and Christian love in community. There was also the problem of the Latin texts which, when translated into the various languages and dialects “qua sub coelo sunt” claimed to create a new repertory. Music and texts which would be suitable to pastoral development were researched or composed.

Time passed and approaches evolved. Enthusiasm gave way to boredom and discouragement when desired results were not immediately forthcoming. Those who had approached the reform out of obedience returned to traditional standards. Mistrust caused some to become inflexible. At times, scatterbrained or one-sided interpretations developed. Still, there were those who thought of the reform as something alive, and they adapted to it accordingly; they accepted the liturgy as the primary vehicle of pastoral ministry. Their congregations benefitted from new types of music whose goals were consistent with the spirit of reform: goals seeking musical achievement of high quality which sought to involve the community. From a pastoral point of view, music and song were seen as the means with which the congregation could be brought together in religious unity. Not giving attention to the elements of music and song is to abandon the house of God to indifference or to fill it with the inappropriate sadness of silence.

Liturgal Reform and Popular Music

From a musical perspective, the liturgical reform coincided with an explosion of the mass media with its consequent effects on the musical scene. Once people might hear singing only in church or at family and community gatherings; once the knowledge of music was the exclusive prerogative of the nobility; today music is everywhere. Everyone, especially young people, either plays or listens to music pouring forth from pianos, guitars, violins, drums, television sets, radios, disc players, and tape recorders. Music is in the air: at home, outside, on trips, in the car, and even on motorbikes.

It is no surprise that this deluge of popular music had its impact on the new liturgy. Many types of contemporary music have entered into the celebration: rhytmical songs, jazz—types different from traditional church music. Lyrics supposedly drawn from the revised biblical/liturgical texts were almost unrecognizable. A generation gap developed and dissonance was heard where harmony should have prevailed. A conglomerate of arbitrary “effects” and innovations threatened liturgical celebrations rather than enhancing them.

From a pastoral point of view, music and song were seen as the means with which the congregation could be brought together in religious unity.

Often the repertory that is used with our congregations is not in keeping with the mystical element of the liturgy and, therefore, it is not able to nourish our faith. Here we must stress that we speak of repertory and not the well-intentioned performers who often do not understand the role that music should undertake in the liturgy. To reiterate briefly, music becomes a part of the liturgy not to serve itself, but in order to serve the mystical liturgies in all their colors and variations and thus create an atmosphere both of devout introspection and community among the congregation.

The scenario we have sketched may not be an accurate depiction of all cases, but in general outlines it describes the present and prevalent relationship between liturgy and music as it has been influenced by the larger musical culture since the 1970s.

Responsibilities of the Pastoral Musician

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in song, but they are also people who compose music in light of their faith (*deificium lumen*); they nourish the music with their experiences as believers, attentive to the presence of God; performance of the music is in complete harmony with the liturgical event at hand. All this frees pastoral musicians from obligatory observance of any preconceived aethetical notions which exist in other forums.

The primary duty of the pastoral musician is to heighten the meaning of the texts by giving them melodies and to know how to orchestrate the sacred occurrence of the liturgy. If a musician does not understand the “spaces” within a liturgical celebration, then there can be no comfort with the celebration and active participation in the liturgy.

Pope Paul VI spoke of this duty “to express forms of beauty which accompany the unfolding of the sacred rituals and which adorn the various expressions of prayer through the energy of song. Through the music, the splendor of the Divine Countenance shines on the holy assembly.”

To become a pastoral musician, along with specific artistic preparation, one must possess a spiritual liturgical preparation.

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**A Knowledge of the Liturgy**

A first obligation of the pastoral musician is to possess a full knowledge of the liturgy as the place where God meets people and where people meet as the Church. One understands the Church through the liturgy as Christians come together in the name of the Lord and where each performs duties various in nature, but one in purpose: from the presider to the lectors, altar servers, choir members, and instrumentalists. All unite to form the Body of Christ and reveal it to the world.

It is important, now more than ever, to have a sense of the mystery of the liturgy. This cannot be achieved fully by intellectual comprehension alone. It is the action of the liturgy, complete with its rituals and words, which brings humans to the sources that are in God. His word brings the mystery of the salvation, that daily arrives at the furthest limits of the mystical body through liturgical-sacramental signs; the liturgical year, in which the Church outlines the entire mystery of Christ, opens up to the assembly the richness of the redemptive actions in such a way as to make them real for all times so that the assembly may become full of the grace of salvation.

The liturgy has always owned the secret of being able to create marvelous images through prayers, antiphons, responses and hymns. The most beautiful moments of the liturgical year have been sung (complete with high notes!) by cantors. Discovering these highlights is for all people and for all times. The pastoral musician will be rewarded by sharing in the liturgy which has become more solemn through song.

Having a knowledge of the liturgy gives a musician the key with which to integrate music into the celebration, and it will provide an understanding that the various parts of the liturgy must be accompanied by music that harmonizes with the liturgical moment at hand.

A prime example: The entrance song serves as a unifying element between the people already in the church and the priest and servers as they process to the
The song chosen for this moment must fit the objectives to be achieved. The responsorial psalm (after the first reading) is related to the reading; along with the refrain, the cantor chants the verses thus creating the congregation’s answer to what God has spoken. When one understands this, one avoids programming at this liturgical moment a song which is not in harmony with the proclaimed reading. This point can be applied as well to the Alleluia and to the verse before the Gospel; to the song that accompanies the procession of the gifts, and the communion hymn. It should not be forgotten how many of the faithful prefer this moment to be intimate or silent. The communion song’s function is to express outwardly the communicants’ union in spirit by means of the unity of their voices, to give evidence of joy of heart, and to make the procession to receive Christ’s body more fully an act of community.

It is important for the pastoral musician to realize that through singing (and helping others sing) the musician prays and helps others to pray. Even “sacred silence” is part of the celebration. Its character depends on the moments reserved for silence in the various celebrations. The silence after the penitential rite, the invitation to prayer, the readings, and communion are never passive moments but rather active silences? In the present thought of the church: “The nature of the presidential prayers demands that they be spoken in a loud and clear voice and that everyone present listen with attention. While the priest is reciting them there should be no other prayer and the organ or other instruments should not be played.” All of this knowledge is part of the liturgical formation of a pastoral musician.

**Technical Formation**

As well as liturgical formation in which one studies the celebration and its components, one also must consider technical formation. The musician must understand the art of acoustics. The art and skill of the musician must sustain, prepare, and facilitate the singing of the congregation. If accompanying a responsorial psalm or a similar piece of music, the musician must respect the sung or spoken text and not drown it out with loud sounds which impede its comprehension.

The choir director or cantor must know how to guide the congregation to focus on the celebration itself and further to guide without drawing too much attention. A singer is not the lead soloist who dominates a concert, nor is the singer an actor at the center of the stage.

Since 1966, and with some frequency, a particular point of view has been advanced. In this view, a result of the liturgical reform is that we have outgrown the need for choirs. This is a mistake. Again and again the mistake has been addressed. Choirs are indispensable for initiating, guiding, and educating the singing of the assembly. Further, the choir has its own role of singing whatever the congregation cannot execute as well as supporting the assembly at appropriate times.

A further indication of the role of the choir is its traditional positioning in the church by which it forms a link between the sanctuary and the nave. This positioning has its importance when the Ordinary of the Mass is executed alternately between choir and congregation.

The documents from Vatican II exalt the role of the choir:

 Members of the choir also exercise a genuine liturgical function. They ought to discharge their office therefore with the sincere devotion and decorum demanded by so exalted a ministry and rightly expected of them by God’s people.

Consequently, they must all be imbued with the spirit of the liturgy, in the measure proper to each one, and they must be trained to perform their functions in a correct and orderly manner.

The liturgical and spiritual duty assigned to the choir is addressed in *Musicum sacram* (March 5, 1967): “In addition to musical training, choir members should receive instruction on the liturgy and on spirituality. Then the results of the proper fulfillment of their liturgical ministry will be the dignity of the liturgical service and an example for the faithful, as well as the spiritual benefit of the choir members themselves.”

Cantors, a capella singers, and liturgical choirs have their right to citizenship within our churches, and they are welcome when they guide and assist the singing of the congregation. Now, to add to our earlier assertion about the linking and supporting role of the choir: The choir supports the response of the faithful in the dialogues initiated at the altar (The Lord be with you, Lift up your hearts, and so on). These notes of solemnity and beauty are essential to the
faithful’s ability to sense the atmosphere of the feast.

The Role of the Congregation

Today, we speak frequently about the development of the assembly’s active participation in the liturgy as outlined in documents regarding the liturgical reform. For instance, the General Instruction of the Roman Missal says:

The faithful who gather together to await the Lord’s coming are instructed by the Apostle Paul to sing psalms, hymns, and inspired songs (see Col 3:16). Song is the sign of the heart’s joy (see Acts 2:46). Thus St. Augustine says rightly: “To sing belongs to lovers.” There is also the ancient proverb: “One who sings well prays twice.”

With due consideration for the culture and ability of each congregation, great importance should be attached to the use of singing at Mass; but it is not always necessary to sing all the texts that are of themselves meant to be sung.

In choosing the parts actually to be sung, however, preference should be given to those that are more significant and especially to those sung by the priest or ministers with the congregation responding or by the priest and people together.

Since the faithful from different countries come together ever more frequently, it is desirable that they know how to sing at least some parts of the Ordinary of the Mass in Latin, especially the profession of faith and the Lord’s Prayer, set to simple melodies.

Having set forth the goal of full participation, Musicam sacram exhales the celebrating assembly with special praises:

“A liturgical celebration can have no more solemn or pleasing feature than the whole assembly’s expressing its faith and devotion in song.” The pastoral musician who strives for perfection with the choir may feel uncomfortable when the singing of the congregation is not executed perfectly, but this is not grounds for excluding the participation of the people. Even the least among the faithful is called to answer “Amen” to the pronouncement of the celebrant. This participation is essential, for it is by this answer that we affirm our acceptance of that which has been said or is being performed in the liturgical act.

Even the easiest of hymns may present a challenge, but singing is the way in which we manifest our prayers. It is worth remarking that the “stirrings” within a soul are the same in a small community as they are in a large abbey. The desire to serve and honor God is the same and what is essential is the spirit (not ceremony) which strives to worship.

Toward the Greatest Competence

One often hears complaints of weak, lackluster, and ineffectual liturgies; one of the reasons being that the music is poorly prepared. Missing are the technical music formation and especially the conviction on the part of the cantors, lectors, organists, and choir directors through whose work the presence of the Body of Christ is established and revealed to the world. What is required is an awareness of their role on the part of all God’s people who enter a church, and especially by those whose duty it is to form a bridge which unites the altar-presbyter and the nave.

The church’s musicians and especially the cantors must be constantly formed in God’s word and must continually strive to grasp the meaning of God’s message; this message must be clarified in song and expressed in a way that is harmonious with its content. The development of the sung text has led the Church to prefer the singing of the faithful to any type of musical instrument. Certainly electronic technology may offer a more perfect rendition of a melody, but God expects (just as in the preparation of the altar and gifts) that we give what we are; thus, we must offer our effort and not a recorded song.

As a final comment we may turn to the words of Saint Ambrose. From this saint, poet, and exquisite musician we hear the “final word” on the benefits of a musical formation which follows the traditions of the Church: “When a crowd of people forms one chorus, one has a great chain of unity! The strings of the lyre play different chords, but they play only one melody.”

A musician may play wrong chords but the Holy Spirit, present among the people, is an artist who is incapable of making a mistake. It is the Holy Spirit, teacher of the inner self, who initiates and completes the development of each church musician. We may express this in fervent prayer using the words of Saint John Climacus: “Oh Spirit, I come to you singing”—for our musical effort is a kind of “step to heaven.”

Notes

1. Sacrosanctum Concilium n. 1.
3. General Instruction of the Roman Missal n. 25.
4. Ibid. n. 36.
5. Ibid. n. 50.
6. Ibid. n. 561.
7. Ibid. n. 23.
8. Ibid. n. 12.
10. Musicam sacram n. 18.
11. Ibid. n. 24.
13. Musicam sacram n. 16.
All profound evolutions
are gradual;
such evolutions are often hidden....
The deepest behaviors change
neither by the decisions of authority
nor by conformity to accepted practice.
They change when life again begins to take
on movement.
Accordingly, we have to restore life to the
assemblies of Christians.
This is the first thing that must be done.
And we have to nourish this life with God's
word.
Then we will see what will flourish as
liturgical forms; the reverse will not work.

The Logos is praise
it is not just a concept or a verbal expression.
I even believe that the highest theology
is found in the act of praise, that is,
in the indissoluble bond of text and music.

*Joseph Gelineau*
Liturgy 1994: Successes, Problems, Prospects

BY FREDERICK R. MCMANUS

My title may suggest a trifle more than “past, present, future” or “retrospect, today, and wishes.” My purpose both in my title selection and in my essay preparation is to say a summary word about the past three decades of liturgical achievement, next about the issues of 1994, and then about potential for liturgy, both idealistic and realistic.

To begin, the achievements can be appreciated best by those with long memories, since the state of liturgical celebration in the ordinary parish assembly in the 1950s would be almost unrecognizable to our contemporaries in the 1990s. A minute number of parishes made the most of the Latin liturgy in catechesis and praxis. The liturgical movement-apostolate was alive, but on the American ecclesial scene its promoters were few and suspect.

The Word, First

What has happened? A long list of achievements, both official (thus only on paper, perhaps) and unofficial, but nevertheless genuine, can be enumerated almost at random. One is improved preaching of the word in the liturgical assembly, an observation that will be immediately challenged and contradicted. Conventional wisdom is that today’s preaching is poor; in this view, it is at least as bad as in 1925, for example, when the complaints were just as fierce as they are today. I do not suggest things have improved in style, insight, eloquence, or the like; I suggest only that today’s preachers do pay some heed to the word of God that is being celebrated. The relationship of the homily to the proclaimed word may be limited and even awkward, but it is no longer ignored as it so often was in the days before liturgical reform. And homilies seem to be briefer; that is, they are better proportioned to the proclaimed word and to the eucharist that follows.

Of course it is the lectionary or order of readings from holy Scripture that is the almost unbelievable advance: a wealth and diversity of readings is now available at the Sunday celebration, and in every other sacramental celebration, from marriage to penance. This advance is simply inescapable. To put it positively, if we have any faith in the inspired word, we must acknowledge that the thing happens, the Spirit moves in the proclamation, no matter how limited are the human instruments of that proclamation. It has had the unexpected side effect of a blessed ecumenical convergence in the common lectionary, more successful than theological dialogues and perhaps more providential.

To move on from the much abused dimension of words and verbalization, which I will return to under my summary of problems (although I would largely reject the thesis of excessive, cerebral verbalization), the advance in Catholic ritual in the ways we move and gesture is another development, broad in its scope and happy in its execution. Small specific examples may make the point.

If we have any faith in the inspired word, we must acknowledge that the thing happens, the Spirit moves in the proclamation, no matter how limited are the human instruments of that proclamation.

Rev. Msgr. Frederick R. McManus, a priest of the Archdiocese of Boston, is professor emeritus in the School of Canon Law at The Catholic University of America, Washington, DC, where he began teaching in 1958. He served on the Preparatory Commission on the Liturgy for Vatican II and was a peritus at the Council. He was one of the first specialists on the Secretariat for the International Committee (later Commission) on English in the Liturgy, and he was the first executive director for the U.S. Bishops’ Committee on the Liturgy. During the time of the Council he also served as president of the Liturgical Conference.

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In 1963, when Sacrosanctum Concilium was enacted, the manner of giving and receiving the holy eucharist more often than not was wretched: It was hurried and routine, with a muttered formula (often addressed in the singular to several communicants!), a gift passively received with no articulation of faith, with clumsy movements of kneeling and standing by believers crowded at an altar rail, believers themselves who were probably unaware of the ecclesial sense of the banquet. Today, all is not perfect but the ritual change—standing posture, outstretched palms, the Amen of Christian faith—all is to the good. And this is true not only in sophisticated communities but also in
the circumstances of the most ordinary parishes. Along with these ritual changes has come the authentic, if slow, growth of the practice of communion from the cup.

Another ritual achievement is in the suppression of countless artifices and almost irreverent styles of gesture by those who preside over the eucharist. Whatever the human limitations of presbyters and bishops in their bodily postures or gestures, the disappearance of meaningless, repetitious crosses in the eucharistic rite marks blessed progress. The presider no longer extends his hands in a gesture of invitation as he says “Let us pray” to the wall. The hurried, thoughtless gestures and postures, once rigidly prescribed, have given way to a few and simple external signs that can be signs of inner devotion.

These may be slight matters, but they are examples of movement from days when a critical question was how many times the priest blessed the elements at the altar. Creativity in ritual may be slow to develop, but the goal of Pius X has been largely achieved: to cleanse the Roman rite of the “squalor” of the centuries so that, as a general council sought, there be a “noble simplicity”—and comprehensibility to a praying community—in the ritual of Christian worship.

Sung Worship

The examples are not chosen to minimize the vast growth in the rites, with every kind of option and alternative for the thoughtful, planning assembly under the guidance of educated, ordained ministers. It was sad several years back when the Notre Dame study disclosed how limited the progress in liturgical music—singing assembles of Christian believers—was in the best of parishes. But the improvement since the 1950s is undeniable and nearly unbelievable.

Perhaps we are not a Church of enthusiastic singers, but the quality of what we sing has improved immeasurably.

No one then would have dreamed that hymn and service books would be filled with songs from biblical texts, whether they be new songs or songs learned from our sisters and brothers in other Christian traditions. Or that a melody attributed to Mozart or Beethoven might occasionally replace the maudlin hymns once sung at “children’s Masses” or other services. Perhaps we are not a Church of enthusiastic singers, but the quality of what we sing has improved immeasurably. Or, to take a concrete instance, just by the doing of the thing, Catholic congregations have learned to pray communally in responsorial fashion, whether in the psalm verse that is sung (or even only recited) after a reading or in procession to the common sacramental table.

Again the addition of general intercessions “for holy Church, for the civil authorities, for those oppressed by various needs, for all people, and for the salvation of the entire world” has clearly entered into the ordinary consciousness and expectation of the Catholic community. Like the responsorial psalm, the general intercessions articulate the inner devotion and faith of the assembly. For a final example, the very introduction of periods of genuinely communal silence has significance, at least it does where the opportunity for it to be significant is granted and seized.

Under Attack

A second consideration: What are the liturgical problems three decades after Sacrosanctum Concilium? One problem is hard to characterize: the organized opposition, always uninformed, often hysterical, to catechetical, biblical, ecumenical, and liturgical progress, an opposition that barely conceals its animosity toward the memory of John XXIII and Paul VI and especially toward Vatican II. Happily, the numbers are small and the “generated,” stereotyped complaints sent by phone and fax to Church authorities should exhaust themselves of power quickly as their weaknesses in religious and intellectual content
become apparent.

Another problem is the belligerent attack, which has been too slowly rejected by the American episcopate (the other bishops of the English-language world seem rather unaffected), on the International Commission on English in the Liturgy. Not one word of ICEL’s English texts has been included in the liturgy without the canonical approbation of the respective conference of bishops and the supporting confirmation of the Roman See.

This attack as an example of a problem, though serious, is close to being ludicrous in its conception. ICEL, as the agency of twenty-six episcopates from Scotland to New Zealand, has done extraordinarily well in turning Latin texts, both good and bad, into crisp contemporary English suited to singing and saying in the assembly of worshipers. As it goes about a promised revision process in the 1990s (actually producing more “conservative” texts), following principles and policies explained almost thirty years ago to the more than 600 or 700 English-language bishops of the world, it has been faced with a two-pronged campaign. One challenge, both slanderous and libelous, is to the orthodoxy of its hundred pastoral and scholarly participants from four continents. Another challenge proposes a long-discredited, slavish, and mecha-

This attack as an example of a problem, though serious, is close to being ludicrous in its conception.

nistic style of translation that is perhaps suited to legal documents or to the linguistic chill of scientific papers, but that is unsuited to being sung, spoken, and heard by an assembly gathered to pray and praise God.

This may be a temporary crisis, but sadly it may delay progress toward meeting the broader need of creating new liturgical texts of prayer, suited to Christian usage but attuned to the English literary culture and tradition. This creation was a task entrusted to ICEL by the conferences of bishops in 1964, entrusted to all commissions and committees of translation by the Holy See in 1969.

Another problem of the 1990s was well understood even in the 1960s. It was and is the need for pastoral leadership in style of celebration and in liturgical catechesis. In part it is the human condition that produces some parish communities of the liveliest style, reflecting the words that are sung or said, but the same human condition, in part, produces next door the most perfunc-
tory observance, with weak song or no song, with liturgies almost as artificial and hurried as in preconciliar days.

The gravest aspect of this problem is hard to document empirically, but seminary catalogues and even the official Program of Priestly Formation suggest that there are basic weaknesses in the preparation of the presidents of our assemblies. Even the sociological evidence that recently ordained priests have a high, too high, satisfaction with the level of pastoral performance is worrisome. The causes for this self-approbation are doubtless complex, but the recent cautions of Archbishop John Quinn of San Francisco about presbyteral candidates need to be taken seriously indeed.

Bright Prospects

Lastly, part three of this slight survey is to deal with liturgical prospects and potentials. These are brighter than the real list of problems might suggest, if only because the positive accomplishments of reform and promotion, the heart of chapter one of Sacrosanctum Concilium, still leave doors open, opportunities to be seized, and challenges to be met, and the humdrum responsibility of better catechesis and performance always before us. Ironically, the genius of the Roman liturgy, radically unlike the admirable Eastern liturgies, had been considered by liturgical scholars to be its austerity, simplicity, abhorrence of repetitiveness, spare and cerebral enunciation of faith, and the like. Actually, the Roman rite is equally an eclectic amalgam of all manner of traditions. Yet there is a positive side to a bare, nuclear rite as prescribed for the perhaps 790 million Christians who celebrate it.

If the core of appointed usages, ritual and the like, is kept narrow (or even further narrowed) and if the textual wealth is open to diverse choice and creativity, the growth and development of a living and lively liturgy have no limits. In preserving the core of both essentials and the riches of experience, it is open to everything from prayers in the style of an African-American religious heritage to strengths in worship borrowed from other Christian traditions. This is what the Consilium of implementation meant, in reference to texts, by saying (in 1969) that the translation or transfer from the Latin inheritance was only a beginning, only a lesson from which the creation of prayers in diverse literary and societal cultures might begin. The same may be said of ritual acts.

Perhaps the new Roman instruction on liturgical inculturation has missed the openness of article four of Sacrosanctum Concilium and is more concerned with the unity (or uniformity) of the Roman rite than with the potential of new forms. But it is a signal that the insights of the Second Vatican Council should be restudied and renewed.

A final, and hopeful, note concerns the ongoing catechesis which can slowly transform liturgical celebrations. Through the National Association of Pastoral Musicians and others, there is vastly greater unity of pastoral, liturgical, and musical forces within the church community. Especially through the Rite of Christian Initiation, which ritually celebrates and sanctifies the formation of catechumens with real parochial participation in the process, the diverse outlooks of specialists in catechesis and pastoral liturgy seem to be coming closer together in the American Church. The prospect is bright.
As the Ocean Wave Beats against the Shore . . .

BY VIRGIL C. FUNK

Social scientists might use the metaphor of a wave cresting on the shore to describe social movements, and the liturgical movement is just such a social phenomenon. A wave builds in the silence of the ocean depths, sometimes for a long period, and its force comes from many sources. As a wave comes closer to the shoreline, it digs into the bottom of the sea, building in force due to the resistance, and collecting parts of the bottom of the ocean floor as it rolls toward the shore. It crests, releasing its power and, following the cresting of the wave, there is a more gentle period of dispersion, a spreading out on the shore.

Social scientists have recognized that certain elements in life have a regular, predictable pattern like a wave. This holds true for the grieving process, which moves from disbelief, denial, anger, and resignation to acceptance, and for group meetings which move through the steps of inclusion, control, and affection. The predictable pattern also seems sometimes to require a fixed pattern of behavior. It seems that each step in the pattern has to be completed, social scientists tell us, before the next step can begin.

These processes affect individuals, groups and whole societies. The example of the grieving process applies to one individual; the example the group process applies when we gather in groups of five to twelve persons; the example of a social movement applies to large social groups. There is a predictable sequence of events that can be applied to define the process of a social movement, and this sequence contains an element of inevitability.

The Liturgical Movement's Cresting Wave

The liturgical movement may be easily described, using the wave metaphor, in its broad strokes as a social movement. The image of water silently and slowly building in the deep ocean, often undetected, easily fits the building phase of the liturgical movement. Many people were unaware of the significance of Dom Prosper Gueranger's monastic foundation in 1833 at St. Peter's in Solesmes, France, but most now point to this as a small beginning of the powerful liturgical movement that was to sweep over the Catholic Church.

But there were other "quiet" movements in the deep that contributed to the liturgical movement in the academic world, in Rome among the legislators, and most importantly in the popular movement initiated by Dom Lambert Beauduin of Belgium in 1909. All of these mounted a strong and powerful wave which approached the institutional Church.

Immediately before the cresting that took place at the Second Vatican Council, the liturgical movement began to attract official members of the Church, through conferences such as the one held at Assisi in 1957. Finally a good friend of Dom Lambert Beauduin, Angelo Roncalli, was elected Pope in 1959 and took the name John XXIII. It is not difficult to imagine the Council as the liturgical movement's crest, along with the immediate aftermath of translating and implementing the directives of the Second Vatican Council, begun in 1969 and completed with the final publication of the Rite of Christian Marriage in 1990.

A consistent reading of this image of the liturgical movement seen as a social movement would place us today, in 1994, at the end of the cresting and expansion of the wave.

A Movement Begins . . .

But it is possible to use a more exact language than the image of the wave to describe the liturgical movement. During the initiation phase of any movement for change, the first step is a recognition that an existing situation is not in conformity with a group's value system, and that recognition develops leaders and followers around this issue. Soon after, validation of change comes from some independent or outside sources, such as the academic community, and then it is further reinforced by a small success in which the institution recognizes some aspect of the movement but does not absorb it.

The liturgical movement was rooted in the realization at its beginning that the way the Mass was celebrated, with an emphasis on its ceremonial aspects, was inconsistent with the belief that the sacraments were the celebration of the paschal mystery of death-resurrection of Jesus the Christ. The Benedictines Prosper Gueranger, Lambert Beauduin, Odo Casel, Virgil Michel, and all those

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connected with leadership in the liturgical movement held to this common truth. The leaders of the liturgical movement were not appointed or elected; rather, they emerged because of their willingness to commit themselves to the need for reform of the ceremonial focus of the liturgy.

The validation of this vision, disparate as it was from what the liturgy was in practice, did come from the academic community. Between 1870 and 1910 the discovery or rediscovery of the diary of Egeria’s visit in the fourth century to Jerusalem and her description of the Holy Week celebrations in which she participated, the Didache, the Canons of Hippolytus, and the Anaphora of Serapion, among others, provided concrete examples of this disparity, both in theory as well as in practice.

Between 1903 and 1960, legislators in the Catholic Church recognized, in very small increments, various elements of the liturgical movement. Beginning in 1903 in the motu proprio of Pope Pius X, Tra le sollecitudini, there was a call for “active participation in the sacred mysteries” leading up to Pius XII’s two encyclicals, Mystici corporis (1943) and Mediator Dei (1947) and the structural reform of the Easter Vigil (1951) and the Holy Week liturgies (1957). These are easily recognized as the small successes predicted by social scientists, that is, the institution agreeing with some small part of the values of the liturgical movement.

But in this same time period (1909-1960) numerous warnings (moniti) from Rome created a climate of uncertainty about the intention of the Catholic Church’s central authority toward the liturgical renewal. For example, in 1949 permission was given to translate the Roman Missal into a vernacular language (Mandarin Chinese) but no use was ever made of this permission. Rome’s position on the liturgical renewal between 1903 and 1963 could be characterized at best as starting and stopping, and at worst as begrudgingly giving in to pressure. The call for change was coming from the outside.

The Movement Grows . . .

A social movement grows in size due to the clarity of vision, conviction of its correctness, and validation due to numbers of adherents. The situation moves from a real to a felt need. The peculiar phenomenon for uniting a variety of disparate groups into a common cause is called the “common enemy.” In World War II, the unity of such diverse countries as England, the United States, and the Soviet Union was due to a common enemy: aggressive Nazism. In the world of ideas and in the world of social movements, diverse groups which have little in common among themselves often bond together against a common opponent.

Such was the case in the liturgical movement. What everyone in the movement agreed on was that the existing ceremonial approach to the liturgy was wrong and in need of reform. What was not agreed to was what should be done or how it should be done. This combined unity and lack of consensus regarding action is true in every social movement, witnessed most dramatically in the French Revolution of 1789. All agreed that the king should be overthrown; but after the overthrow, the revolution did not contain a consistent, unified plan for his replacement.

In addition to recognition of a common enemy, there is a splintering process which occurs at many steps along the way. It could be called division with success. With each success, the group members divide three ways:

a. those who believe the institution has done too little and wish to continue the movement,
b. those who believe the institution has done too much and wish to abandon the movement,
c. and those who believe the institution has changed sufficiently and now wish to abandon their movement, either by:
   i. choosing to work within the institution for further implementation of their vision, or
   ii. feeling that the social change has taken place, so there is no further need for the cause.

These divisions follow both small and major successes. A major success differs from a small success in that it is the final cresting of the wave, a cresting which results in a sufficient number of people in a movement choosing to abandon the movement because they feel the institution has changed sufficiently.

The liturgical movement met with a number of minor successes, and each expanded the numbers committed to the movement. All of them led to the major success of the liturgical movement which took place at the Second Vatican Council.

A Movement Triumphs . . .

The cresting of the wave of interest in the liturgical renewal took place at the Second Vatican Council and during the implementation phase following the Council through the work of the committees applying the change. But the social process of a movement does not stop at its peak of success. As a wave does after it crests, the movement develops an important period of aftermath.

As in the French Revolution, in which the goal was bringing down the king, so in the liturgical movement the goal of doing away with the ceremonial focus of the liturgy was clear, and it was achieved. The reform of the liturgical rite was clear. But what lay behind the reform, namely, how to implement the renewal of the Catholic Church from this liturgical “summit and fount,” was not clearly held by all in the Church, not even by all who were committed to the reform itself.

A social movement exists on the edge of the institution it is attempting to change. When the institution endorses or embraces the change to the satisfaction of its members, there is a period of euphoria and triumph, often followed by a social process of disengagement. In our times, it is important to remember that disengagement is part of the process, too.
The Cycle of a Reform

1. **Recognition** that an existing situation is not in conformity with a group's value system.
2. **Development** of leaders and followers around this issue.
3. **Validation** of a different way of doing things from some outside source, e.g., history or science.
4. **The small success** in which the institution recognizes some aspect of the movement but does not absorb it.
5. **The movement grows** in size due to clarity of vision, conviction of its correctness, and validation due to numbers. The situation moves from a **real** to a **felt** need.
6. **A common enemy is identified** and people from a variety of positions, who don't necessarily agree with one another, agree that they have a common "enemy" or concern that they are willing to address together.
7. **Division with success.** With each success, the group members divide three ways:
   a. those who believe the institution has done too little and wish to continue the movement,
   b. those who believe the institution has done too much and wish to abandon the movement,
   c. and those who feel the institution has changed sufficiently and now wish to abandon their movement, either by:
      i. choosing to work within the institution for further implementation of their vision, or
      ii. feeling that the social change has taken place, so there is no further need for the cause.
8. **A major success takes place.** A major success differs from a minor or small success (see #4) when a sufficient number of people in a movement choose to abandon the movement because they feel the institution has changed sufficiently.
9. **Reactions:** Often following a major success, reactions take place that cause further abandonment of the movement by those who have chosen to continue the movement from within the institution:
   a. disappointment and disillusionment—a sense that the vision is not working in day-to-day living;
   b. disagreement—a sense that the implementation being conducted by the institutional leaders is not consistent with the vision held by this person (or subgroup), often resulting from the loss of a common enemy and the re-emergence of the differences among those once united against that enemy;
   c. alienation—a sense that the movement no longer holds the vision or "intensity" it once did and therefore no longer carries with it the challenge which bound the partners in a common cause.
10. **Abandonment** is the final stage of determining that there is no longer a movement or that the individual no longer wishes to be identified with it in theory or in practice. This stage may also be created when the movement has abandoned the values and vision of the individual member.

To clarify what has been happening recently in the implementation of the liturgical renewal, it is important to understand the two terms "renewal" and "reform" with some precision. Renewal has to do with the interior elements and a value system, the "reason behind" a particular action. Reform has to do with exterior elements and the way things are done, the concrete actions that we do. To demonstrate the difference by example, consider two descriptions of the "Great Amen." The reform called for the people to sing this "Amen" at the conclusion of the eucharistic prayer; the renewal called the people to ratify the covenant through acclaiming their "Amen" at the eucharistic prayer. Reform deals with changing the altar around; renewal deals with changing the heart.

In the years immediately following the first implementation of the Council’s directives (1969-1980), a number of structural changes in ritual were put in place. Some in authority were reluctant to endorse these changes, but they did so out of loyalty to a higher authority. Arguments for change often took this form: "If you implement these reforms, they will produce a renewal." This approach reversed the order that had prevailed throughout the earlier liturgical movement:

Before the Council: RENEWAL leads to REFORM.  
After the Council: REFORM leads to RENEWAL.

Before the Council, the liturgical movement was based on a new vision of the Church which led its adherents to the conclusion that there should be a reform of the rites; now, it was argued, ritual reform would produce a renewed vision.

In the second ten years of implementing the conciliar reform (1981-1990), those who had been hesitant about the reform were now measuring it by whether the reformed rites were producing a renewed Church or not. In some cases, the reformed rites did not. As the church has experienced the decrease in attendance, the drop in vocations to the priesthood and religious life, and even the decline in Catholic identity, those in authority have begun to judge the liturgical reform negatively. When Pope John Paul II on the occasion of the completion of the revised *Rite of Marriage* stated in 1990 that the liturgical "reform" was coming to an end, many of those desiring an opportunity to withdraw their support from the liturgical reform/renewal found little difficulty in understanding the papal comments as a move away from change and a move toward institutional stability.

In most cases, reformed structures in and of themselves will never produce a renewal. This point is particularly difficult because of the corporate wisdom enunciated in the call to "let the liturgical signs speak for themselves" and the familiar principle that "good signs increase faith, bad signs destroy faith." In the civil rights movement, for example, some argued that removing the "whites only" sign over the drinking fountain would change racial attitudes. While it was necessary to change
this social behavior, of course, that change was not in and of itself a guarantee that an internal change would occur. Ritual signs are human acts and require intelligent, human handling; they are not automatic and they, in and of themselves, will not create faith. Reform may "increase" faith; but renewal is a more challenging matter.

The Aftermath of the Wave . . .

After the crest of the wave, a predictable social process takes place. These reactions are experienced by those who have chosen to attempt to continue the movement from within the institution and often lead, ultimately, to abandonment of the social movement:

a. disappointment and disillusionment—a sense that the vision is not working in day-to-day implementation

b. disagreement—a sense that the implementation being conducted by the institutional leaders is not consistent with the vision held by this person (or subgroup), often resulting from the loss of the common enemy and the re-emergence of the differences among those once united against that enemy;

c. alienation—a sense that the movement no longer holds the vision or "intensity" it once did and therefore no longer carries with it the challenge which bound the partners in a common cause.

The Cycle of a Reform Movement

The stages of a social movement and the application to the liturgical movement can be clearly seen on the graph. The final stage of abandonment occurs when there is no longer a movement or when the individual no longer wishes to be identified with it in theory or in practice. This stage may also be created when the movement has abandoned the values and vision of the individual member.

The early 1990s have been marked by retrenchment on the part of those who wish to bring the reforms of the Vatican Council to a halt or even to reverse them, and by

The Cycle of the Liturgical Movement

1. Recognition: The liturgical celebration is not mere ceremony, but something more profound.

2. Development of international leaders and U.S. leaders like Dom Virgil Michel and the founders and representatives of The Liturgical Conference.

3. Validation of the movement by the theological and ritual insights of academic writers (Dom Odo Casel, Josef Jungmann, etc.).

4. Small successes: the mention of active participation in Tra le sollecitudini, the appearance of each monitum and permission, leading to the reform of Holy Week.

5. The liturgical movement grew as it clarified its vision. It began as a musical reform and expanded to encompass a way in which liturgy was to be understood. It expanded even further to a revision of the way the Church was to be understood.

6. The common enemy became the existing ceremonial approach to liturgy: an overemphasis on rubrics.

7. Division. At each success, some dropped out, and some (especially the bishops in the Roman commissions and congregations) felt that enough had been done to placate the movement. But the principal result of these successes was a growth in the movement.

8. The major success was Vatican II. In the Council, the major principles of the liturgical movement were incorporated into the very heart of the institution and made part of the Church's vision of itself. Some of the leaders of the movement accepted institutional positions; others were left on the sidelines. Some were left on the sidelines identified the Council's endorsement of the liturgical movement as insufficient; most, however, found a way to support the implementation of the reform aspect of the liturgical renewal.

9. Reactions set in. As the implementation of liturgical change began, almost all emphasis was placed on the reform aspects of the liturgy, e.g., turning the altar, vernacular texts, a music repertoire for English texts, and so on. Some effort was made to place these reforms in a context of renewal, but most efforts simply trusted that the reform would produce the renewal.

As the acts of reform failed to bring about renewal, three reactions began: Some became disillusioned; writers in liturgical journals began to disagree about how the reform and the renewal should be treated, with some leading bishops—apparently with papal approval—reverting to the Latin liturgy. Finally, some supporters of the reform experienced a sense of alienation as effort after effort was thwarted. A number of clergy and religious, especially those oriented toward change, left the institutional ministry.

10. Abandonment. In 1990, Pope Paul II stated that "the liturgical reform is over." The sense of a "movement" of reform from within the institution is coming to an end. The renewal has just began.
resentment on the part of those who have supported both
the reform and its expected renewal with a deep personal
commitment, whether they were committed to change
for change’s sake or whether they supported the change
because they believed in a vision of what the change could
produce.

Musicians connected with the liturgical movement
represent a special footnote to the overall movement.
There is a slight time delay in the process for musicians
because repertoire is abandoned more reluctantly than
other “pieces” of a ritual, and new repertoire requires a
longer time to develop. Texts may be translated in three
years; repertoire is written over a period of more than
thirty years. The new missal was translated in 1970; the
new hymnals are just now appearing. Thus the cycle for
musicians may be delayed in relation to the entire litur-
gical movement—one reason why our Association has so
much life in it after the liturgical movement has come and
gone in much of the rest of the Church.

Social Analysis

The cresting and dispersion of the wave as a symbol for
social change has been studied in various social config-
urations. Each is fundamentally the same; each adds a level
of complexity and insight. This rise and fall of change
moves through the non-rational coalescence of power,
through the rational establishment of goals and objec-
tives, leading from a suspension of doubt during the
implementation phase, to complete doubt in the break-
down of commitment. This more sophisticated cycle is
shown on the Hoover Change Grid below.

Receding Waves and Low Tides . . .

Social reform movements rise and fall; some simply
enter history’s story, while the death of others provides
the soil in which a new movement comes to life. Ninte-
teenth-century socialism was the seedbed of the modified
welfare state, which is now in the throes of abandonment
or further expansion. The women’s suffrage movement
early in this century, after its victory enshrined in the
Nineteenth Amendment to the Constitution, died but
from its roots grew the current women’s movement.
And, of course, the civil rights movement, which seemed
to have died in Memphis with Dr. King, gave rise to a
dancing Mandela in Africa.

And what of the liturgical movement? It’s too early to
tell, but its end may provide the fertile soil for the growth
of a vision of the liturgical renewal whose roots are
anchored not in the elements of reformed rites but in the
a vision of a renewed Church. Those of us who hold firm
to that vision during this period of abandonment of a
social movement that is passing through a necessary and
predictable stage can reflect on the lessons to be learned
from the image of the wave.

There is that moment when the waves are the smallest
and least powerful. There is that moment when the wave
has reached its furthest expanse and begins to recede
back into the ocean. This may appear to be a retreat, but
all of us who have watched the ocean re-create itself know
that the water rushing back toward the ocean becomes
the center of the next wave. Like the waves of the ocean,
the process of change is relentless. It gives me hope.
A Musician’s Perspective

Reforming and Renewing the Music of the Roman Rite

BY J. MICHAEL JONCAS

This article traces the process by which the liturgical music of the Roman Rite for the celebration of the eucharist was to be reformed and renewed according to the vision of the Second Vatican Council. To that end I discuss three topics: the officially mandated reform of the chant books; adaptation of Roman Rite liturgical music in the United States; and programs of formation for sung prayer. I conclude by sketching some challenges for the future.

As other articles in this issue have indicated, the liturgical reform and renewal proposed by Vatican II fell into four stages: (1) reforming the liturgical books by producing editiones typicae for use as liturgical books when the liturgy is celebrated in Latin and as models for vernacular versions; (2) adapting the reformed liturgical books to the local situation, producing a territorially approved liturgical library; (3) forming the members of the church who will employ these revised rites, especially those members in leadership positions; and (4) deriving a renewal of the entire church’s mission and ministry from the celebration of these reformed rites. This fourfold process has proven to be especially problematic for the liturgical music of the Roman Rite.

Reforming the Chant Books

Among the many reforms mandated by the Constitution on the Sacred Liturgy (hereafter CSL) was a reform of the chant books: “Theeditio typica of the books of Gregorian chant is to be completed and a more critical edition is to be prepared of those books already published since the reform of St. Pius X. It is desirable also that an edition be prepared containing the simpler melodies for use in small churches” (CSL #117). Note that the Council called for two types of chant book reform. First, the project of producing critical editions of the plainchant heritage—a project begun earlier in this century with the musicological investigations of the monks of Solesmes—was to be brought to completion. The results of these investigations were to be enshrined in printed editions of the Roman Rite chant books issued with Vatican approval. Second, a Vatican-approved selection from this heritage intended for use in churches with few musical resources was also to be issued.

The documents responding to this mandate fell into two broad categories: the chant books themselves with their explanatory prefaces, and theological-rubrical documents.

Chant Books. For ten years after the Council had mandated liturgical reform (1964–1974), Roman congregations published new collections of Gregorian chant. In conjunction with the Consilium (the body charged with implementing the liturgical reform) the Sacred Congregation of Rites issued the Kyriale Simplicex on 14 December 1964. Intended as a supplement to (and a simplification of) the Kyriale Vaticanum, the book provided the chants for the Asperges me and Vidi aquam (for use in the sprinkling rite before the principal Sunday Mass), five settings of the Mass “ordinary” (i.e., Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei), one chant for the dismissal rite (Ite, missa est and Benedictamus Domino), and two tones for the communal chanting of the Pater noster. The editors judged that these represented the “simpler melodies” taken from the Roman, Ambrosian, and Mozarabic chant traditions, in fulfillment of the mandate (CSL #117) for communal singing at Mass.

On the same date, the same bodies issued the Cantus qui in Missali Romano desiderantur (the “chants called for in the Roman Missal”). The chants in this booklet, primarily those for ordained ministers (principal and concelebrating bishops and presbyters and deacons) to use at Mass with congregational responses, by and large reappeared in the 1970 and 1975 editiones typicae of the Missale Romanum.

Three years later (3 September 1967) the Sacred Congregation of Rites, again in conjunction with the Consilium, issued the Graduale simplex, a simplification of the Graduale Romanum. The Graduale simplex was modified after the 1970 and 1975 editions of the Missale Romanum appeared; these Latin editions contained the revised Lectionary for Mass.

It took five more years (24 June 1972) before the Sacred Congregation for Divine Worship issued the Ordo cantus

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missae. This Ordo also needed slight modifications to conform to the 1970 and 1975 editions of the Missale Romanum, so an editio typica altera appeared in 1987.

Two years later (14 April 1974), at the express command of Pope Paul VI, the Sacred Congregation for Divine Worship sent a copy of Jubilate Deo to all the bishops of the Roman Rite. This 56-page booklet provided a short collection of Gregorian chants "that the faithful of all countries should be able to sing." The collection included chants for Mass: a single setting of the Kyrie, Gloria, Credo, Sanctus/Benedictus, Lord's Prayer, and Agnus Dei as well as the acclamations and responses for the liturgy of the word, prayer of the faithful, eucharistic prayer, rite of peace, and dismissal. In addition it had the hymns O Salutaris, Adoro te devote, Tantum ergo, Veni Creator, and Te Deum; the antiphons Parce Domine, Da pacem, Ubi caritas, Regina coeli, Salve Regina, Ave Maris Stella, and Tu es Petrus; Psalm 116/117; and the Magnificat. These settings were presented as the "minimum" chant repertoire for Roman Rite Catholics; note that many of the chants are specifically geared to participation in the Eucharist, while others are marked for eucharistic exposition/benediction, the liturgical year, and the liturgy of the hours.

Perhaps the most useful chant book for English-speaking Roman Rite Catholics to appear since the Second Vatican Council is the Gregorian Missal for Sundays (1990) prepared by the monks of Solesmes. This 718-page book provides the Order of Mass in Latin with appropriate chant responses and acclamations; multiple chant settings of the Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei; proper settings for the Latin introit, gradual (or tract), alleluia, offertory, and communion chants for the Sundays and solemnities of the strong seasons (Advent, Christmastide, Lent, Eastertide), the Sundays of Ordinary Time, and selected feast of the Lord and solemnities of the saints; the anniversary of a church's dedication, and Masses for the dead. Based on the 1974 Solesmes edition of the Graduale Romanum, this work redistributes traditional chants in accord with the renewed liturgical cycle and the revised lectionary. It omits many unauthentic neo-Gregorian compositions of the nineteenth and early twentieth centuries, while restoring certain authentic chants that had fallen out of use.

Documents. Only one theological-rubrical document specifically devoted to Roman Rite music in the reformed liturgy has appeared so far, although many of the implementation documents mention sacred song. The Sacred Congregation for Rites issued Musicam sacram on 5 March 1967. This instruction provided general norms for the use of music in Catholic worship; listed the musical responsibilities of those fulfilling various roles in liturgical worship; gave guidelines for singing at Mass, the divine office, sacramental celebrations, and various other forms of public worship; addressed the issue of what languages were to be used in Roman Rite sung prayer; furnished guidelines on composing musical settings for vernacular texts; reflected on sacred instrumental music; and called for the creation of commissions in charge of promoting sacred music. Although its particular prescriptions have been modified by guidelines issued by territorial bishops' conferences, Musicam sacram gives useful directions for the musical celebration of the Roman Rite eucharist when it uses the traditional languages of Greek, Latin, and Hebrew.

Adapting and Transforming Liturgical Music in the U.S.

This history shows that the reform of Roman Rite chant books for the eucharist was primarily the work of Roman curial agencies, although the monks of Solesmes made a significant contribution as well. Some worshipping communities in the United States have maintained this chant heritage in their eucharistic worship, yet over the past thirty years much more energy has been spent in developing a vernacular repertoire and constructing the

Blessed Sacrament Chapel, Basilica of St. Peter, Rome. Tabernacle by Bernini based on a model by Bramante.
guidelines for its use.

The only “official” eucharistic chant settings of English language texts comparable to those in the reformed Roman Rite chant books were developed for and printed in The Roman Missal: The Sacramentary. The “Appendix to the General Instruction [of the Roman Missal] for the Dioceses of the United States” notes: “The settings for liturgical texts to be sung by the priest and ministers... are chant adaptations prepared by the International Commission on English in the Liturgy, rather than new melodies. Other settings for the ministerial chants are those approved by the National Conference of Catholic Bishops (November, 1965)” (#19, emphasis added). Unlike the Italian Sacramentary, which provided ministerial chants and tones not based on those in the Missale Romanum, the composers of these chants attempted to retain the Gregorian formulae, even when the accentual patterns of English made use of the chant melodies problematic.

Some communities have maintained this chant heritage in their eucharistic worship, yet much more energy has been spent in developing a vernacular repertoire and constructing the guidelines for its use.

A further provision of article 19 in the “Appendix” opened the floodgates to the use of “non-official” worship music at Mass: “No official approbation is needed for new melodies for the Lord’s Prayer at Mass or for the chants, acclamations, and other songs of the congregation.” An attentive reading of articles 26, 36, 50, and 56 of the “Appendix” will further reveal how the green light was given to new compositions for the entrance song, responsorial psalm, gospel acclamation, “offertory” song, and communion song that would no longer be based on the Roman Gradual or the Simple Gradual.

The sheer volume of this vernacular liturgical composition makes it impossible to comment on every trend during the past thirty years; so we will consider only trends in the use of texts, musical styles and instrumentation, and personnel.

Texts. Composers have set officially approved ICEL translations of the Roman Missal and approved translations of the psalms and canticles. Some composers with the requisite skills (notably Stephen Sommerville) have done their own translation of biblical material from the original languages. Other composers have set lyrics by contemporary hymn writers, whether the lyricists were Roman Catholic (e.g., Omer Westendorf) or not (e.g., Timothy Dudley-Smith). A fair number of composers have created their own lyrics, producing a catena of scriptural verses or more freestanding poems.

While some English translations of Latin hymn texts continue in use (e.g., “Humbly We Adore Thee” for “Adoro te”), many worship texts and tunes from sources other than Roman Catholic are sung at Roman Rite eucharist (from “Amazing Grace” to “How Great Thou Art”). Even Broadway hits like “All Good Gifts,” the Godspell setting of the nineteenth century text “We Plow the Fields and Scatter,” or selections from popular music media (“From a Distance”) resound through some Roman Rite worshiping communities.

In its exhortation to composers at the end of the instructions on sacred music (CSL #121), the Council asserted: “The texts intended to be sung must always be consistent with Catholic teaching; indeed they should be drawn chiefly from holy Scripture and from liturgical sources.” This principle offers some guidance in assessing how faithful our present use of vernacular texts is to the reform and renewal decreed by the Council.

Musical Styles and Instrumentation. For the past thirty years composers have attempted to create a chant repertoire using English language texts, often adapting Gregorian formulae or melodies. Adaptations of psalm tones have been the most successful endeavor, although even these have often founndered on the complexities of English accentual patterns, and English paraphrases of Latin metrical hymn texts. The least successful experiment has been the attempt to adapt the glory of the Roman Rite chant tradition—the melismaticgraduals, tracts, and alleluias and, to a certain extent, the processionals of the introit, “offertory,” and communion.

Other composers during that same time have sought guidance from worship music traditions outside the Roman Rite, producing metrical psalm-and hymn-tunes, patterns of harmonized chant (especially those drawing on Byzantine and Anglican models), or more improvisatory compositions influenced by charismatic and Gospel music. Some have apprenticed themselves to European composers working in the Roman Rite, and they have produced Huijbers-, Gelineau-, or Peeters-esque works. Still others have sought inspiration closer to home in the American musical theater, jazz, or “folk” singing, whether the “folk” style is traditional (as in, e.g., Appalachian or Shaker music) or media-distributed (like the music performed by Peter, Paul, and Mary).

Changes in musical style for Roman Rite sung prayer have also led to changes in instrumentation. Besides drawing on an unaccompanied chant and polyphonic heritage (supported sometimes by an organ or, in rare instances, by orchestral ensembles), worshiping assemblies have been accompanied in their singing by groups of various types, often with a guitar or piano as the foundational instrument. Recent developments in technology have led to the introduction of the synthesizer and computer-driven sampling and sequencing instruments to accompany sung prayer.

An assessment of these adaptations and transformations of the music used in Roman Rite eucharist might be guided by some principles found in the CSL. The authors of the Constitution clearly hoped that vernacular worship music would complement, but not supplant, the chant heritage.
The Church acknowledges Gregorian chant as distinctive of the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services.

But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, provided they accord with the spirit of the liturgical service . . . [116].

The people’s own religious songs are to be encouraged with care so that in sacred devotions as well as during services of the liturgy itself . . . the faithful may raise their voices in song [118].

Many of the disputes over musical style in Roman Rite worship music during the past thirty years stem from disagreements about whether various styles do or do not “accord with the spirit of the liturgical service.”

In a similar vein, the Constitution seems to presume that the (pipe) organ will continue to grace Roman Rite worship, but the document is open to the contribution that other instruments might make to sung prayer:

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the Church’s ceremonies and powerfully lifts up the spirit to God and to higher things.

But other instruments may also be admitted for use in divine worship . . . This applies, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful [120].

**Personnel.** Just prior to the Second Vatican Council, Roman Rite liturgical music was performed by ordained ministers, whose chants were fixed in the Missa cantata (the dialogues, orations, and prefaces), and by the choir, whose task was to respond to the ordained ministers and to sing the appointed “proper” and “ordinary” for the Mass. In some worshiping assemblies the congregation was invited to join the choir for the simpler chants (e.g., “Et cum Spiritu tuo” or “Amen”), but in other places the choir served as the congregation’s substitute. When the congregation did sing at Mass, in many parishes, it often performed devotional hymnody in Latin (or in the vernacular at a Missa lecta), but rarely did it join in singing the proper or the more elaborate parts of the ordinary, with the possible exception of singing the Requiem Mass or Credo III.

Since Vatican II new roles for musicians—and new ways of deploying musicians in those roles—have developed. At least in theory, the song of the full assembly has taken center stage, and composers and music directors have attempted to develop and choose a repertoire that respects the musical abilities of the non-musically-trained assembly members. No longer viewed as substitutes for the full assembly, choirs have been reconceptualized as supporters of the assembly’s song, undergirding congregational singing with harmony and descants. Some occasions for purely choral musical performance remain in the Roman Rite eucharist as well, most notably at the Gloria, though choral anthems and motets positioned at the prelude, preparation of the gifts, postcommunion, or postlude frequently enrich the Roman Catholic eucharist. And we have already noted the expansion of the liturgical instrumentalists from the organist to the members of an ensemble.

Perhaps the greatest change in liturgical music personnel for the Roman Rite lies in the role of the cantor. Prior to Vatican II the cantor’s role was quite modest: intoning the proper pitch and mode for the choir and leading the occasional litany. As the preconciliar choir once served as a congregation’s substitute, so Musicum sacrum (§21) presented the postconciliar cantor as a choir substitute: “Provision should be made for at least one or two properly trained singers, especially when there is no possibility of setting up even a small choir. The singer will present some simpler musical settings, with the people taking part, and can lead and support the faithful as needed.” But since Musicum sacrum was promulgated at least three models for the cantor’s ministry have appeared—those of psalmist, congregational music director, and animateur of the assembly.

The words of CSL (§114) may be helpful in assessing how closely our use of music personnel approximates the Council’s vision: “Choirs must be diligently developed, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that whenever a liturgical service is to be celebrated with song, the whole assembly of the faithful is enabled . . . to contribute that active participation that rightly belongs to it.”

Finally it should be noted that, in addition to the evidence for changes in text, music, and personnel offered by official and unofficial vernacular repertoire, two theological-rubrical implementation documents have appeared that roughly parallel the importance of Musicum sacrum for the Roman Rite in the United States. In 1972 the Bishops’ Committee on the Liturgy produced Music in Catholic Worship (a lightly revised second edition appeared in 1983). This document is especially noteworthy for three elements: its attempt to ground liturgical music practice in a “theology of celebration”; its call for careful pastoral planning that respects the unique conjunction of congregation and celebrant on a particular occasion; and its sketch of a threefold judgment (musical-liturgical-pastoral) to be made about each musical element in the planning process. MCW’s application of these principles to the choice of music for the eucharist is less successful, mostly because the categories it employs tend to overlook
the ritual context and fragment the events. The document's least successful part is its cursory remarks on non-eucharistic musical worship. Despite its shortcomings, MCW continues to influence the pastoral practice of musical celebration to this day.

In 1982 the Bishops' Committee on the Liturgy issued a companion document entitled *Liturgical Music Today*. Less groundbreaking than its predecessor, LMT reinforced and expanded the foundational principles enunciated in MCW, applying them to sacramental celebrations and the liturgy of the hours. It also raised for discussion some concerns about music of the past and the musical dimensions of our cultural heritage, while addressing issues related to the use of instrumental music and recorded music at worship.

**Formation for Sung Prayer**

If, to a certain extent, the last thirty years have witnessed the creation of a reformed liturgical library for Roman Rite eucharist in Latin and the vernacular, as well as the beginnings of an interchange between the reformed books and U.S. cultural values and forms of expression, those years have also seen the blossoming of various formation programs for those who perform and lead sung prayer. We will consider five levels of such programs.

**Formation of the Local Assembly.** The proliferation of worship aids for the assembly signals the centrality of the assembly's song and of its formation for active participation in the liturgy. Prior to Vatican II worshipers might bring their own hand missals, books of devotion, and/or rosaries to Mass; contemporary assembly members will frequently find at church a combination of hymnals, missalettes, and printed programs provided to assist their worship. The simple placing of texts and notated melodies in people's hands bespeaks the importance placed on common singing.

Though printed resources may be in the pews, however, an increasing musical illiteracy among assembly members has led some communities to reassess prior to the liturgy. Experiments to form the musical skills of the assembly have included rote singing, "lining out" hymn tunes, and the use of rounds and canons. Some communities have begun more extensive programs of musical formation for their members. These involve educational inserts in the parish bulletin, retreats and evenings of recollection with a strong musical component, and hymn festivals or sacred concerts. Finding ways to encourage sacred singing and music making as a regular part of household and family life offers a special challenge.

**Formation of cantors, choirs, and instrumentalists.** In addition to general formation for the assembly, some worshiping communities provide technical skill-building opportunities and theoretical overviews in at least three areas for those members who exercise musical leadership: (1) technical skills in reading notation, with specializations in ear training, sight singing, and vocal
production and maintenance for singers or sound production, ensemble playing, improvisation, and care of instruments for instrumentalists; (2) education in the history and structure of Roman Rite worship and its foundation in Scripture and tradition; and (3) pastoral skills for working with groups, managing conflict, and communication. This formation may be offered within the community itself on a continuing basis, often by a director of music ministries during regularly scheduled rehearsals, in regional clusters of worshiping communities, by dioceses, or at national gatherings such as NPM “schools.” In every case formation involves more than enhancing musical skills; it helps cantors, choir members, and instrumentalists grow in faith as they exercise leadership in the community’s sung prayer.

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Forming the director of music ministries. Those charged with directing music ministries in parishes, retreat centers, hospitals, and other institutions must have an extensive formation. In addition to the knowledge of notation required of all who exercise musical leadership, DMMs should study music theory, harmony, orchestration, and performance practice, as well as conducting and arranging for vocal and instrumental groups. They should have a well-grounded knowledge of classical and contemporary worship music and an extensive acquaintance with official and speculative writing on Scripture, liturgy, and ecclesiology. Management skills should also be honed: overseeing liturgical preparation, constructing and administering a budget, maintaining a music library, creating practice schedules, and the like. Unfortunately few programs in the United States presently prepare DMMs in all of these areas.

Formal degree programs. American universities offer degrees at the bachelor, master, and doctor levels. A bachelor’s in music is normally a generalist’s degree; it introduces the student to vocal and instrumental performance, theory, history, and criticism; at the master and doctor levels students specialize, opting usually either for a performance/teaching track or a musicological/research track. While such programs may produce excellent musical scholars, they do not directly address the needs of pastoral musicians. For example, a master’s degree in organ may not give a student the critical skills to choose appropriate musical selections for the liturgy, or the ability to support congregational singing of service music.

Some schools (such as St. Joseph’s in Rensselaer, IN; the University of Notre Dame; The Catholic University of America, Washington, DC; and the Yale Institute for Sacred Music) have developed interdisciplinary programs in which students learn not only musical performance and research skills, but also graduate level theology and liturgiology. Some programs have even instituted “on-site” training, similar to the “pastoral year” for seminarians or practice teaching for education majors, during which the degree candidate hones skills in the living laboratory of a worshipping community, usually with an established pastoral musician as mentor. Such an interdisciplinary approach should be applauded and extended.

Liturgal music formation of the clergy. The most extensive legislation on liturgical music formation stemming from Vatican II deals with the formation of the clergy. This legislation seems to assume that seminarians and people in religious communities will be so formed by the prayer life of their institutions and by their formal study that they will be able to shape the worship of the assemblies in which they will serve.

It should be clear that none of these programs of liturgical formation in the U.S. currently follows a standardized pattern. As much energy will have to be spent in developing, testing, evaluating, and funding such programs for the future as we have already spent on reforming and publishing the liturgical library, if we are to be faithful to the prescriptions of CSL #115:

Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, those in charge of teaching sacred music are to receive thorough training.

It is recommended also that higher institutes of sacred music be established whenever possible.

Musicians and singers . . . must also be given a genuine liturgical training.

Future Challenges

Here are some brief reflections on five topics that must engage our efforts if the reform of Roman Rite liturgical worship in song is to bear fruit in the renewed lives of worshipers. Three deal with the texts to be sung, two with the music to be performed.

Inclusive language. Foremost among the textual issues is the use of inclusive language in our vernacular sung worship. Recognizing the power of language to shape imagination and direct action, many commentators have raised concerns about how the texts employed in sung worship image God, humanity, and their relation. The writers and speakers distinguish between the “horizontal” (language about human beings and the world) and “vertical” (language about God) dimensions of such language. Some scholars, distinguishing non-sexist, inclusivist, and emancipatory uses of horizontal language, have called worship leaders to assess how sung worship texts include/exclude and empower/marginalize various groups: women, the disabled, non-

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Caucasians, gay and lesbian people, and so on. In the vertical dimension, great controversy currently rages over naming the triune God in Christian worship. How is God’s transcendence of gender to be expressed in a language which always associates personhood with gender? Is God to be addressed exclusively with male pronouns and masculine imagery? Can “Creator, Redeemer, Sanctifier” language for the Trinity (with its Modalist overtones) adequately render the traditional titles of “Father, Son, Spirit”?

Pastoral musicians may find the introduction to ICEL’s liturgical psalter project as well as its proposed revised translation of the Roman Missal helpful as they decide what to do about song texts such as “God of our fathers ...” “…and he will raise you up,” or “God rest ye merry, gentlemen.”

Poetic character. Connected to the specific concerns about inclusive language in sung worship texts is a more general concern about the poetic character of these texts.

Roman Rite eucharist has traditionally shunned strictly poetic compositions in favor of rhythmic prose. This Latin prose has been described as brief, sober, practical, and addressed more to the mind than the heart. Though frequently inspired by Scripture, these texts rarely quote the Bible directly. They often reveal their meaning by binary opposition (“to shun the things of earth so as to gain the things of heaven”), stereotypical forms of address (“almighty and everliving God”), and a certain rhetorical redundancy (“these gifts, these offerings, these holy, unspotted oblations”). How many of these characteristics should be maintained in the texts of vernacular Roman Rite worship?

While commentators agree that the poetic character of English language texts intended for singing at Roman Rite eucharist has improved since the mid-1960s, there is as yet no consensus on the language “register” to be employed. Certainly the texts for sung worship, while avoiding the extremes of slang (“Yo, God, you’re way cool”), puerility (“Hi, God”), flatminded literalism (“Our priest is presiding/In Christ we are abiding”), and precious archaism (“semiperal and puissant Deity”), should allow assembly members to express their faith in congensial and authentic words while they are invited to deeper faith by the doctrinal accuracy and evocative beauty of the language.

Multilingualism. When Vatican II authorized the use of the vernacular in Roman Rite worship, few people posed the question: Whose vernacular? If the issue of the proper “register” for the language of sung worship in one language is problematic, how much more difficult is the attempt to find worship texts in the varied languages spoken by the members of a single liturgical assembly.

Some multilingual communities have chosen to return to the use of texts in the “sacred” languages of Latin, Greek, and Hebrew, reasoning that unity may be achieved when all vernaculars are at an equal disadvantage. Others have emulated the experiments of Taizé, where verses in a variety of languages sung by individual cantors are complemented by congregational refrains in a “sacred” language. Still other communities have adopted various schemes of alternation: switching languages for different musical elements (an entrance song in English, for instance, with a Gloria in Vietnamese); alternating languages in the successive verses of a hymn; new macaronic compositions (“Santo, santo, santo Dios/Heaven and earth are full of your glory”). Some communities have even tried singing one composition in various languages simultaneously, producing a textual as well as a musical quodlibet. Whatever approach is chosen, the challenge will be to use worship texts that respect the multilingual...
character of many Roman Rite assemblies in the United States.

Our recyled heritage. As I noted above, Vatican II envisioned that new compositions for worship would complement, not supplant, chant and polyphony. It seems possible and practical, even now, to teach at least the chants of Jubilate Deo to our worshipping assemblies and to use them regularly in living worship, even in mostly vernacular sung eucharists.

In addition to using these chants directly, we could also attempt to “recycle” especially their musical content. The easiest way to do this may be to use instrumental music based on chant melodies at appropriate places in the eucharist. A vast repertoire of such music by acknowledged master composers already exists and could be profitably resurrected in our worship. Composers could also weave the chants—and their texts—into new compositions, with the older music perhaps relegated to choir or cantor and contrasting vernacular sections assigned to the assembly (or vice versa, in the case of the simpler chants). Other composers could enshrine this heritage through musical “quotations” in vernacular compositions. However it is done, such recycling would have as its goal not mere museum-like preservation, but a transtemporal and transcultural enrichment of living worship.

Liturgical unity and musical style. A final challenge for the future lies in deepening reflection on musical style as the servant of the liturgical act. We need to address the sociocultural class connotations that are devolving on certain styles of music (e.g., “rap” as the music of young, angry, inner-city African-Americans, “country” as the music of working-class whites) and the implications of such connotations for using these styles of music in worship. We need to explore as well whether there are certain musical genres that are incompatible with the liturgical act as it is conceived in the Roman Rite.

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music that combats the individualist and consumerist biases of many assembly members in the United States—music that will confront us with the ongoing call to gospel living. Such challenges go beyond issues of liturgical music to questions of evangelization, catechesis, and mystagogy, that is, to what it means to be converted and converting Christians faithful to the Spirit of Christ as mediated through the church in service to the world in late-twentieth-century North America.

Notes

1. Although similar reforms of Roman Rite liturgical music also took place for the other sacraments, the liturgy of the hours, and for services such as funerals, the blessing of animals and abbesses, the blessing of virgins, and the dedication of churches, limits of space make it impossible to treat them here.

2. The decree of promulgation accompanying the Cantus authorized the experimental use of these chants when Mass was celebrated in Latin, presumably the intent was that the chants might already be familiar by the time the definitive edition of the Missale Romanum became available.

3. It is interesting that the International Commission on English in the Liturgy issued an English translation of the texts in the Simple Gradual in 1968 as a textual source for vernacular compositions.

4. This revised version (editio typica altera) of the Graduale simplex was promulgated by the Sacred Congregation for Divine Worship on 22 November 1974; it was reprinted by the Vatican Polyglot Press in 1988.

5. [Editor’s Note.] Essentially, the Sacred Congregation of Rites, the Sacred Congregation for Divine Worship and, later, the Sacred Congregation for Worship and the Discipline of the Sacraments were the same Curial body. The names shifted as the Curial structures were realigned after the Council.


7. They were so described in a commentary on the publication of Jubilate Deo that appeared in Notitiae 10 (1974) 122.

8. An English translation of all texts is provided, the Foreword notes, “in conformity with official directives” and “to facilitate comprehension of the sung Latin text.”


10. Because of limits of space and competence, the vernacular repertoire treated in this article is that using English language texts. Significant liturgical composition using other vernacular texts and musical idioms (e.g., Spanish) has also occurred.


13. Compare the number of sequences in the Roman Missal with the number of orations and prefaces with their characteristic cursus.

14. An example is Tom Conry’s use of “Paxce Domine” in the refrain of “Hold Us in Your Mercy.”

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A View from the Academy

Have We Maintained “Sound Tradition” While Making “Legitimate Progress”?

BY MARY COLLINS, OSB

When the Constitution on the Sacred Liturgy was promulgated in December 1963, I was beginning graduate school, starting a study of the mythology and history of the church’s worship. Most of the years since then I have spent in the “academy,” a place in which people investigate ideas, formulate questions, probe data, and communicate to varying constituencies the results of their studies. Although coincidental, the convergence of my graduate education and Vatican II so formed my habits of mind that my thinking about the liturgical tradition is inseparable from my thinking about “liturgical reform for the sake of ecclesial renewal.” Older or younger colleagues in the discipline of liturgical studies might well have other interests: I internalized the agenda of Sacrosanctum Concilium. What follows then is one view from the academy shaped by the convergence of particular influences.

The Agenda

The bishops in council stated their agenda in the opening paragraphs of the first constitution to be debated, the Constitution on the Sacred Liturgy: “The Council . . . desires that, where necessary, rites are to be carefully and thoroughly revised in the light of sound tradition and that they be given new vigor to meet the circumstances and needs of modern times” (#4). This revision was to be undertaken to serve the three broader goals of the Council: “to intensify the daily growth of Catholics in Christian living,” “to nurture whatever can contribute to the unity of all who believe in Christ,” and “to strengthen those aspects of the Church which can summon all . . . into the Church’s embrace.”

Reform the liturgy in order to renew the church: The boldness and, perhaps, naïveté of this mandate is evident if viewed from the perspective of three decades. Those for whom the Council is an historical event rather than a living experience may wonder why the church’s liturgy was seen as central to the achievement of the broader conciliar goal. But as the council fathers explained it first to themselves and then to the rest of us: “The liturgy is . . . the outstanding means by which the faithful can

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express in their lives and manifest to others the mystery of Christ and the real nature of the true Church” (#2). Later, theologians explicating that sentence would write about the church constituting itself locally, bringing itself into being, becoming the Body of Christ in the symbolic process of its liturgical action. The assumption and the hope latent in the statement was this: an actively participating liturgical assembly celebrating the mystery of Christ’s death and resurrection foreshadows and models an actively engaged laity mediating the mystery of Christ into their social and cultural communities.

The Constitution proposed a practical division of labor to aid in the revision of the Roman liturgical books. As had been the case four centuries earlier, following the Council of Trent, it was understood that the pope who presided at the close of the council had responsibility for implementing the liturgical reform mandated by the council. Pope Paul VI was explicitly directed by the Constitution to depend on the collaboration of three groups: experts, bishops, and the Apostolic See, i.e., the various bureaus of the Vatican Curia. “Experts are to be employed and bishops are to be consulted” in the drafting of revised ritual books (#25). The Apostolic See itself would make the final judgment about the editio typica or official version of each rite; the Apostolic See would also confirm any further modifications within authorized limits that might be proposed by appropriate bodies of bishops (#22).

Seminary and university professors and monks doing independent research (many of whom had already been serving as members of or as consultants to the Council’s preparatory commissions or its working groups) constituted a pool of academic experts from which the Apostolic See could draw for the work of revising the liturgical books. Most of the experts shared some, if not all of, certain characteristics. They were well-known within the hierarchy, lived in western Europe, and were ordained priests, for in the 1960s priests were the known specialists in liturgical history, theology, and liturgical law.

The method by which the academic experts were to proceed was sketched out in the Constitution, as was the desired outcome of their work. (It is perhaps possible to see in the conciliar text the interested hands of those who would be called on to do the work.) The outcome: “That sound tradition may be retained, and yet the way be open for legitimate progress, a careful investigation (theological, historical, pastoral) is to be made into each part of the liturgy which is to be revised” (#23).

In the charge given to the academicians, maintaining “sound tradition” and “making legitimate progress” were joined as complementary aspects of a single goal. To reach that goal, they were also asked to take into account whatever pastoral data could be gathered for their review. Readily at hand in 1965 were reports from the local churches on the pastoral effects of Pope Pius XII’s major preconciliar liturgical reform promulgated for the whole church: namely, the 1950s restoration of the Easter Vigil and the other rites of Holy Week. Pastoral data was also available from particular local churches that had received special liturgical indults earlier (as with the reintroduction of the catechumenate in France and in “mission” countries).

**Measured Success**

How well did the academic experts do in collaborating with the bishops and the Apostolic See to reform the liturgy, maintaining sound tradition while promoting legitimate progress? One measure is the extent of the people’s acceptance of the liturgical books produced by the reform. Only comprehensive research could provide a full assessment of this acceptance, but there is evidence from general practice in the United States that during the thirty years since the Council the people have given initial positive response to some but not to all of the major liturgical books that are the products of expert academic research. The new Order of Mass, the three-year Lectionary for Mass, and the new Order of Christian Funerals seem firmly in place; they are used regularly in most Catholic parishes.

The case is more ambiguous with other revised rites and some new ones (like the Installation of Acolytes and Readers, but also the revised Order of Penance). Their fortunes seem to have been affected by circumstances that the academic liturgists could not have foreseen in the 1960s and 1970s and by assumptions about liturgical practice that proved not to have been warranted. To stay within the cultural situation of the United States: Who foresaw the “shortage of priests” in the North Atlantic countries and the phenomenon of “priestless parishes”? Who anticipated the burgeoning of lay ministries for pastoral care? Who anticipated the claim of Catholic women on full ecclesial identity and participation? Who foresaw the cultural shifts, like the one toward a culture of “victimhood” that holds no one fully responsible for bad behavior, and the other shift toward the philosophy of relativity in all moral judgments, a relativity that makes the concept of sin seem an anachronism?

In other cultures, other developments are occurring. In Latin America base communities tie correct worship to evangelization for the promotion of justice for the poor. In post-colonial sub-Saharan Africa, expanded evangelization has led to unprecedented growth in the number of episcopal and presbyteral ordinands, but it has led also to the institutional ministry of lay catechist. Throughout southeast Asia and Indonesia the transfer of ecclesial...
leadership from European missionaries to indigenous peoples has generated original local initiatives for lay formation and lay ministry. But across Europe, east and west, steady secularization of society erodes the historical Catholic and Christian identity of whole populations.

Four Overlooked Matters

The past thirty years of rapid cultural change on a global scale paralleling the same years of liturgical reform and renewal prompts me to make what might seem an odd judgment: If the liturgical reform process were just beginning in 1994, in the current ecclesial and cultural moment, academic experts might well approach the task with different assumptions and questions than those of the “experts” of thirty years ago. While still honoring both “sound tradition” and “legitimate progress,” today’s liturgists, aware of present pastoral reality, might then propose to the bishops and to the Apostolic See different liturgical reforms than those actually incorporated into the Vatican II ediones typicae. This is not to suggest that liturgical scholars are arbitrary and that they can manipulate data for their own purposes. My assertion serves instead to point out four related matters that are often overlooked by a larger public.

The first matter is a need to recognize that the assumptions scholars make about reality and the kinds of questions scholars ask of the documented past have bearing on the findings they report. Documentation may be “there,” but readers of the documents must find or interpret the meaning.

Second, liturgical research in the academy in the 1990s is being conducted not only by priests but also by other scholars, especially by lay men and women, and this group is not entirely European in background. While this expanded group of scholars remains, for the most part, ecclesiastical insiders, these academicians come with varying experiences and viewpoints. As readers viewing their subject from new perspectives they are contributing to the church’s understanding of its long tradition.

Third, methods of inquiry into the liturgical tradition have been influenced since Vatican II by some general changes in the academy. For example, historical inquiry has moved away somewhat from a focus on linear patterns. Thus, some historians of liturgy might now examine the past for evidence of how the lower classes participated in developments that were largely controlled by their rulers; or how women functioned in a world of worship constructed by men; or how the perspective of the Germanic tribal peoples transformed the Roman

Recognize that the assumptions scholars make about reality and the kinds of questions scholars ask of the documented past have bearing on the findings they report.

Church’s faith and liturgical expression, and so on. Other investigators strive to discover how liturgy “works” insofar as it is symbolic ritual enactment of the mystery of Christ. Such approaches seek to show different facets of the relationship between the historical traditions of public worship and the cultures in which liturgical practice and theological interpretation take shape.

Fourth, contemporary theological reflection on the liturgical tradition is being influenced by the need to weigh carefully the complex data available. The data for such reflection are not confined to overtly liturgical sources; they also include new emphases in systematic theology on the doctrine of the Holy Spirit and the mystery of the Trinity. In general, then, the field of liturgical studies is changing.

This tendency of the scholarly community to keep questioning and examining and critiquing things from a variety of perspectives, long after virtually everyone else
has “stopped,” is a behavior that is often puzzling and irritating to others (i.e., the Apostolic See, many episcopal conferences, pastors, and ordinary worshipers). This “town and gown” tension is further aggravated in a period of rapid social change. Outside the academic community, people may understand that the “promotion of sound tradition” will have a positive return in terms of social stability; they are predisposed to judge that any further liturgical change being discussed and entertained in the academy is frivolous and goes well beyond “legitimate progress.”

**Alternative Futures**

Given that basis for potential misunderstanding, let me return to my earlier assertion and illustrate that responsible research in 1994 could yield results different from those in a Roman *edict typical* prepared in the years immediately after Vatican II. A case in point: The reception in the United States of the revised Rite for the Pastoral Care and Anointing of the Sick remains uncertain. Simply put: The rite as promulgated is not yet widely used in our parishes.

Those earlier priest-experts charged with transforming the rite of Extreme Unction into the new Order for the Pastoral Care and Anointing of the Sick assumed (as did the bishops and the Apostolic See) that the ordained presbyter was to be the ordinary minister of the reformed sacramental liturgy in each of its various moments: pastoral visitation of the sick, communion of the sick, sacramental anointing, viaticum, and commination of the dying. Since the development of the liturgical economy of medieval Christendom, priests had been ministering sacramentally to the sick and the dying. The presumption was in favor of identifying the practice with “sound tradition,” at least in the matter of the minister.

Had the bishops, the experts, and the Apostolic See recognized and acknowledged the changing ecclesial economy of the late twentieth century, in which priests are spread thinly in the churches, they might have drawn on the living Catholic tradition in other ways. For example, pastoral care of the sick (visiting them for prayer and comfort) has long been a work of lay people, commonly members of societies and fraternities such as the Legion of Mary, working under the direction of the clergy. More recently, bringing eucharistic communion to the sick (and even viaticum to the dying) is becoming a ministry exercised primarily by lay Christians, especially in the many regions where the shortage of ordained priests has made “extraordinary ministers of the eucharist” ordinary. So, too, praying with the dying in their last hours is done more commonly by lay Christians than by ordained presbyters—if the “commimation of the dying” is done at all in the current ecclesial economy. However, what lay Christians have not been doing as part of their “traditional” pastoral care for the sick is anointing them with the oils of the church. It is widely assumed that “sound tradition” restricts this form of liturgical action to ordained presbyters.

Had earlier liturgical scholars been able to foresee a time in which Christian laity would be the ordinary ministers for the pastoral care of the sick, including their anointing with the blessed oils, they could have produced a distinctively different but no less “traditional” liturgical rite in the 1970s.

The Catholic tradition clearly documents pastoral practice to support such a new order. Bishops once blessed the oils for the sick during the eucharist and then made them available for the faithful to use in their homes. That particular practice would not have had to be “restored” in some antiquarian sense. The structure of the practice need only to have been reclaimed: blessing by the ordained for the use of the church. This pattern would correspond to the actual ecclesial economy of the late twentieth century. Imagine one possible contemporary retrieval of this tradition, if you will: The blessing of the oils for the sick would take place in the context of the eucharist on specified Sundays, perhaps three or four times a year, and the Sundays would be chosen in the larger context of the cycle of feasts and seasons. The ritual form for the presbyteral blessing could point to the anticipated use of the oil in liturgies for the homebound.

**Why not bless the oils for the sick and put them at the disposal of lay ministers for the care of the sick in the local churches?**

by giving the locally designated lay ministers (or deacons?) a role in the action of blessing. A visible place for the reservation of the oils for the sick, alongside the chrism used in Christian initiation, would locate the oils and the pastoral ministry to which they point in the local church’s consciousness.

Such a hypothetical revision is fully in accord with “sound tradition” and yet makes “legitimate progress.” The pattern of “blessing by the ordained for the use of the church” is already established in other Catholic rites that are part of the conciliar liturgical reform. Designated lay ministers regularly bring the community’s eucharistic bread to parishioners who are homebound because of age or illness. And in areas where great distances and difficult terrain threaten to overwhelm the pastoral ministry of local churches, presbyters bless baptismal water for future liturgies in which catechists or other lay ministers will baptize. Why not also bless the oils for the sick and put them at the disposal of lay ministers for the care of the sick in the local churches? The issue in this case is not a matter of identifying which practices documented in the Catholic tradition are “earlier” or “later” and thus “correct” or “more developed.” Whether it is a case of restoring the old or devising new approaches, the pastoral good of the church is the criterion to be honored.

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Reform’s Nerve Center

The legitimacy and desirability of altering the presbyteral role in the anointing of the sick or changing any other liturgical practice are questions that reach the nerve center of post-conciliar liturgical reform as it stands thirty years after the Council. The Apostolic See, the college of bishops, the ranks of ordained clergy, and some in the academic community would argue against any reading of the Catholic tradition entertaining the premise that the scope of priestly ministry is subject to further re-evaluation, reform, or reduction. They cite as their authority “sound tradition” as enunciated at the Council of Trent. But the Catholic tradition itself is no obstacle to making “legitimate progress” in rethinking what is after all the church’s ministry to the sick. Honoring fears about erosion of priestly identity as the price for making such progress will cost the church dearly in other ways: virtual suppression of this ancient ministry at the turn of the third Christian millennium. Ordained presbyters cannot give to the anointing of the sick, at least according to the Vatican II liturgical ordo, priority in the current ecclesial eco- nomy.

The council fathers who mandated the revision of the editiones typicae of the Roman liturgical books as the first step toward reform explicitly anticipated a second moment in the reform. Episcopal conferences would assess their pastoral needs and propose further reforms. That moment is upon the Catholic Church. The recently promulgated (25 January 1994) Fourth Instruction for the Right Application of the Conciliar Constitution of the Liturgy (#37-40), entitled The Roman Liturgy and Inculturation, attempts to head off a discussion among liturgists both in and out of the academy and even among bishops themselves about what the moment calls for. It proposes a process tightly controlled by the Apostolic See.

In my view, the “academic experts,” the bishops, and the Apostolic See have still to face fundamental questions that are currently taboo in the Roman communio but are central to the emerging economy of a world church. Is it possible both to maintain “the substantial unity of the Roman Rite” (SC #38) and to allow, on the basis of sound tradition, for diverse practice in the local churches? Does “one size have to fit” all, even if all ecclesial bodies do not have the same pastoral contours? To refer to the case under discussion, may the bishops of one region continue to reserve the anointing of the sick to presbyters according to the current Roman editio typica while bishops of another region devise a further reform along the lines I have hypothesized here? And can they remain in communion with one another while respecting diverse liturgical practice? Or if all regions must reserve the anointing of the sick to presbyters, may the different regions establish different criteria for determining suitable candidates for presbyteral ordination?

These are not simply “academic questions,” although they are the kinds of questions asked by members of the academic community. The questions of theory and pos- sibility that researchers formulate and the answers they propose are of consequence for the faith of the church. The nature of scholarly inquiry is to weigh and balance evidence and to seek a reconciliation of seemingly irreconcilable views. Who cannot recognize why the Apostolic See prefers the good of order to the potential “disorder” resulting from pressure for radical transformation of the Roman Catholic communio? Our communio has defined itself as achieving unity through conformity to Roman practice. Will the Roman communio hold if the church catholic, maintaining bonds of unity with the bishop of Rome, opens itself to diverse local liturgical practice, as in the pastoral care of the sick? The issues raised by such questions concern much more than the value of drums and dancing for indigenous peoples.

The “good of order” is good indeed, but it is not an absolute good. It has the potential to suffocate. Extinguishing the Spirit is not sound pastoral practice; discern-
An Ecumenical Perspective

Working at Jesus’ Last Wish for Us

BY VIRGINIA SLOYAN

The words “that they may be completely one” are recorded in the fourth Gospel as part of the last prayer of Jesus: his wish for us that unity in divinity be the model for our unity, the unity of his followers. The words expressing that prayer follow the wonderfully intimate words, “I in them and you in me” (John 17:23).

What has happened to that fervent wish of Jesus? We have come to acknowledge and even to accept the reality of division: Peoples, language groups, races, households are divided. The fact that churches are also divided should create a little more unease in our hearts. Have we consciously averted our eyes from John 17 for the guilt feelings it might arouse? Or do we make something else of its message? The focus of this essay is one aspect of church unity, namely, common worship; specifically, the relation of “one church, many churches” to liturgical celebration as it has been implemented in the Roman Catholic Church since Vatican II. A daunting focus indeed: so daunting that I have no hope of perceiving all of it. A few observations, reflections, perhaps some suggestions, are my offering—and these are not limited, as writers like to say, because of a lack of space.

The Legacy of a Distortion

Everyone in the small Bavarian village where Johann Baptist Metz was raised went to Mass on Sunday. Families even attended Mass on weekdays before going to the fields to work. Their Catholic faith and practice colored their lives. When Metz was a teenager, the Nazis built a death camp very close to the village. The camp was the scene of mass murder, and everybody knew it. Surprisingly (are we really surprised?—there have been so many stories like this), nothing was said about Neighbor Death by anyone in the village. Total silence: no reference in conversation, no prayers for the victims. And the Mass went on, well attended.

The story is told in Gregory Baum’s Compassion & Solidarity: The Church for Others, a series of lectures given over the Canadian radio in 1987. So traumatic was the event for the young Metz—Baum tells us—that for the rest of his life the German theologian chose to walk a spiritual path of solidarity with the victims; much of his journey was spent developing a language that reflected the divine solidarity with the oppressed. Baum notes:

[Metz] is driven to ask the question: Was there an ideological taint, implicit in the religion they had inherited, a distorting message, that made them react in such an inhuman way in the face of mass murder in their own neighborhood? Was their religion an ideology, a myth, designed to make people subservient to, and uncritical of, those in authority, no matter what?

The God to whom we have learned to come in worship is a God present in history: a perception we might call the most precious gift of Vatican II, which initiated an openness that had not marked our church for a very long time. But affirming God’s presence in history also underscores a perception of God’s absence in history. The gradual realization of evil’s power made tangible for us in the Holocaust, the searing insights of liberation theology, the discovery [using Baum’s words] of the “legitimation of the supremacy of men in biblical religion, even in the biblical God”: these are the realities we have lived through.

That’s what reform is . . . the shaking of foundations by God with the help of the vibrations that we ourselves make.

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shakes the foundation.2

That’s what reform is—whether it be ecclesial reform, which encompasses liturgical and ecumenical reform, or any other kind of renewal—the shaking of foundations by God with the help of the vibrations that we ourselves make. The great goal of the churches (not always recognized by the masses but recognized by many church leaders) is that we be one church and that as one church, we worship together. But strangely enough, while perceptions involving victimization of the poor, of women, of Jews, and of certain other ethnic groups have had enormous transformative effects on Christians, the perception of church unity as a goal never seized us in the same way. “One church, many churches” never became a Christian household term. The ecumenists among us in the various ecclesial traditions have struggled tirelessly to preserve our respective diversities while attempting to bring about genuine unity, but unfortunately other changes taking place within the churches contributed to a stalling of the process. We are not unlike the phenomenon of several households on the same city block, each so preoccupied with a personal problem that each absents itself from the annual block party but, nevertheless, sends heartfelt regrets to its neighbors.

“covenants,” whereby participants have pledged study and discussion, prayer and common worship to the extent officially allowed, and joint ventures in mission where possible. Yet to claim that these advances in unity are being reflected, really reflected, in large numbers of Christian faith communities is to distort the truth. How long ago was it that a homily or prayer of intercession heard in your parish mentioned a specific concern of a neighboring Methodist congregation? or Lutheran? or Orthodox?

There is another consideration that accounts for diminished ecumenical activity: In the Roman Catholic communion and in many others, diocesan or regional ecumenical offices, like their counterparts in liturgy/worship, are suffering from severe budget and staff limitations.

What’s Happening Now?

Language not only reflects the reality of things but it also tends to keep things the way they are. The half truth or unexplored statement, if repeated often enough, is very effective in ending, or at least slowing down, movements of the Spirit. Mark some of these observations:

—“After doctrinal differences are resolved among the churches, then we can begin to explore common worship.”
—“Ecumenism is on hold. Nothing’s happening at the top, so nothing will happen for a long time.”
—“Until we actually engage in intercommunion, there’s no point in worshiping together.”
—“Does anybody really care?”

Fortunately, however, there are parish and congregational leaders throughout the country who have chosen to ignore these and other bits of conventional wisdom. Their taste for ongoing shared worship activity has been whetted by joint faith celebrations with neighboring communities. They feel it’s important to unite in any way they can with the churches in their neighborhood and city and, if at all possible, go beyond union in cooperative

Time Out for Joy

Enormous progress has taken place in ecumenical relations in the last thirty years, much of it in the realm of bilateral dialogues involving theologians and other church leaders. Archbishop Desmond Tutu’s counsel on the eve of Nelson Mandela’s swearing in as president of South Africa is also appropriate for ecumenical reform: “We must take time out to rejoice!” The same can be said for the call to reconcile he shouted to thousands at the actual ceremony: “Reconciliation!” And their response: “Reconciliation!” (Have we ever included such a call in a service celebrating the Week of Prayer for Christian Unity?)

Developments in ecumenism among two or more church traditions on the local level have taken the form of
social justice programs. Often churches of different denominations form pairs or triads to structure programs for the church year: for example, an Advent Service of Lessons and Carols (see the Methodist Book of Worship, page 263), Epiphany celebrations, Lenten study groups, Good Friday stations of the cross through neighborhood streets, Blessing of the Palms, Easter vespers, a hymn festival during the Great Fifty Days or any other season, a service for the Eve of Pentecost and summer household celebrations. Liturgy: From Ashes to Fire: Year B included an “Evening Prayer Service” prepared for ecumenical use by the Consultation on Common Texts that has evoked an enthusiastic response among the churches. When the service is available to a wider audience, its impact will surely be felt.

The Power of Experience

Ask someone for their impressions who has experienced common prayer or worship on a regular basis with Christians of other communions. Probably they will have gained a sensibility for the other tradition(s) that no text could give them; they will know something about the service books of their co-worshipers and will speak with enthusiasm about new prayer texts that they have prayed jointly. They will be keenly aware of the correspondence among the various lectionaries. They will probably have taken part on occasion in Sunday services of a denomination not their own and are able to answer yes to some crucial questions raised by Susan J. White, in her essay, “A New Relationship: Guidelines for International Worship”:

Can we put aside our own particular liturgical agenda long enough to worship with Christians of other denominations and with people of other faiths without the element of prejudice? Can we allow the worship of others to speak to us freely and with an independent voice? Are we willing to listen, and enter into a world different from our own with due respect for its integrity and value? And are we able to move into genuine dialogue, in which each liturgical voice is truly heard?

As leaders and ministers of every faith community know, convincing people of the worth of an enterprise is no longer the way to initiate or achieve it, if it ever was. Maybe our guide here should be the dictum: “With everything in life so uncertain, have dessert first!” If you are interested in getting started with a shared worship program, plan something, anything, with a church or churches in your neighborhood—for Thanksgiving perhaps, or for the birthday of Dr. Martin Luther King. Create a planning team of persons from each of the churches, with a view toward future cooperative celebrations. The strengths of each community should be considered as plans for music, environment, readings are made. Design a random survey after the event. Let it guide you in further ecumenical planning. Worship Forming Faith is the working title of a forthcoming issue of Liturgy. Perhaps that is the only viable approach to “practicing” ecumenism as well as to integrating catechesis and liturgy. What else? Here are some suggestions:

- Weddings and funerals involving persons of several traditions are marvelous opportunities for ecumenical worship: overall, they are not being planned and implemented to maximum advantage.
- Liturgy teams should have available to study with care and to use the following books of worship: the Book of Common Worship (1993), the Book of Worship: United Church of Christ (1986), The United Methodist Book of Worship (1992), the Book of Common Prayer (1979) and the Lutheran Book of Worship (1978). (For an excellent review of the first three by Paul Westermeyer, see Christian Century, 27 October 1993.)
- Ecumenical Trends (a monthly newsletter published by the Graymoor Ecumenical & Interreligious Institute) may be the focus of study groups that can then inform the parish of the activities of the World and National Councils of Churches and other ecumenical agencies.
- Hospital chaplains in all the traditions have rich resources in the area of ecumenical prayer.

Reading the Signs

The massive task of consciousness raising on common worship remains to be done by all the churches. I have no idea how or when it will come about, but we will all recognize the signs. I will propose only two: first, the Orthodox churches, the Baptist churches, even the “off-brand churches” (perhaps the greatest hurdle of all) in our cities will be places where we have friends, sisters and brothers, and not simply places where “interesting” rituals and practices can be observed and discussed; and second, our adult initiation teams will take into serious consideration the ways in which fellow churches incorporate new members.

“Yes, but will I see it in my lifetime?” Often the focus of that question is something other than the common worship of Christians. Maybe it’s time to rephrase the question for this and other issues that claim our passion. How about, “But what will we do in the years left to us to bring about the kind of church envisioned by Jesus Christ?”

Notes

2. Compassion 79-80; Further elaborated in chapter 4.
Several years ago, a pastoral musician contended in these pages that the new rites of adult initiation are the last, best hope that the promise and vision of Vatican II will ever come to pass. Why would he make such an audacious claim? Perhaps he did so because these rites send us back to our beginnings.

In at least two ways the rites of adult initiation call us back to our roots. First, these rites were not restored and renewed because of some romanticized, archaic fascination with "the way we were" in the early church. Rather, pastoral ministers in Europe and missionaries in Africa and Asia discerned that our times are much like the years when Christianity was under siege in the Roman Empire in the days before the church got cozy with the state.

**Under Siege**

During the first three centuries, in the church of martyrs to become a Christian often meant choosing both Christ and the lions. "The Hound of Heaven may be gentle, but the news he brings us has teeth."—in the early church, lion's teeth. In that church, conversion meant changing loyalties (from the emperor to Christ), not just changing churches (from Baptist to Catholic). In that early church, "evangelization of individuals had nothing in common with modern approaches to a gospel of personal salvation which elicits no concern for justice and which gladly joins in contemporary versions of emperor worship." In that church of martyrs, people journeyed with Christ and found Christ where he said he would be: in their shared brokenness, in the hungry, thirsty, stranger, naked, sick, and in the imprisoned—all described in Matthew 25. In that church, conversion meant personal surrender to God revealed in a crucified Jesus, present in a risen Christ who, through the Spirit in the community, called Christians to take on themselves his journey through death to life.

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where we are assaulted not by Roman centurions and lions but by instant gratification by credit card, in a land bombarded by televised images of "another world," "one life to live," the "lifestyles of the rich and famous," and "a current affair," where the search for meaning shrinks to "what inquiring minds want to know." Virgil Funk has praised the North American Forum on the Catechumenate because our workshops do more than inform people about the new rites. They are more like a retreat which forms parish ministers and invites them to deepen their own lifelong journey of conversion. They invite people to both reform and renewal.

Fundamental Questions

Second, these rites of initiation also call us back to our beginnings as Christians in baptism/confirmation/eucharist. When people join any group, that action should raise the most basic issues of who they are and why they are members of that group—their identity and purpose. The three sacraments of initiation call both new and old members to confront issues of who we have become in the waters of exodus as we journey from slavery to freedom and in the tomb of Christ as we go through death to life; in the oil of priests, prophets, kings and martyr-witnesses; and in sharing Jesus' body broken and blood shed for the life of the world. These rites raise the most basic questions about the meaning of evangelization, catechesis, conversion, mission, sacramental life, and life in the world.

Another way to say it: The rites of initiation raise fundamental questions about who we are as church. The people of God, as represented by the local church, should understand and show by their concern that the initiation of adults is the responsibility of all the baptized (RCIA 9).

The rites of initiation raise fundamental questions about who we are as church.

Rhetoric Versus Reality

That of course is the problem. Ralph Keifer writes, "This is a revolution quite without precedent, because the Catholic Church has never at any time in its history done such violence to its ritual practice as to make its rites so wholly incongruous with its concrete reality." He adds:

The conception of church as local communion in faith, as vehicle of the experience of the risen Lord, as eschatological sign, exists only in official text and clerical rhetoric, not something perceived by the great majority of churchgoers. Our operative model is still that of the established church, a bastion of conservation, convention, and respectability. . . . Our present catechetics continually puts us in the position of telling people, "Yes, Virginia, there is a church."5

Robert Fuller, who devoted several years of his life to reforming parishes through Renew contends that,

In spite of our blood, sweat and tears, our parishes are not working . . . Almost every sociological study done on American Catholics shows that we are a reflection of American society. Catholics differ very little from Americans in general in attitudes toward the poor, justice issues, the competitive values of society, even abortion.6

Commentator Margaret O'Brien Steinfels calls this the "quiet crisis of plausibility,"7 and sociologist William McCreary speaks of "the church of the wholly downward spiral."8

The problem is not just with our vision of church nor with clericalized ministers who shut the baptized out of the ecclesial action. The problem is also one of structural change. One pastor likens the programmatic structures of our contemporary parishes to a "black hole" that sucks an overworked staff into oblivion. Another pastor writes, "We are gradually recognizing that customary approaches to communion and mission are simply not working . . . We must be doing something right because we're always tired!"9 In 1975 Bishop Albert Ottenweller, in a talk to the United States bishops, insisted that Vatican II would not see the light of day unless we changed from the church as institution, with professional staff doing all of the minis-

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tries, to church as community in which all the baptized serve each other, primarily in family, work, and world. That would mean that, like the catechumenate, the parish would be a community of small communities, with the assumption that people will not come to a mature faith which nourishes their lives unless they gather with other Christians to connect our tradition, especially Scripture, with those lives.

I am often asked: “Are the rites of initiation working?”

That is what catechumens experience in a good catechumenate and that, if the parish does not offer small communities in which they can continue to grow in faith, often is precisely what they miss after initiation. Because of that void, some catechumens cease active participation in church life, because the church of huge numbers is not a church sharing faith in small groups, the church of their catechumenate which they joined. One author calls this an “ecclesiological schizophrenia.” I see little long-term hope for the catechumenate unless we change our vision and restructure our church into small communities.

Is It Working?

I am often asked: “Are the rites of initiation working?” In some ways, to ask that question is to fall into the American obsession with success. Jesus’ message about finding ourselves by losing ourselves in downward mobility often does not play well in a culture of upward mobility. Confronting that culture, Aidan Kavanagh comments about adult initiation: “I find it confused, lacking in morale, apostolic direction, and discipline.”

However, where church is “working” and inviting people into Jesus’ journey of dying/rising through small communities, the rites of initiation usually are working. If there is to be hope for “our last, best hope,” we shall need to find a North American way (which will differ from Latin American base communities) of gathering people into small communities of faith to meet with catechumens before, during, and after initiation.

Notes

6. Robert Fuller, “Amen!” Church 7 (Summer 1991) 64.
In preparation for this article, I asked fifteen pastors, who have been recognized by their peers as good preachers and presiders, to reflect on ways the liturgical reform has affected parish life. One of them identified my own experience and, I believe, the common experience of many current pastors, when he said: “I’m so busy doing liturgy that there’s no time to reflect on the liturgy I’m doing.”

That story sums up my major concern for the ministers of our Church: Our lack of time for reflection in the hassle of ministry will take its toll on our preaching and our presiding style. The unreflective rush through worship can turn ministry into a performance that entertains for a while, but will eventually bore other participants and burn out the “entertainer.” Broad parish issues no longer center on liberal or conservative agendas. I believe what matters most today is pastoral presence and pastoral care. Good liturgy grows out of such ministry, but such pastoral caring takes time as well as zeal and dedication. It takes prayer and reflection to get perspective and to have the wisdom to sort out the important part of ministry from trivial pursuits.

So I welcome this opportunity to step back from my own ministry to take stock, to remember, and to give thanks. By consulting those fifteen pastors, I gave them a chance for similar reflection, and this article borrows from the insights that they shared with me.

A Matter of Context

Something more than mere nostalgia, I believe, sends me back to the beginning of my involvement with the liturgy. I think it’s a matter of finding contexts for present issues, naming some elements of the old vision and testing these elements against the present reality of an American parish at worship.

So I go back to 1953, when I entered the major seminary as a “belated vocation”—jargon for people who didn’t

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hop on the seminary train right out of grade school, but who had been traveling on another educational track. My first seminary year was a crash course in languages: Latin and Greek, of course, but also learning a whole new vocabulary, which included esoteric words like “liturgy.” Within a month of my arrival, an experienced seminarian gave me a book that taught me what liturgy means and also introduced me to the “liturgical movement.” This book revolutionized my spirituality (then called the “devotional life”) and prepared me for what was soon to happen in our Church and among the churches. I have read many—and some better—books on worship since then, but that copy of Clifford Howell’s Of Sacraments and Sacrifice still stands on my shelf with the best of them.¹

With Howell as my mentor and with the encouragement of a few zealous friends, I became an enthusiast for

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the liturgy. I naively believed, with Howell, that if I devoted my time and energy to the liturgical formation of people "in the pews," the liturgy would "grip their interest, delight their minds, warm their hearts, evoke their cooperation, and give them scope for joyful, intelligent and enthusiastic participation."2

Five years after reading Of Sacraments and Sacrifice I was ordained and assigned to a large parish where neither the pastor nor the other assistants seemed to find liturgy quite as gripping as Father Howell did. So I lowered my expectations and decided to begin the parish's liturgical reform at the Saturday 6:30 A.M. convent Mass. There wasn't much liturgical interest at the convent either, but a few of the sisters wanted to cooperate, perhaps to encourage the young priest in his first assignment. However, we soon found out that Mother Provincial's permission was required for the radical innovations I was proposing. As the local superior explained, "If the Sisters had to respond 'Et cum Spiritu tuo'

It's no wonder that those of us who lived through such meager beginnings are usually ecstatic about how far the liturgical reform has taken us.

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to all your 'Dominus vobiscum,' that might interfere with their daily devotions during Mass." It took a full year to get the required "indult" from the provincial, but then I was duly rewarded with the gift of a responsive liturgical community . . . provided I was willing to "say" another Mass for them on Easter Sunday, before the sun rose! I was learning, in short, that the liturgical "crusade" would not be as easy as I and Howell dreamed it would be.

With launching pads like this for the fulfillment of our liturgical desires, it's no wonder that those of us who lived through such meager beginnings are usually ecstatic about how far the liturgical reform of Vatican II has taken us in such a short time. In 1952, Clifford Howell had this guess about the future:

I am convinced that it [liturgical reform] will have to come some day, but I very much doubt that it can be soon. It is not possible to cancel out in one lifetime a process of liturgical petrification which went on for about 1000 years . . . . [Before a new Mass liturgy] could be devised with any certainty of success, years of research and controlled experiment will be needed.3

He forgot that the Holy Spirit doesn't need generations of lab work to effect change. In this instance, the Spirit moved a pope, who moved a bureaucracy, and a council was convoked that set a new course. Enough energy was unleashed to set us on the path of reform . . . and it happened in our lifetime.

During the past thirty years, some reformers have been too insensitive as they galloped toward the future; some resisters have been too fearful, as they have been dragged forward kicking and screaming; a few people have even tried to sabotage the whole effort at liturgical reform and renewal. In spite of all this, the liturgy has been reformed. Clifford Howell would be surprised, but proud.

The Most Radical Shift

What may be the most radical shift in the reform (and one that has happened in our lifetime) has been rarely noticed: the parochialization of our liturgy. It is, in effect, at the parish level that the Council's standard of active participation is met or not. No longer is the papal or episcopal Mass the norm it once was; now the parish liturgy sets the standard. And the measure of success is this: To what extent does this community, with its given resources, accomplish the full and active participation of its people?

You won't find the answer to that question in any liturgical book; you have to "read" the community itself and question its communal stewardship. Here is one example that meets the standard: I was recently visiting the presider in a community of 150 people. They have one Mass each Sunday, and the pastor is semi-retired. But the people love him, and he loves and trusts them. What great worship they had on the Sunday I visited! It was certainly not the kind of liturgy that gets a center spread in liturgical magazines, but to me it was a four-star liturgy which used almost all the limited resources of that community. The young and the old all invested in this common enterprise. An objective evaluator would have noted that the piano was a passable instrument, the cantor was good, and the music was well chosen. The embarrassed lector apologized after Mass for saying, "This is the word of the Lord," admitting that it's hard to get used to that change. Hospitality before and after the liturgy couldn't be beat, but the truly striking aspect of this Mass was that everyone—including the children—participated. As far as I'm concerned, that community achieved the goal of Vatican II's reform.

This parochialization of the liturgy, of course, is bound to lead to a multiplicity of rites, or at least great variety in liturgical "styles," in our Church. Even now we can recognize the emerging patterns as we go from one parish to the next: high church and low church approaches; Hispanic, African-American, and Traditionalist styles of worship. Tensions arise over issues like bread v. hosts, standing v. kneeling, vested or unvested altar ministers, the Sunday-by-Sunday frequency of the Gloria and the Creed, and the place of women in liturgical roles. But the real impasse comes when we are unable to accept the importance of different "styles," "usages," or "rites" in the same Church. Learning respect for diversity is key to ending the internecine conflicts that have sprung up; such respect will make us, for the first time in a long time, a truly Catholic Church, unified in faith, diverse in style and form.

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Another change worth noting is the way in which the liturgy is reshaping prayer life and spirituality everywhere. Some people still go to secondary sources—individualistic devotions and private spiritual exercises—to find ways of drawing close to God, but more and more Catholics are acquiring a liturgical, Christocentric, communal, and biblical spirituality. The liturgy is becoming the primary source for the spiritual life of growing numbers of people.

Openness and a liturgical spirituality, once learned, are things that endure from place to place. Our parish has a very transient population: only about 30% of the parishioners have lived here for more than five years. People who have left write back to report how difficult it is to find a new parish. I advise them not to look for their old parish in a new location, but to look instead for good people who are hospitable and open to the future. The rest will come. The very fact that people are now searching for good worship speaks volumes about the importance of liturgy in their lives, but we need to find ways of helping them to understand that there's no need to replicate (even if they could) the liturgical experience of a former parish.

Worth Celebrating

There are a number of achievements we must celebrate. The first is that the sacraments of initiation for adults and children, if not yet for infants, are celebrated after extended processes lived out in the midst of the Christian community. Families spend time preparing their children for these sacraments, and adults and children are being formed together. For all of them, the liturgy is the occasion and the content of their formation.

Second, we celebrate the fact that millions of Roman Catholics have found small communities where the word of God is being connected to their daily lives and to our common mission.

Third, the Sunday lectionary is becoming the source of catechesis for adults and children in ever more parishes.

Fourth, the feasts and seasons of the liturgical year are once again intersecting the rhythms of people's lives. This is a slow process but, where the Gospel is preached well and where liturgies are well celebrated (this is happening in many, but not all, parishes), liturgy and the rest of life are re-connecting.

Fifth, we celebrate the perspective on liturgical reform which these accomplishments provide. Professional church people are much too critical; we always measure ourselves against some out-of-reach ideal. In fact, the glass is half-full, and its contents taste very good. Savor it! Contemporary liturgical music may not be the best it could be, but it's really a lot better than you might suspect from reading all those articles about its sorry state. Kids and adults are even humming settings of the psalms.
around the house.

Mary Reed Newland, Christiane Brusselmans, the Ladies of the Grail, and the Baroness de Hucck all yearned to see our day. We have certainly not arrived, but we are on our way, and I cannot imagine that we can ever turn back.

Issues and Challenges

There are not only successes to report, however. Complex issues and new challenges still face our parishes, and will for years to come.

We are the Church, living in a world in transition, so we will have to wrestle with ways of accommodating various cultures and evolving spiritualities. Much has been written about how difficult it is to speak about community in our privatized and individualistic culture, but few writers are addressing how our consumerist culture expresses itself in the ways people pick and choose parishes, clergy, and church teachings to suit the fancies of the moment. Nor is enough critical attention paid to technologism, the mentality that perceives goals only in terms of making things work well, learning the structure our worship, but now they need “soul.” That is true first for music. The challenge is to get beyond good music, good cantors, and good choirs in order to form people who pray their songs and sing their music by heart. We also need “soul” in our preachers, lectors, and presiders. Some homilists know the Scriptures, not only from study but from living, and they are now retelling them in provocative ways. But all of our preachers will have to put more passion, poetry, and parable into proclaiming the word, if we are to find enough satisfaction in the proclaimed word to keep us from trying to compete with the mass media. “Soul” is our business, but it’s not easy to come by. Yet without it, liturgy becomes rationalistic, prosaic, moralistic, and (in a word) deadly.

As we continue to invest time and money in developing liturgical professionals—preachers, presiders, musicians, consultants for art and environment—we may forget that the liturgy is primarily the work of the people, not of a professional elite. The pastoral agenda of Vatican II was directed chiefly to the whole assembly as the first minister of the eucharist and the other sacraments; we are all called to be active participants. Our common call to holiness is rooted in baptism; its weekly celebration is the focus of our liturgical efforts. All the people, not merely the professionals, have to own the liturgy. I recently heard a liturgical professional ask: “You don’t still have liturgy committees, do you?” We do, because we wouldn’t miss the formation opportunity inherent in the struggle of many volunteers to prepare worship that connects with the rest of life. Hiring professionals to package liturgy and serve it up is an act that reinforces the rest of the assembly in their role as passive receivers who applaud the good entertainment we provide. Don’t get me wrong: Professionals are necessary, but their role is to serve as a resource for the people, not to do it all for them.

The cultural disintegration of family life also challenges our worship. It not only affects attendance at Mass, but the much deeper issue of how we’re going to hand on the tradition to the next generation. The introduction of the new Catechism is an attempt to clarify and end confusion about religious belief, but it will not touch the more critical issue, which is to create a climate in which the faith may be caught as a culture to be experienced and lived. If there is no home, or no time at home, for celebrating the sacraments of daily faithful living, then how are the church’s ritual sacraments going to touch our hearts and minds when they are celebrated by the parish? The “home table” as a shared ritual has nearly disappeared, except on special days, or maybe once a week, or at holiday times. But if we are going to be a eucharistic people, we must gather regularly at the table; it is not enough that we eat our microwaved dinner privately, or even together, while focused on the television.

An incarnational and sacramental spiritual life begins by discovering and uncovering God’s presence in the ordinary, by sensing and celebrating the sacred in our work, family life, play, school, and so on. This is the first step in and the foundation of worship.

Openness and a liturgical spirituality, once learned, are things that endure from place to place.

how-to while forgetting the significance of poetry, symbol, and ritual. It is no simple ministry to convince the "technoholics" that the stuff of worship is mystery, and mysteries are impossible to engineer. The way we do things will always be less important than the people who are doing them.

With that caveat, we must also grapple with the need for celebrations that rise out of or connect with the rest of life. Parishioners and their presiders must be people with the lectionary in one hand and the newspaper in the other. The dialogue between faith and culture—or cultures—has only just begun; it will challenge us for years to come.

Every pastor has grown aware of the “silent schism” in parishes. Without fanfare, usually, parishioners are slipping away in a phenomenon that some call the “thinning of the Church.” They leave for various reasons, so it’s usually difficult to notice this slippage, especially since there are still new people arriving, generally through regional and international migrations, to fill the empty seats. The schism may be caused by reports of pedophile priests, the greying of the clergy, dwindling vocations, increasing demands on the collection, priestless parishes, or doctrinal disputes. Each of us carries such reports, consciously or not, with us when we come to worship. They temper our joy, distract our attention, and lessen our zeal.

Another challenge is one that a friend calls “getting more soul into our liturgy.” We have some good forms to
The appearance of small faith communities has helped many people make connections between liturgy and the rest of life, but one of the greatest challenges to parishes remains the fact that authentic worship must end in mission. The Scriptures tell us again and again that faithfulness to the tradition demands that we find ways of extending hospitality beyond coffee in the parish hall into the places where we spend most of our time, where people are not hearing the good news and, therefore, are not making eucharist to God.

It will be a great challenge to us to insure that women have a significant role in our worship. Especially since the ordination of women is not possible in the Catholic Church, it is critical that women serve visibly as collaborators with and ministers of the community’s worship.

As a priest, I am particularly challenged by the fact that parishes are growing larger. In the 1970s we said that a parish of about 600 households was ideal for the new ecclesiology and the new worship. Year after year we’ve had to increase that number. How will we ever pastor people whose names we don’t know? Will Coliseum-sized gatherings for liturgy satisfy our weekly spiritual needs? How do we deal with the anonymity of massive Masses? Ever-larger parishes will have to develop some cell or small-group system to provide more intimate gatherings of believers. Failing that, we will need new forms of leadership, such as the developing ministry of pastoral coordinator.

A final challenge may become more significant to priests and the communities they serve in the future. People have begun to claim priests as their “personal chaplains.” An increasing number of Catholic families call on their favorite priest for all family celebrations of faith, just as Princess Grace of Monaco and other Catholic “royalty” (including such cultural royalty as the late Jacqueline Onassis) once called on their court chaplains. Such personal chaplains are usually not the parish priest in the family’s present worshiping community. Such acts of personal privilege, it seems to me, need careful analysis in light of their impact on communal worship.

Clifford Howell never envisioned such challenges to parish worship, and no one in the 1950s ever dreamed that so much liturgical reform would come so quickly. Yet because of that reform, and because of other changes in our culture, today’s Catholics are better educated, more discriminating, and more demanding in their expectations of liturgical ministry than many generations before them. These facts place increasing demands on priests and other liturgical ministers, for parishioners are reaching a point where they will not accept mediocre, unprepared, or casually executed liturgy. Their demands are legitimate; I only hope that these legitimate expectations will not just add to the busyness that makes us ever more unreflective.

Notes

3. Ibid. 161. Italics added.
The Body at Worship

Vesture, Silence, and Liberation

BY JOSEPH GELINEAU, S.J.

The clothing we wear is a part of our social personality. How we clothe ourselves expresses both our self-perception and our perception of the world. Clothing is a basic part of who and what we are. Other people learn to interpret our dress as an expression of our attitude and so come to depend on this interpretation. But how does our clothing—our vesture—figure into how we perceive our relationship with God?

In our grandparents' day people never went to Mass without wearing their "Sunday best." Sunday clothing was for them a festive sign, a breaking away from the ordinary round of days, and a sign of respect. This festive attitude has an analogy in the monastic life. Monks always wear their cowls for celebrations of the liturgy of the hours in choir.

In contemporary Western practice, we are usually dressed properly all week, but evidently we are not very attentive to any of the symbolic nature of clothing, except perhaps as an expression of personality. You have to attend and participate in some kind of spectacle, perhaps an historical reenactment, to recover a sense of vesture as costume. And is it the same in liturgy?

Limiting ourselves to just one point, let us look at vestments for the ministers. We no longer have the kind of Masses as, for example, in May 1968 at which a priest presided wearing a business suit. Priests and deacons wear liturgical vesture.

But how about the lector who proclaims the word? Or the cantor who sings the psalm? Those who come forward or act "in front of" the assembly to carry out a symbolic sacred...
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function? How long will they continue to deem it unimportant to be seen at the lectern in a waterproof jacket or torn blue jeans?

The question is more serious than it may seem. It is an issue that has been raised by social anthropologists and by the celebration of the mysteries. We cannot avoid it any longer.

In France, different in practice from other countries like the Nordic nations, or the African nations, lay animators of the liturgy appear to be especially allergic to the practice of symbolic vesture in the liturgical services. Perhaps this staunch refusal to wear vestments comes from those persons who see themselves as some kind of automaton when vested in an alb, or as “clericalized,” or as being childish. But in those places where the use of liturgical vestments flourishes, you find a very inventive use of shape and color in pleasing and attractive ways. Is the problem then that we [in France] are lacking in imagination or talent? Rather, I think the problem is that we lack conviction.

Stillness

Every celebration is designed to lead us into a realm of silence, that sign of full union with God. The normal route to this silence is through a relative immobility. This immobility is not empty; rather it is the concentration of eternity in an instant. It is not inert; it is the intense vibration of the whole universe, visible and invisible. It is like a time of suspended weightlessness in space.

How is this silence possible in a celebration filled with so many words to say, songs to sing, things to do? The liturgy expressly provides for such silences: following the invitation “Let us pray”; following the biblical readings and the homily; following the communion. These opportunities for silence will work provided that, during these times, the celebrant isn’t busy turning pages in the book to find the prayer; that the ushers don’t break their ranks to take the collection; or that the minister at the credence table is not busy emptying the ciboria or purifying the chalice.

These silent times do not have to be lengthy in order to be rich. To respect such times, it is necessary to put into the liturgy some barriers against agitation and superficiality.

There are also certain rites that are especially conducive to silence and peace. Think of a slow, rich reading where one has a real sense of the “word that is heard,” or think of a chant that was not rushed, that was allowed to leave its deep, profound impression on the people, or think about a moment of silence which makes present what is invisible and yet in which one is wholly still.

In a word, such a moment is an anointing: It is the active presence of the Spirit filling the whole body—our individual bodies, and the collective body of the assembly, a transfiguring if you will. It is a life-filled immobility which leaves one transfused by the divine presence.

The Body

“A person who is raised well easily controls everything about the body: one does not make sweeping gestures, does not shriek, dance, sing, in a word, does not make transparent any of the feelings the way people who are raised poorly do.” For many years, this was the educational model at the heart of Western bourgeois culture. This model held sway from the time of Puritanism, which held the body suspect, to Cartesianism, which separated soul and body into parallel entities.

Using this model for prayer, a fortiori, it would be necessary for us to say that the way has been opened for the body once more to find its rightful place in the liturgy.

The body has been “liberated” for men and women, for better and for worse. Thanks to this liberation, it seems, in prayer groups people sing wholeheartedly, clap their hands, dance, prostrate themselves, sit on the ground… the way has been opened for the body once more to find its rightful place in the liturgy.

One can only rejoice in this development. But let us not think that we have overcome all resistance! We still have a lot of ground to regain. The connection between our bodily “expressions” and the action of the Holy Spirit in us has to become the focus of discernment and study. We are still gauche, fumbling, unskilled in our movements. But this awkwardness should not stop in any way our efforts toward a mystagogic pedagogy, for that is the normal and most accessible path for most of us, from children to older people, from the unsophisticated to the “cultured,” from catechumens to proven mystics. It is the way the creator made us, and it is the way that the risen Christ has re-created us in the sacraments of the church.

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Congratulations to the Altoona-Johnstown Chapter for receiving permanent Chapter status.

There are additional pastoral musicians across the country who see the need for such a gathering of ministers of music, and they are presently working on Chapter development in their dioceses. Tony Veras in Tampa, Florida, reports the need for pastoral musicians in that diocese to support one another in prayer. Also in Florida—in Orlando—Bill Brislin is working to get a Chapter going, as are pastoral musicians in Baton Rouge, Louisiana. We hope that other musicians in these areas will support their efforts.

For information on starting a Chapter in your diocese, call, fax, or write the National Office for a copy of the booklet How to Form a Chapter.

Rick Gibala
National Chapter Coordinator

Arlington, Virginia

Chapter members met at Squire Rockwell Restaurant for the annual Shrove Tuesday luncheon. On Saturday, April 30, Bob Schaaf hosted a choral festival at the Fort Myer Memorial Chapel. Dr. Leo Cornelius Nestor, director of music at the Basilica of the National Shrine of the Immaculate Conception, was guest conductor.

Patty Pulju
Chapter Director

Belleville, Illinois

An Epiphany Eucharist and Supper took place at Kings House on Tuesday, January 11. On April 12, St. Teresa Parish hosted a program titled “Dos and Don’ts of Good Musicianship.” And a Festival of Hymns was held at St. Mary Church on May 1.

Doug Boyer
Chapter Director

Camden, New Jersey

We had a spaghetti dinner at St. Andrew the Apostle Church on Wednesday, March 9. Rev. Virgil C. Funk, the guest presenter, addressed the topic “Clergy/Musician Relationships, Past, Present, and Future.”

Sr. Emily McMullen, SSJ
Host

Charleston, South Carolina

Our fifth annual choral festival took place February 25-26 at Christ the King Church, Mt. Pleasant, with John Romeri as the guest conductor.

Robin Nazon
Acting Director

Dubuque, Iowa

On Monday, January 10, at Immaculate Conception Church, Gilbertville, we celebrated our second annual Epiphany Concert. Choirs from surrounding towns were invited to come and present one choral piece and then join in selected hymns.

Ruth Craig
Chapter Secretary

Fort Wayne-South Bend, Indiana

A Mardi Gras get-together was held on February 13. On Tuesday, May 10, members met at Sacred Heart rectory to discuss ways we could aid in upcoming diocesan music committee projects.

Brother Terry Nufer, C.P.P.S.
Chapter Director

Galveston-Houston, Texas

Chapter members met in September 1993 to reorganize and set goals as the Chapter proceeds in a new direction. In January 1994 the Chapter hosted an evening with local composer David Ashley White and a reading session of music for Lent, Holy Week, and Easter led by Tim Dyksinski. On April 17, we held an afternoon with diocesan composers at St. Dominick Center.

Sandra Derbey and Tim Dyksinski
Associate Directors, Office of Worship

Indianapolis, Indiana

On Friday, March 18, Rev. Michael Joncas addressed Chapter members on the topic “Thirty Years since Vatican II—The Effects on Church Music.” This session took place at St. Christopher Church. On April 29, Chapter members gathered at St. Lawrence Church to hear music performed by choirs and ensembles from the Archdiocese.

Paula Slinger
Chapter Director

Oklahoma City, Oklahoma

A session titled “Celebrating the Ninety Days: Lent and Easter in the Parish” was conducted by Fr. Ronald Noecker at the Archdiocesan Pastoral
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Center on Saturday, January 29.
Ralph Enz
Chapter Director

Pittsburgh, Pennsylvania

January's program was our annual combined meeting with the Pittsburgh AGO Chapter; the topic was "Hiring Union Musicians: What You Can Expect." In February Fr. Jim Chepponis presented a program on selecting music for the sacraments of initiation (this program was presented in both branches of the Chapter). Mary Beth Kunde-Anderson was the guest speaker in March, talking about wedding music. An evening of options was our April feature. The four forty-five minute sessions (handbell techniques, MIDI, group vocal techniques, and pastoral musicians in merging parishes) were repeated after a short break.

John Miller
Chapter Director

Rapid City, South Dakota

Members of the Chapter met on January 15 at St. Patrick's Parish. Lead. Rev. Michel Mullay and musicians from St. Francis of Assisi Parish, Sturgis, demonstrated two sung eucharistic prayers. Members shared how first communion liturgies are celebrated in their parishes, and Jeff McGarrity from the cathedral in Rapid City presented a showcase on "Sounds of the Lenten Season."

Eleanor Solon, OSB
Chapter Director

St. Louis, Missouri

Rev. John Foley, S.J., was the guest presenter at the Chapter meeting held at St. Luke's Church on Monday, January 17. And on Monday, March 21, Lynn Trapp presented a Bach Organ Mini-Recital, followed by a workshop on creative hymn and service playing. John and Karen Romeri were the hosts for this program, held at St. Louis Cathedral.

David Kowalczyk
Chapter Director

Scranton, Pennsylvania

Joan Turel was the presenter at the Chapter meeting held on January 24 at St. Stanislaus Church, Nanticoke. Her topic was "What's Liturgical Catechesis? What Role Does Music Play?" Chapter members met on March 21 at St. Aloysius Church, Wilkes-Barre, for a retreat conducted by a team from the Fatima Center.

Mark Ignatovich
Chapter Director

Trenton, New Jersey

We shared an afternoon and evening of peaceful and prayerful recreation at St. Joseph's-by-the-Sea Retreat House on Sunday, January 23. Musicians and religious educators gathered at Our Lady of Good Counsel, Morrestown, on February 12 for a conference on liturgy and music with children. There was a showcase of wedding music at St. Anthony Church in March, and a choral festival took place on April 10 at St. Raphael Church, Hamilton, with Stephen Lucasi, Linda Panzarella, Cliff Bohns, Quentin Marty, and Steve Russel as guest conductors.

Donna Marie Clancy
Chapter Director

Washington, DC

On Saturday, January 8, Chapter members met at St. Joseph's Church for a program on psalmody, and we met again on January 15 at St. John Baptist de la Salle Church for a multicultural repertoire sharing session. On Saturday, April 23, Dr. Paul Traver was the guest presenter for a workshop on choral techniques; this workshop was held at the Archdiocesan Pastoral Center.

Mary Ann Even
Chapter Director

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Reviews

Choral

Three Texts by Herbert


This series of settings of Herbert’s poetry is a welcome addition to the repertoire. Herbert is possibly the most lyrical, and certainly the most devotional of all the metaphysical poets. The musical quality of his poetry cries out to be set to finely-crafted melodic lines. In addition to settings by the three composers named above, some of the finest voices in contemporary choral composition have also lent themselves to the task of providing settings worthy of the poet’s canon. Not since Ralph Vaughan Williams’ Five Mystical Songs has Herbert’s devotional poetry been treated in such a splendid and well-deserved manner.

Among the current contributions to this collection, Fedak’s is not too difficult, although it would take great rhythmic control to give the piece the somber, forceful attitude it needs. Fedak provides an alternative ending for smaller choirs; this should be used unless you have enough sectional presence to stagger breathing though a sustained piano ending. Doran’s setting reminds me of sections of Irving Fine’s The Hourglass, a collection of settings of the poetry of Ben Jonson. Doran’s choral harmonies are fairly crunchy, while the sparse accompaniment is definitely more suited to piano or keyboard than to organ. Roy Hopp’s setting of the poet’s take on Psalm 23 is the real find among these three. With its sweet melody and singable lines, it is true to the spirit of Herbert’s poetry. This piece is easily within the grasp of a well-trained choir, for the organ provides plenty of support. If the rest of the collection lives up to the promise of these three pieces, a beautiful concert could be had from this series.

Choral Recitative

The Peace of God. John Rutter. SATB and organ, $1.20. SSA and organ, $1.00. Oxford Easy Anthems. Oxford University Press. E-157. If you are a John Rutter fan, as many of us are, then this piece should be a part of your choir’s repertoire. In it you will find all the signature motifs we have come to expect from his compositions. Sequential repetition of melodic phrases, pure resolutions of harmonies, highlighting of moving lines, and cadences you can see coming ten bars away are all enjoyable parts of the experience. Choirs will enjoy singing this as much as you’ll enjoy wringing the lines for everything they’re worth.

Lamb of God. Jon Washburn. SATB, harp or keyboard. Canada: Jaymar Music; U.S.A.: Oxford University Press. No. 2-256. $1.50. This piece is part of a larger work (God’s Lamb) for three choirs and three harps. The reduction works nicely both musically and liturgically. It is very slow and sustained, so it may be used appropriately to cover a long fraction rite. The arpeggios in the accompaniment are very tastefully done, giving way to choral support for the voices. The harmonies are informed by contemporary practice, but the tranquility of the peace creates an almost Gregorian mood.

Return unto Thy Rest. Randall Thompson. SATB unaccompanied (may be doubled by strings). Theodore Presser for Thorpe Music. No 392-03009. 85c. There’s no such thing as too much Randall Thompson. He was one of the finest American composers of this century. Many of us cut our choral teeth on his Frestiana, and his Alleluia is one of the most splendid short pieces I have heard. Return is taken from his Requiem. It shows him speaking modern harmonic language in a way that varies from the austere to the luxuriant. Consequently, it is fora well-trained choir, on that we can keep pitch through difficult intervals and crossed voices. Good breath control is also necessary for the sustained lines; one breath out of place may ruin this fine composition.

All Earth Rejoice with a Gladsome Voice. Canon by Antonio Vivaldi. Arr. Hal Hopson. SATB and keyboard. Belwin Mills. No. BSC00234. $1.10. Your choir has probably already hummed if not sung this piece many times. One of the ubiquitous Vivaldi canons is here set to a sacred text by Hopson. Of course, with its form, it is very singable. There are also specific verses for Christmas, Easter, Ascension, Christ the King, and Pentecost. The combination of such easy but impressive sounding music and excellent verse texts make this one a workhorse for your choir.

The Church’s One Foundation. Samuel S. Wesley. Arr. David M. Hines. SATB, congregation, organ, optional brass quartet and timpani. Theodore Presser for Cornet Music. No. 392-41702. $1.40. Brass and timpani parts, $7.00. This rousing hymn is given a flashy setting by David Hines. If you hire instruments for this piece you will certainly get your money’s worth, for the fanfare, descants, and interludes are huge. The first verse is unison choir and congregation, with the brass providing a stirring counterpoint. The second verse is scored for a four-part choir with a trumpet descant, but you may want to double the choir with organ. The third verse poses very daring harmonies for unaccompanied choir. The interlude preceding the fourth verse allows both the brass and organ to open up in a regal celebration culminating in a very tricky final verse and Amen. This would be a spectacular choice for a large celebration.

Woman in the Night. William Rouan. SATB, organ, and congregation. Selah Publishing. No. 425-815. $1.25. This hymn “commemorating women in the ministry of Jesus,” with a text by Brian Wren, is of great beauty. Rouan puts the text through its paces, with varied accompaniments for verses. These range from a cappella choir and congregation to bold
harmonizations to fugal imitations. He may overdo the right-hand triplets a bit, but the proper stop selection should keep these from becoming lugubrious. As striking as the accompaniment is, the text privileges this piece. Wren’s panegyric deserves to be heard again and again, as a celebration of Woman’s gifts to the church.

Three Introits for Christmastide. Daniel Pinkham, SA or TB unaccompanied. Theodore Presser for Thorpe Music. No. 392-03018. $1.00. Daniel Pinkham works the fields on both sides of a formidable fence, being both a liturgical and classical composer. His pieces for large ensembles, including symphonies, cantatas, concertos, film scores, and operas have received respectful if not uniform approbation. His liturgical music, however, is less well-known. These three short introits serve as a perfect introduction to his work. Written for only two voices, they take advantage of the hollowness of the sound with an almost medieval flair. Echoes of Barber and Honegger, two of his teachers, are apparent. They are not easy pieces, but are well worth the effort for inclusion in a pre-Midnight Mass concert.

Joe Pellegrino

Cantor/Congregation

Psalms for the Journey


In this collection, Christopher Willcock has gathered a group of psalms that he considers to be expressive of people “on a journey . . . collectively in the liturgy and individually in personal prayer.” All are set responsorially, making them ideal for liturgical use, particularly in the liturgy of the word. The settings will work with a variety of performance forces ranging from a single cantor with accompaniment (keyboard or guitar; check for chord compatibility before attempting to use both) to multiple cantors and/or SATB choir. Four of the accompaniments are specifically designated for piano, but the remaining keyboard parts will generally work on either piano or organ.

Willcock has provided settings which faithfully convey the spirit of the texts. This is seen especially in the rhythmic energy of “O Praise the Lord (Psalm 117)” or “Let All the Nations (Psalm 102).” These are sure to be immediately attractive and inviting to the average assembly. An interesting aspect of the composer’s style is a sometimes unexpected change in harmonic direction, a change most conspicuous in the modulations that often occur between refrains and verses. In most cases, the device is very effective in reflecting the text; for example, this compatibility is seen in “How Rich Are the Depths of God (Psalm 139).” But it can, at other times, seem unsettling or out-of-place, as it does in “May the Name of the Lord Be Praised (Psalm 113).”

There is also a certain unpredictability in the rhythmic and melodic aspects of Willcock’s style that imbues it with distinction. If this at first seems to make the music less accessible or alluring, this distinction quickly become more and more convincing with subsequent hearing and use, and gives the music a freshness that will ultimately make it more durable.
The choral writing throughout features strongly directed lines and technically solid voice leading. Everyone will appreciate Wilcock’s inclusive language adaptations which are both pastorally sensitive and refreshingly sensible.

The price may be prohibitive, but these are attractive enough settings of psalms that appear repeatedly in the three-year lectionary cycle, and the collection provides solid alternatives to other settings which may have become frayed or hackneyed from repetition. The oversized format and clear typography offer ease in reading, and Wilcock's informative performance and liturgical notes are included at the end of the collection.

Rudy Marcozzi

Instruments

Hymn Descants for Treble Instruments


Writing with a sure style that is certain to please both the solo instrumentalist as well as the keyboard player, Charles Ore has crafted effective settings of fifteen easily recognizable hymns. Each setting has a suggested use in the church year. The hymns include “O Come, All Ye Faithful,” “Prepare the Royal Highway,” “A Mighty Fortress Is Our God,” “Angels We Have Heard on High,” “Go Tell It on the Mountain,” “Jesus Has Come and Brings Pleasure,” “Lauds Enthroned in Heavenly Splendor,” “Of the Father’s Love Begotten,” “Earth and All Stars,” “Lo How a Rose,” “Good Christian Friends Rejoice,” “The First Day of the Week,” “All Creatures of Our God and King,” “Savior of the Nations, Come” and “Beautiful Savior.”

Seven of these numbers are featured on the recording Charles W. Ore—From My Perspective: Music for Organ, Voices, Trumpet and Oboe (CD, $16.98; cassette, $13.98) also available from Augsburg Fortress.

James M. Burns

Books

We turn our attention in this issue to two books that are recommended additions to a parish’s basic liturgy library. Our guest reviewer is Barbara Comer, a liturgical consultant from Manchester, New Hampshire.

The Sacristy Manual


There are presently a multitude of printed resources considered necessary for the aid of every parish liturgy team. Few of these come close, however, to being as thorough, concise, and downright practical as The Sacristy Manual by G. Thomas Ryan.

At a time when many of the liturgical reforms of the Second Vatican Council are coming under intense scrutiny, the scope and depth of Ryan’s handbook will help its readers trace the lineage of many of the Church’s rich liturgical traditions and their re-emergence during the ongoing process of change and renewal. To understand and appreciate our liturgical history is a basic ingredient for good celebration, for it is necessary to examine the past in order to perceive the future. Ryan’s work offers a “why we do what we do, when we do it” kind of approach to preparing for the ceremonies of the Church, with bits and pieces of Catholic trivia artfully inserted between strong documentation from current liturgical books. Artwork by noted illustrator Adam Redjinski discreetly complements the text. Published in a softbound format of comfortable size (8 1/2 x 11) with print large enough to prevent serious eye strain, this book translates purely and simply into an enjoyable reading experience.

Although its title appears to direct this manual to those who care for the appointments in the worship space and who prepare for celebrations in parish churches or diocesan cathedrals, its audience should certainly be inclusive. Ryan’s handbook will greatly benefit both the ordained and non-ordained alike.

Parish liturgy boards, adult initiation teams, environment and art committees, those involved with the building or renovation of worship spaces, musicians, and religious education directors will find discussions that directly inform the exercise of their various ministries. Parish clergy, masters of ceremonies, and seminarians at every level would do well to become acquainted with what the contents offer.

The Sacristy Manual has four parts, each of which, to some degree, builds on the preceding section. For purposes of simple referencing, however, any one of the thirty-five chapters can easily stand alone.

Part One, “Preparing for the Sacred Mysteries,” provides the foundation for the entire work. Its four chapters address topics on “The Church,” “History of the Sacristy,” “Sacred Mysteries and Liturgical Art.” On this foundation, the following chapters erect a framework and furnish it with the particulars that give substance and form to church and liturgy.

In Part Two, “Equipping the Church Complex,” the reader is provided an itinerary for and is guided through the spatial needs and requirements of the worship space. Ryan recounts origins, practices, and existing liturgical norms for each item, thus providing the reader with a solid base of direction the church may take in the appointment and ordering of its common places for worship. This section is grounded in the principles found in several of the conciliar documents and in the guidelines put forth in the USCC document Environment and Art in Catholic Worship. A sampling of the topics covered includes “A Place for the Eucharistic Assembly,” “Shrines and cooperative ministries incorporated
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Other Areas for Private Devotions,” A Place for Instrumentalists and Leaders of Music,” and “Chapel for the Reservation of the Eucharist.” There is also a unique chapter on the “Cemetery as Liturgical Space and its Decoration.”

Part Three, “Equipping the Sacristy,” discusses issues that are specific to the sacristy space, its functions, and the items held there. Furnishings, books, vessels, vestments, incense, and flowers are but a few of the subjects covered. Included here is a list of liturgical items no longer in use, although it is highly probable that some of these items may still be around.

The checklists promised by Part Four’s title abound as promised. Staunch devotees to line item organization will revel in this compendium which offers not only a basic checklist for celebration of the eucharist, but also checklists for liturgical seasons and major feasts as well as for rites at which a bishop presides. In a chapter on “Other Rites” checklists are provided for the liturgy of the hours, various rites of the catechumenate, an Order for the Blessing of Animals, and the stations of the cross.

Those familiar with Ryan’s work through Liturgy Training Publications will receive this newest addition to the family of self-help liturgy resources. One element that is lacking, however, is a simple glossary to which novices could make reference. It seems the author has made a general assumption that prospective readers will be familiar with basic liturgical terminology. This, perhaps, is an unwarranted assumption, especially in parish practice.

The Sacristy Manual is a resource that can serve many purposes for many people. For all who seriously undertake the labor of caring for the Church, its people, its rites, and its spatial needs, this fine handbook may just contain that spark of wisdom and direction that is often sought.

Parish Liturgy Basics


During the last thirty years, Catholics have become more aware of their rights and responsibilities as baptized members of a faith tradition. Along with this increasing awareness there invariably arises concerns regarding the reform of Pastoral Music • August-September 1994
liturgical practice in parishes throughout the United States. As with any change from the familiar, many different attitudes and questions begin to surface.

Parish Liturgy Basics is the most recent addition of The Pastoral Press to its "basics" library of offerings. Father William Belford, a pastor and member of the New York Archdiocesan Liturgical Commission, has skillfully set down responses in a simple, straightforward way to 100 questions. This book could easily become the one-stop reference to which parish staff members and liturgy committees will frequently turn.

Combining his experience as a pastor and as member of the Liturgical Commission, Father Belford provides readers with suggestions, answers, and stimulating ideas concerning a wide variety of liturgical issues. The table of contents is topical with issues of similar identity noted under ten major headings for quick and easy referencing. A few of the topics included are: the responsibilities of a liturgy committee; the importance of music and singing; priorities for Lenten planning; general issues and structural elements of the Mass; Christmas Eve paeans; Masses with children; sacramental celebrations; other forms of prayer; beginning a renovation project; importance of the environment for Sunday eucharist. Brief and selective sidebar notations throughout the text emphasize important points.

Whether making reference to current documentation or citing numerous other liturgical texts and resources, the author remains grounded in the teachings of the Church while exhibiting a discerning pastoral sensitivity in his approach to those emotionally charged issues that often arise in the life of a parish. This clear, insightful, and provocative work weaves purpose and skillful pragmatism into a rich textual tapestry of actions, ministries, and customs which clothe the identity of Catholic worship.

As a concise pastoral reference, Parish Liturgy Basics will provide a sound source of relevant information on liturgical practice for clergy, parish professionals, and the interested person in the pew. Once it has received a thorough reading, it is likely to be referred to time and again as the ongoing renewal of the Church and its rites continues to bring forth questions.

Father Belford's understandable philosophy and practical approach will be a help to all who assist in taking the responsibility for the liturgical life of a parish.

sharing with the ordained leadership the continuing formation and education of members of the faith community.

Barbara Comer

About Reviewers

Mr. James M. Burns is director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music consultant for the Carmel Monastery in Baltimore, MD.

Ms Barbara Comer served for nine years as the associate director of the Office of Worship in the Diocese of Manchester, NH; she is currently doing freelance work as a liturgical consultant.

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.

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

Mr. Joe Pellegrino is a doctoral candidate at the University of North Carolina in Chapel Hill, where he is writing on the poetry of Seamus Heaney and Dylan Thomas.

Publishers

Belwin Mills—see CPP-Belwin

Cornet Music—see Theodore Presser

CPP-Belwin, 15800 N. 48th Avenue, Miami, FL 33014

Jaymar Music—see Oxford

Liturgy Training Publications (LTP), 1800 North Hermitage Avenue, Chicago, IL 60622-1101

Oxford University Press, Music Department, 200 Madison Avenue, New York, NY 10016

Selah Publishing, 58 Pearl Street, Kingston, NY 12401

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Christian people, to supplications and
petitions for the needs of mankind"
(Paul VI, Apostolic Constitution on
the Liturgy of the Hours). The General
Instruction of the Liturgy of the Hours
says that "those in holy orders or with
a special canonical mission must... see
to it that the faithful are invited—and
preparing by suitable instruction—to cele-
brate the principal Hours in common,
especially on Sundays and feast days"
(#23).

Many parishes have had some suc-
cess introducing Sunday evening prayer
during Advent or Lent; some have also
offered special services of morning
prayer (e.g., on Good Friday). By and
large, however, the various attempts at
introducing the hours as a regular form
of communal parish prayer might so
far be charitably described as un-
successful. But with declining numbers
of clergy, parishes are discovering morn-
ing prayer and evening prayer as ac-
cetable and even delightful forms of
weekday liturgy. Still, despite the man-
date to the clergy quoted above, few
parishes offer either morning prayer or
evening prayer as a normal part of
Sunday worship.

Convinced of the need for such a
form of non-eucharistic communal
prayer, however, some parish staffs
have adapted the official models of
morning and evening prayer to a form
that offers the repetition of a familiar
devotion while still providing enough
variety to keep participants interested.
These parishes may pray a fixed and
simple form of evening prayer on Sat-
urday nights, before the anticipated
Sunday Mass, or a similar form of morn-
ing prayer on Sunday, before the main
Mass of the day (but usually not both).

The form of Saturday evening prayer
often borrows elements from the Marian
aspect of "ordinary" Saturday liturgy,
while anticipating Sunday's focus on
the resurrection. It includes these ele-
ments: greeting; (in some places: the
litanies of the Annunciation); the bless-
ing of light (which often includes
the lighting of the candles for the Mass
to come); opening hymn, usually a
Marian hymn, but adapted to the sea-
sons; a fixed recital or chanted evening
psalm, such as Psalm 141; a New Testa-
ment canticle which varies with the sea-
son (e.g., Philippians 2:6-11 in Ordinary
Time; Psalm 37:1-7 during the Easter
Season); the biblical or non-biblical
reading from the Sunday office of read-
ings, with a fixed response; the sung
Magnificat (during which, in some par-
ishes, the people are honored with in-
cense); intercessions, the Lord's Prayer,
and the collect of the day; and the con-
cluding blessing.

This form of the prayer requires the
ministry of a cantor, leader, and reader.
It takes about fifteen to twenty minutes,
and it could be scheduled to begin about
half an hour before the Saturday evening
Mass.

A similar structure for morning
prayer also includes fixed elements plus
some variety. The corps of (baptized,
not necessarily ordained) ministers re-
mains the same as at evening prayer, as
do the time constraints. This prayer may
begin with the "invitatory" Psalm 95,
perhaps used as a processional, or sim-
ply with the greeting and morning/
seasonal hymn. Next comes a fixed
morning psalm (e.g., Psalm 42, 57, or
118) and a canticle from the Hebrew
Bible, such as Daniel 3:52-57 or a similar
text. The reading might be taken from
the biblical or non-biblical text in the
office of readings, and there is a fixed
response. The Benedictus is followed by
the intercessions that ask God's help for
the day to come, the Lord's Prayer, and
collect, and the service concludes with a
blessing.
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