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<td>Oct. 26-30, 1995</td>
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<tr>
<td>Germany and Austria-European Masters</td>
<td>Nov. 9-16, 1995</td>
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<tr>
<td>Rome, Assisi, Vatican City - Roman Polyphony</td>
<td>Feb. 1-8, 1996</td>
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In This Issue . . .

We provide more information about the Triduum, drawn especially from the revision the Sacramentary which is currently being proposed to the American bishops for their consideration. We took a look at the Triduum liturgies several years ago (see Pastoral Music 13:6 [August-September 1989] and 14:3 [February-March 1990], but the current work on the Sacramentary invites us to look . . . and listen . . . in a fresh way. In addition to the pastoral suggestions and music for Sunday celebrations which we presented last year (see Pastoral Music 18:3 [February-March 1994]), some revisions are being proposed for Holy Week: in the celebrations themselves and in the pastoral approach to the rites, as well in the music.

In this issue, therefore, along with the proposed pastoral notes and service music for the Triduum (ICEL), we present a theological background for Holy Week and, indeed, all of Lent (Notebaert), a look at one proposed setting of the Exsultet (and a reflection by Nathan Mitchell), as well as further information about the music of the Triduum (from the NPM Survey). Providing it to you right in the middle of Holy Week suggests that this material is for your reflection, rather than for planning this year's Triduum!

I am more and more convinced that we as a Church need to take a deeper look at the central action of our religion, the active celebration of the paschal mystery, and what the people-in-the-pews are doing during the heart of that celebration, the eucharistic prayer.

At a recent parish retreat in Virginia that focused on the eucharistic prayer, during a demonstration of that prayer, I asked the participants what they were doing during the prayer. The answers were revealing. Most were not able to articulate exactly what they were doing. Few had any sense that a series of liturgical actions was taking place that might involve them: thanksgiving, followed by invocation of the Spirit, followed by a memorial and offering, followed by intercessions, concluding with a doxology.

There is a progression in the eucharistic prayer, and the scholars name its parts: dialogue, thanksgiving, Holy, epiclesis, anamnesis, anaphora, intercession, and doxology. This progression is narrated in the General Instruction of the Roman Missal (GIRM #55).

While there was some vague understanding of the various parts among the participants at that parish retreat, and while some of the participants in fact named at least some of the “actions” of the liturgy, none were able to articulate their understanding of the relationship between these actions and the great action of the paschal mystery. I asked: “When we say the eucharistic prayer is an action, when we say the paschal mystery is an action, what do we mean?” No answer! Silence. Nothing.

Of course, there are at least three answers available in contemporary theology to the question about action. The first answer comes from those who follow the theology of Dom Odo Casel. As a “Caselian,” you would answer that you participate in the saving act of the passing from death to resurrection (the paschal mystery) by participating in offering the thanksgiving gift (the life of Christ) to God the Father (the anaphora) by participating in the series of actions which through the liturgy re-present in this mystery.

The steps of the assembly’s participation in the eucharistic prayer, in this approach, would be:

1. Enter into the dialogue by lifting your heart to God and by disposing yourself to offer thanks to God;
2. Give thanks by recounting the acts of God (the preface);
3. Unite with (or become) the heavenly choir in offering thanks to the throne of God (the Holy);
4. Invoke the presence of God upon the gifts by asking the spirit to act (epiclesis);
5. Make memory of the presence of Christ by retelling the story (institutional narrative/anamnesis);
6. Make memory of the action of Christ in offering himself to God (memorial acclamation/anamnesis);
7. Offer yourself with Christ’s offering (his death) as a gift acceptable to God (anaphora);
8. Intercede for those not present that they may take part in the saving action of offering (intercession);
9. Sum up the entire thanksgiving-memorial-anamnesis-anaphora-intercession sequence with a trinitarian doxology, with an offering (in gesture), a memorial (in words) and a covenant renewal (in symbol). The Amen ratifies all of the nine steps.

The second answer to the action question appears if you follow the Dutch theologian Edward Schillebeeckx. Then you would emphasize that the key to participating in the paschal mystery is encountering the presence of Christ. Through the actions of the eucharistic prayer, the community of believers comes in contact with the living God and in fact communes with that God.

And if your interpretation is influenced by Karl Rahner, then the third possible response to questions about the action would have you emphasize the “liturgy of the world.” For Rahner, God and his Christ are present in all of creation, and in and through the liturgy that under presence is ritualized in each specific eucharist. By participating in the eucharistic prayer, we are making the paschal mystery—always present in the “liturgy of the world”—specifically available for us.

So, the paschal mystery is central to the Sunday celebration, no matter what the theological structure of your eucharistic belief may be, that is, the paschal mystery is central to the active participation of each member attending. Musicians and clergy, sometimes, I’m afraid, feel that if they simply do their “parts,” such as lead the singing or say the eucharistic prayer, they have taken part in the action. While they may have been active, it doesn’t mean that they have taken an active participation in the paschal mystery—the dying and rising of the Lord which is salvific. Active participation is about participating in the paschal mystery of dying and rising, not simply singing and praying.

In this issue, we recall the holy days in which we participate in the saving action of Jesus’ death, resurrection, and glorification by drawing out even further what we believe occurs in each Sunday celebration. It is this mystery of the presence of God in our world to which we have the deep privilege of leading our communities each Sunday.
Holy Week and the Triduum

PASTORAL NOTES
Passion Sunday and the Chrism Mass
BY ICEL

We Need to Understand That "the Triduum Is a Single Celebration of the Paschal Mystery"
BY JAMES NOTEBAERT

PASTORAL NOTES
The Easter Triduum
BY ICEL

Proclaiming Easter
BY NATHAN MITCHELL

REPORT ON A SURVEY
Here’s How We Sing the Paschal Mystery
BY THE STAFF

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Cover: Lighting the new fire at the Vigil in a Native American community. In the Ojibwey tradition, last year's medicines are burned in this year's fire. Photo courtesy of Rev. James Notebaert, Office of Indian Ministry, Archdiocese of St. Paul
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KEYNOTE ADDRESS ON THE PSALMS – REV. LUCIEN DEISS, CSSp
PLENUM ANNIVERSARY MUSICAL EVENT featuring
World Library's Best and the Young Musicians' Award Recipients
PLENUM MUSIC SHOWCASE featuring We Celebrate Worship Resource
SPECIAL EVENT – EVERY TIME I FEEL THE SPIRIT, CELEBRATING THE LIFE
AND MINISTRY OF SR. THEA BOWMAN – MICHAEL O'NEILL McGRATH, OSFS
LITURGICAL DANCE with JOHN AND CONSUELO ZUNGA WEST, THE ESPÈRE DANCERS
– GLORIA WEYMAN, ARTISTIC DIRECTOR

Workshops

LAURA DANKLER – Let's Start at the Very Beginning:
Music Basics I and II
REV. LUCIEN DEISS, CSSp – Psalms as the Prayer of the Church
WILLIAM FERRIS – Rehearsal Techniques for Choir Directors
LORENZO FLORIÁN – Hispanic Psalmody
– Hispanic Music Ministry Basics
LEE GWOOZ – Demonstration of Children's Choir Techniques
– Vocal Pedagogy for Children's Voices

MIKE HAY – A Voice Cries Out: A cappella Vocal Leadership for Cantors

ALAN HOMMERDING – Plain and Fancy: Skills for Organists
STEVE JANCO – Music for the Stages of the RCIA
CARL JOHNSON – Sunday Survival Skills for Music Directors
MARY JO QUINN – Music Ministry for Small Parishes
– Choosing Basic Music Repertoire
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Musicians Tagged

As I had the good fortune to attend several NPM activities this past summer, I observed an interesting variety of musicians’ special license plates: MUS DIR 2, I SING 2, PETERS WAY, and my favorite—ORGUNIST. (Don’t mess with this one, or bang!) My own plate is MEWZIC, reflecting both my profession and my feline hobby.

I would like to hear from anyone who has a special music license plate or has seen any. Just send a postcard with your name/address and the special plate you have or you have seen. If there are enough responses, I’ll report my findings in a future letter to Pastoral Music.

Maryann Aguilar
Stow, OH

Those wishing to report on their license tags or sightings thereof may write to Maryann Aguilar at Holy Family Parish, 3450 Sycamore Drive, Stow, OH 44224.

An Astonishing Assertion

In the December-January 1995 issue, an article by Jean McLaughlin (“Pastoral Musicians, Help Us to Pray”) makes an astonishing assertion that really must be corrected. The author writes about “pre-Vatican II days when it was sufficient to be a well-trained musician. Perhaps one of the most difficult transitions for the musicians of that era has been to realize that one must be more than a good musical technician to be an effective pastoral musician.”

Those “pre-Vatican II days” cover the better part of two thousand years. Let us remember the real history and not distort it in order to flatter ourselves. The fact is that, before Vatican II, the number one job qualification for musicians (composers, singers, instrumentalists) who wanted to work for the church was their ability to follow orders. Next came the musician’s willingness to observe all the liturgical laws and musical customs that were considered appropriate for worship—and such things varied from century to century. Then, the musician had to have the amount of musical talent necessary for providing the kind of music that the pastor or congregation wanted. Maybe there are some historical cases where a particular court chapel or cathedral wanted a genius musician, but the church never considered talent “sufficient” for hiring a musician. The historical record is clear on this point.

We have to remind ourselves that those pre-Vatican people who composed chant or Renaissance motets or “Mother, at Your Feet Is Kneeling,” and all the people who sang such music, would have described their work as eminently “pastoral.” Maybe they were sometimes misguided in their efforts but, in some way, they really were trying to reach a congregation, to change people’s lives for the better. More often than not, those pre-Vatican II musicians were intimately involved in the spiritual life of the places where they worked and very sensitive to the needs of the community. I have heard about or known several eminent, talented church musicians who were, let us say, “prominent” in the decades before Vatican II, and every one of them was thoroughly in favor of giving the congregation a greater role. They were pioneers of congregational singing in Catholic parishes.

Pius X wrote that liturgical music “being an integral part of the liturgy, is directed to the general object of the liturgy, namely, the glory of God and the sanctification and edification of the faithful.” Vatican II’s decree on sacred music echoes those very same words. A well-trained, conscientious, pre-Vatican II church musician worked very hard to fulfill that ideal (and, as in all things human, the effort did not always succeed). Now, in the pages of Pastoral Music, we read that “the assembly is the primary ministry” for musicians. God is not mentioned. Here is where we have the tension between the pre-Vatican II church musician and some musicians who boast of their pastoral qualities. The difference is not about talent but goals—

Pastoral Music • April-May 1995
the goals mentioned by Pius X and Vatican II versus "the assembly is the primary ministry."

In the history of church music, every so often, a "reform movement" comes along, for better or worse. In the nineteenth century the reformers were the Caecilians. Then the St. Gregory Society came along. Now we have the pastoral musicians. In every case, the reformers have been capable of a certain smugness, a feeling that they have arrived at the fullness of time, after years of persistent musical error.

By all means, let us have renewal, reform, and greater awareness of the "pastoral" but, please, let us stop circulating this misinformation that all pre-Vatican II liturgical musicians were mere technicians, while we lucky ones are so vastly superior.

Thomas Day
Middletown, RI

NPM Ensemble School:
A Vital Offering

The Ensemble School [January 9-13, Atlanta, GA] was excellent. It may be as vital an offering as the annual guitar schools. While the guitar schools focus on individual skills-building, the ensemble school taught us how to work together—as guitarists, pianists, vocalists, flutists, percussionists—in creative and effective ways... It was much closer to emulating what happens on a weekly basis within music groups.

We were offered new vision: new ways of looking at the hymns we do (and those we avoid); new ways of looking at how we learn and how we lead; and new ways of looking at ourselves and believing in the gifts (both musical and spiritual) we have to share. The impact of the school—and its first-rate faculty in Bobby, Jeanne, and Rob—has already made a discernable difference in my ensemble at church and in the children's choirs I lead. I'm already looking forward to the next Ensemble School!

I was lucky to be joined at this school by Chuck Bolton, my musical partner here in Bowling Green. Between us we represent the totality of Catholic churches in this city. Though most of the members of our communities here are unaware of it, NPM is responsible for improving the quality of liturgical life here. For all of us, thanks.

Kathleen Felton Pietrusinski
Bowling Green, KY

Seeing Where We Stand

I just had to write to let you know how excited I was to see the article in the February-March issue, "What, Where, and How We Sing the Liturgy."

So many times, I feel so isolated in my parish—we just don't "get out much" in terms of seeing and hearing what is being done in other churches, even in our own town. I was thrilled, looking at the survey results, to see where we stand! Not only was I happy to see that we seem to be "keeping up with the Joneses" in many areas, but also you've given me several specific titles, hymn tunes, and composers to investigate.

Many thanks for an incredibly valuable study.

Jane LaRocca
Enfield, CT

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 • April-May 1995
Convention Update

Choir Festival 1

The 1995 NPM Choir Festival Concert will open the National Convention; participating choirs are already preparing the music for this concert, squeezing it in between rehearsals for the Paschal Triduum. The concert will feature a massed choir of more than four hundred voices drawn from twelve choirs, who are coming from Michigan, New York, Wisconsin, Pennsylvania, Iowa, Missouri, the District of Columbia, and California.

The director and clinician, Laetitia Blain of Boston College, will conduct works in a program originally designed by Oliver Douberly, coordinator of the NPM Choir Director Institutes. She will be assisted by Dr. Jim Kosnik. The program includes liturgically appropriate choral compositions by Palestrina, Viadana, Mozart, Mendelssohn, Manz, Beck, Holst, and Walker. The concert will also include individual performances by two of the best choirs. The choirs will be in rehearsal and in competition on Sunday evening and during the day on Monday at the College of Mt. St. Joseph. The hard work of coordinating this Festival is being directed at the national level by Margaret Brack, and in Cincinnati by a team headed by George Stegeman.

Choir Festival 2

The "Sounds of the Future" Celebration, following Sr. Lorna Zemke's plenum presentation on Tuesday morning at the Convention, will feature the massed choirs of the First NPM Children's Choir Festival, joining the children from the Cincinnati Catholic Schools' extraordinary music education program. Rick Foegler of Cincinnati, a choral director, pastoral musician, teacher, and music educator, will serve as director and clinician for the one hundred voices of the Children's Choir Festival as they sing with the Cincinnati students. This may be one of the most exciting half-hours of the whole Convention!

For Newcomers

People who are new to the various liturgical ministries may be feeling a bit overwhelmed by about the middle of the Convention. So we have scheduled two workshops with Rory Cooney on Wednesday (E-21 at 2:15, and F-21 at 3:45) that are just for newcomers. Rory will introduce participants to the spirit and vision of the liturgical reform in these learn-by-doing sessions that are rooted in the primary sources of reform and renewal.

Newcomers to the whole business of making music may also find help in the Monday Breakout sessions X1-7 (11:00) and X2-7 (1:30), and those new to preparing liturgy for small parish communities may want to check out session C-23 on Tuesday (3:45).

Parish Group Discounts

NPM is pleased to offer group discounts to parishes that send five or more members from the parish to the NPM National Convention. Depending on the number of parishioners who attend, participants can save from 5% to 30%! See the box below for discount information and what is required to gain this discount.

These Few Corrections . . .

Monday. Expo breakout session XI-14, with Genevieve Noufflard, is titled "The Solo Flute at Worship." The flute opens an inside space for meditation. Repertoire and principles. Be sure to bring your flute . . . and your favorite suggestion.


Wednesday. Quartet Q-11 and Q-15, "Festival Allelulas," with the William Ferris Chorale, will take place as scheduled in St. Peter in Chains Cathedral. But we will not, as the Convention program suggests, be moving the Holtkamp organ from Christ Church Cathedral into St. Peter in Chains . . .

Parish Discount

The normal members' advance registration fee is $130; the normal non-members' advance fee is $155. Now look at what you can save by registering as a parish group:

<table>
<thead>
<tr>
<th>Number of Registrants</th>
<th>Discount</th>
<th>Cost per Registrant</th>
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<td>30 or more</td>
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Stipulations

1. Parish must have an NPM Parish Membership.
2. Parish discount is limited to members of one parish—no groupings of parishes permitted.
3. Registrations must be postmarked by June 15.
4. ALL registration forms and money must be mailed together.
5. No additions may be made to the group's registration.
6. Only one discount per registrant.

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Thursday. Breakout session G-P28, "A Story Handed Down... Making Music through the Centuries," is missing from the Registration Reference Guide on page 15 of the brochure. This major choral and organ festival, featuring the members of The Liturgical Organists Consortium as organ recitalists, will take place at the Basilica of the Assumption in Covington, KY, across the river from Cincinnati. Transportation is required for this event. For more information, check out the bottom of page 13 in the full Convention brochure.

Alpha, not Aden. The free organ being offered by Church Organ Systems (drawing on Thursday, July 27, at 6:30 p.m., is an Alpha A220, not an Aden A220, as the back cover of the brochure says.

Post-Convention: Hot, Hot, Hot

The 1995 Coors Light Riverfront Stadium Festival is taking place in Cincinnati at the end of our Convention (July 28-30). The shows on Friday and Saturday evening are at 8:00 p.m. Sunday’s show is at 5:30. Tickets for the "biggest soul music event in the United States" are available at TicketMaster outlets. Performers include Kenny G, Ray Charles, Brownstone, Boyz II Men, Patti Labelle, and Earth, Wind and Fire.

Members Update

NPM Council Elections

The NPM Council serves the Association as a body of elected representatives who elect the members of the NPM Board of Directors and provide input into the visioning process that is the task of the Board. The Council meets every two years, at the National Convention. The ballot for this year’s election will appear in the May issue of Notebook; all current members of NPM are eligible to vote. The positions that are up for election are four at-large representatives, who speak for the general membership, and three representatives of areas of operation (the music industry, conventions, and schools). Those elected in May will serve a four-year term (July 1995-December 31, 1998; in future elections, the term of office will begin on January 1).

Musicians Working in Synagogues

A committee of the DMMD (Director of Music Ministries Division) is being established to support musicians who work in both a Christian church and a Jewish synagogue. The challenges of congregational participation in Reformed Judaism have many similarities to those in Christian churches. If you work in a temple or synagogue, please contact Dr. Ronald Doiron at the Church of the Assumption, 45 N. Sprague Street, Pittsburgh, PA 15202. (412) 766-6660.

Meetings & Reports

Liturical Music Festival

Forty liturgical musicians from Wyoming and nearby states gathered last November 11-12 for an educational retreat at the Cathedral of St. Mary in Cheyenne, WY. Sponsored by the Diocese of Wyoming, and organized by Mrs. Sally Belcher and other cathedral music staff.
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January 9-13 .................. Atlanta, GA

SUMMER
CANTOR SCHOOLS
July 3-7 ...................... Richmond, VA
July 10-14 ..................... Sacramento, CA
August 14-18 .............. Newport, RI

CHOIR DIRECTOR INSTITUTES
July 3-7 ....................... Burlingame, CA
July 17-21 .................... Atlanta, GA

ORGAN SCHOOL
June 26-30 .................. Buffalo, NY

ORGAN/CHOIR DIRECTOR SCHOOL
August 7-11 .............. Oklahoma City, OK

MUSIC COMPOSITION SCHOOL
July 17-21 ..................... St. Paul, MN

PIANO SCHOOL
July 10-14 ...................... Chicago, IL

GUITAR SCHOOLS
June 26-30 .................. Holyoke, MA
July 31-August 4 ............. Belleville, IL

GREGORIAN CHANT SCHOOL
June 26-30 .................. Chicago, IL

LITURGY INSTITUTES
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June 19-23 .................. Saginaw, MI
Pastoral Liturgy
August 7-11 .................. Boston, MA
Triduum
August 7-11 .................. Annapolis, MD

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Advance Registration is 30 days before these events. Register Early!
members, the weekend was led by Lynn Trapp of the Liturgical Organists Con-
sortium. The two-day event featured a continuous survey of choral music, which
prompted participants to study and reflect on a variety of topics. The event
included a hymn festival with Lynn Trapp at the Visser-Rowland tracker organ. For
more information on the Consortium, contact Peter's Way International, Ltd.,
270 Main Street, Fort Washington, NY 11050-2753. Phone (outside NY and
Canada): (800) 225-7662; in NY: (516) 997-6505.

Sounds of a Singing Congregation... on Disc

The Association of Lutheran Church Musicians has released the first in a series
of recordings of congregations singing hymns and songs in creative, exciting,
and fresh ways. When in Our Music is a recording of a gathering at Central
Lutheran Church in Minneapolis on October 8, 1994, which included a congre-
gation of more than 1,000 people, a massed choir of 1,100, the St. Olaf Choir led by
Dr. Anton Armstrong, brass, percussion,
and Central's Cassavant organ, all led by
John Ferguson. CDS ($14.95) and cas-
settes ($10.95) are available from the As-
sociation of Lutheran Church Musicians.
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Lutheran Summer Music

The Lutheran Music Program is seeking
students for its national school music camp, June 25-July 23. The site for this
year's camp is Augustana College, Sioux
Falls, SD. For additional information,
including information on financial aid,
contact John Lunde, Director of Admis-
sions and Financial Aid, at (402) 474-
7177.

New Editor at RL&M

Dennis J. Hughes is the new editor at
Reformed Liturgy & Music, the journal of
the Presbyterian Association of Musi-
cians.
The Cantor in the Assembly, Part 3

By Mary Ann Mertz

Two earlier articles in this series addressed the paradigm shift occurring in the role of the cantor in the assembly. The first article discussed the role of the cantor as a leader of prayer and the keeper and transmitter of the psalms. The second article explored the cantor's function in engaging the assembly in sung dialogue prayer and in offering hospitality and assurance. This concluding article explores the wholeness of the cantor's function using the servant model, but with particular reference to the cantor's function as receiver and transmitter of the sung texts of prayed Scripture.

The third function of the cantor is to receive and transmit the sung texts of prayed Scripture. In embracing the servant model of ministry, the cantor serves God and the people in the act of singing the texts of prayer, especially those texts drawn from and based on the Scriptures.

Earlier, we discussed the cantor as the servant of God and the people as he or she sings the texts of prayer and Scripture. The chief scriptural texts that we pray by singing are the psalms. As the keeper and transmitter of the psalms, the cantor is charged with the responsibility to study them and to pray them. Prayer and study lead to proclamation, to singing. When the assembly and the cantor sing the liturgy, God is revealed. The cantor is vulnerable to both God and the community as the one who receives and transmits the text of the prayer in the assembly. This is the primary function of the cantor.

The Cantor Sings

As the leader of sung prayer, obviously, the cantor is a singer. While this may seem to be a given, requiring no paradigm shift at all, an examination of how the cantor sings may actually require the most monumental shift of all, because it may cause us to change the way we approach our ministry as a vocalist.

Vocal quality, skill, and technique are important when one serves as a cantor. Music in Catholic Worship (#35) calls for cantors to be "properly trained singers." Yet in times past the kind of "proper training" envisioned for this ministry caused many of us to employ an entertainment model for worship rather than to embrace the servant model. That is, we concentrated on the voice and how well we were singing. In the entertainment model, the effort was to determine the dynamics and to create the desired emotional effect. Thus, we used our voices to put meaning into our words by emphasis and therefore we attempted to interpret the text for the assembly; we sought to provide facial cues for important words. By contrast, in the servant model, while vocal ability is still important—at least so as not to cause the community pain—other requirements, much more difficult.

Ms Mary Ann Mertz teaches in the cantor certification program offered by the Archdiocese of Louisville. She also serves as the principal cantor for Holy Spirit Parish and as the interim director of worship at Holy Trinity Church in Louisville. The contents of the articles in this series are derived from the materials in the Louisville cantor certification program.
and personally challenging, are also needed. A paradigm shift may be required for the cantor to discover the reality of what it means to embrace a ministry of service as a singer who receives and transmits the text of prayed Scripture.

Receiving and Transmitting

Being a receiver-transmitter of the biblical text requires vulnerability, a willingness to place oneself in the presence of God, to allow the prayer to move through one’s being and to do nothing to get in the way, to not draw attention to oneself by the manner of one’s singing, to resist interpreting the text for the assembly, to allow God to touch each person in the assembly as the Holy One wills.

Being a receiver-transmitter of the text of prayed Scripture requires intimately living the text as prayer before trying to sing it. Artificial sentiment or emotion or an attempt to infuse the text with meaning does not allow God’s word to be heard in the assembly. Frances Brockington says that

when singing, what needs to happen dynamically, happens because intent is there. I have to believe you! Your entire body has to have memorized what it feels to say the phrase and know it absolutely.

This requires vulnerability, to God, to the prayer of the text, to the community. She says:

I would encourage you not to try to put anything into anything. [The text] already has it. What you have to do is be honest. That is hard. It’s much easier to control it.  

The kind of shift required in moving from being a singer who tries to control the text to being a receiver-transmitter of the text of prayed Scripture, even as one sings the words, is very difficult to describe. Yet, when a cantor embraces this part of the servant model and gives control over the text to God and to the assembly, what happens in the liturgy is most powerful indeed. As receiver and transmitter of sacred texts, the cantor is open and available to God. The cantor is the instrument; God is the performer.

Being musicians and being humans, such a concession of control surely may be most difficult for us. This shift of paradigms requires an emptying out of the self in love and service to the community, even as Jesus did on the cross. It means giving over the devices and desires of the heart: the desire for success, for fleeting moments of fame, even the desire to sing well for others. It demands vulnerability to God and to the text and is a most dramatic shift!

Intent is the key to being a receiver-transmitter for the text of prayed Scripture. Submitting oneself to the text—studying it, praying it, living it—all will allow God to work through the text so that the saving word can be heard in the assembly. When the intent is there, the community believes what the cantor sings because the believing community recognizes and responds to the truth and the presence of God. There is no artificial sentiment here! What the cantor is singing about is real. Salvation can be seen and found in the assembly of believers on this day, during this liturgy, and the covenant with God is renewed.

The cantor does not supply the intent. God supplies the intent through the text as it is proclaimed in the assembly. Intent is not predetermined by the cantor, but arises as the text is sung and the community worships God. Intent is allowing God to reveal the divine self and the assembly to offer praise. The cantor receives and transmits sacred texts. In doing so, intent requires the cantor’s body "to have memorized" what it feels to say the phrase and to know it absolutely.  

Words of Caution

The goal of this series of articles has been to offer a new vision of the role of the cantor in the liturgical assembly and to delineate the "paradigm shifts" that help one to embrace this new vision. Now I am compelled to offer some words of caution. The theory of family systems postulates that when one person shifts in a system others react in an effort to restore equilibrium. If the cantor shifts in role from leader of song to leader of prayer and keeper and transmitter of the psalms, others in the assembly will also have to adjust. If the cantor functions differently because dialogue prayer is emphasized and hospitality and assurance are offered and received, then she or he becomes a receiver-transmitter of the text of prayed Scripture. But others may resist the change, and even cantors may find that they are unable to risk all that the servant model is demanding. Then despite the deep desire to embrace the servant model, the greatest resistance to the shift may come from within. This subtle danger must be recognized and

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<th>CANTOR IS (ROLE)</th>
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<td>Leader of Prayer</td>
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<td>Keeper (holds in memory) and Transmitter (proclaims in the assembly) of the Psalms</td>
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<td>Receives text and intent from God in prayer/study &amp; from the assembly as it responds in worship</td>
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countered by prayer and the renewed willingness to empty out the self in the service of God.

If the shift is attempted, other liturgical ministers will also be affected by the change. As the cantor begins to move away from the microphone, some may feel that they need to compensate by singing louder, thus providing a dominant voice. Lectors will be affected when the general intercessions are sung by the cantor or when she or he goes to the ambo for the psalm. As the cantor’s ministry shifts, the assembly also will also be affected. Those who are comfortable with the cantor singing everything may not like it when those parts of the liturgy that uniquely belong to the assembly are turned over to them. Sung dialogue may also seem foreign or strange. Members of the assembly may employ seductive statements in an effort to get the cantor to return to the status quo, (e.g. “You have such a beautiful voice. We really like hearing you sing.”) Again according to the theories of family systems, when the system is changing, forms of family resistance may sometimes be dramatic. It may seem that things are becoming worse, not better. The key to establishing a healthy system, however, is to persevere through the troubled times, and to resist returning to “things as usual.” If one endures the time of upheaval, the situation soon stabilizes and a new and vibrant system is born.

Choirs experienced their paradigm shift following the Second Vatican Council. The crisis they experienced has led to resurgence, growth, and a new vitality. Today, the center of music ministry seems to be shifting to our role as cantors. We may experience great pain, but it is the labor of childbirth. Vulnerability may lead us to understand that our role is not diminished, just different, even expanded.

We are called to embrace the ancient role of “messenger of the people” and to serve in the assembly of believers as “leader of prayer.” As keeper and transmitter of the psalms, we will be rooted in the praise and lament of God’s own people. We will function in new ways: employing the dynamic of the liturgy, dialogue prayer, offering hospitality and assurance to all who have gathered for worship, serving as receiver and transmitter of the text of prayed Scripture, allowing God to be experienced in a most profound way. This happens when we are honest, when intent is there, when we relinquish control over the text and allow God to move through us and to engage the assembly in the covenant once more. By engaging in and working through this paradigm shift we may come to a deeper experience of the paschal mystery and rise to claim our role in the liturgical assembly with renewed faith.

As cantors we are charged with the responsibility of holding the songs of the people—the psalms—in our memory, in our hearts. As a leader of prayer, we allow those songs to ring out anew in our worshipping community. And as cantors we are within that worshipping community. All assembled, God included, resonate with song. God is glorified and the people made holy. The paradigm shift that I am encouraging leads all to know the real center of our life and worship: God.

Notes
2. Quoted from Frances Brockington during a voice class at the National Association of Pastoral Musicians Advanced Cantor School, Rockford, IL, 1992.

Bibliography
Here are some recommended resources for developing your ministry as a cantor.


Holy Week and the Triduum
Passion Sunday and the Chrism Mass

By Icel

Passion Sunday begins with acclamations of praise: holding branches of victory, the assembled people sing Hosanna... The mood becomes more somber at the liturgy of the word.

- A form of simple entrance may be used when this seems pastorally preferable to the solemn entrance procession. While the priest goes to the altar, the entrance antiphon Six days before the feast with its psalm from the Antiphonal... or some other suitable song with the same theme is sung. After the priest venerates the altar, he goes to his chair and greets the people. The Mass continues in the usual way.

The Chrism Mass

1. The Chrism Mass for the blessing of oils and the consecration of chrism is traditionally celebrated on the morning of the last day of Lent, Holy Thursday, but it may also take place on another day toward the end of Lent. This may enable the people of the diocese to gather more easily around the bishop and may facilitate the distribution of the oils to the churches of the diocese in time for the sacraments of initiation at the Easter Vigil.

2. The chrism consecrated by the bishop is used to anoint and confirm the newly baptized and to anoint the hands of presbyters and the heads of bishops at their ordination. Catechumens are prepared and disposed for baptism with the oil of catechumens. The sick are anointed in their illness with the oil of the sick.
3. Christ is a sign: by baptism and confirmation, Christians are plunged into the paschal mystery of Christ; they die with him, are buried with him, and rise with him; they are sharers in his royal and prophetic priesthood. By confirmation Christians receive the spiritual anointing of the Spirit who is given to them.\(^5\)

4. By the oil of catechumens the effect of the baptismal exorcism is extended. Before they go to the font to be reborn, the candidates for baptism are strengthened to renounce sin and the devil.\(^4\)

5. By the use of the oil of the sick, to which Saint James is a witness (see James 5:14), the sick receive a ready remedy for the illness of mind and body, so that they may have strength to bear suffering and resist evil and obtain the forgiveness of sins.\(^6\)

6. The local Church is thus united on this occasion in its ministry of service to catechumens, the newly baptized, and the sick. In particular, the Chrism Mass, which is always concelebrated, is one of the principal expressions of the fullness of the bishop's priesthood. The concelebration with presbyters from various areas of the diocese signifies their close unity with him as his witnesses and co-workers in the ministry of the holy chrism.\(^6\)

\(\Delta\) Olive oil or other plant oil is used for the ministry of the sacraments. Chrism has balsam or perfumes added and may be prepared privately before the rite or by the bishop during the liturgical service. Containers for the oils and the place in the church where they are to be kept should be worthy.\(^7\)

\(\Delta\) Lay persons who minister to the sick, to catechumens, and to the families of children being baptized or confirmed should be encouraged to take their place around the bishop at the Chrism Mass. They may assist in preparing the oils of the sick and of catechumens and in carrying them to the sanctuary, and should participate in the usual ministries of reading, music, and so on. Where permitted, all present may receive communion under both kinds . . .

\(\Delta\) According to the long tradition of the Roman rite, the blessing of the oils takes place before the end of the eucharistic prayer, while the blessing of the oil of catechumens and consecrating the chrism take place after the prayer after communion. When pastoral reasons suggest, however, the entire rite of blessing may be celebrated after the liturgy of the word.\(^8\)

\(\Delta\) The rite and texts of the Chrism Mass celebrated on Holy Thursday also give attention to the priesthood. At this Mass the unity of presbyters in the priesthood of Christ is expressed in eucharistic concelebration with the bishop and in their participation in the consecration of the chrism . . .

\(\Delta\) The oils blessed by the bishop can be formally received and welcomed by parish communities in the diocese. This may take place during an appropriate service at the end of Lent or as one of the preparation rites celebrated with the elect on Holy Saturday. Those who were present at the Chrism Mass may carry the oils in the entrance procession, incense may be used, and a few words of reception spoken.

Notes

1. See the Roman Pontifical, Rite of the Blessing of Oils and Consecrating the Chrism (hereafter, RBOCC), Introduction, nos. 9 and 10.
2. See RBOCC, no. 1.
3. RBOCC, no. 2.
4. Ibid.
5. Ibid.
6. See RBOCC, nos. 1 and 14.
7. See RBOCC, nos. 3-5.
8. See RBOCC, no. 12.
We Need to Understand That “the Triduum Is a Single Celebration of the Paschal Mystery”

BY JAMES NOTEBAART

The Triduum is situated between Lent and the Fifty Days. This entire period of more than ninety days is a season in the sense that it has a clear beginning, a particular trajectory, and a clear conclusion. Furthermore it exists surrounded by what the Roman Church calls “ordinary time,” that metronome of the church’s regular prayer. This season developed in an organic way responding to thematic material which became attached to it, so there are many threads of structural development. Here, I want to examine several of those structural elements: the meaning of the paschal fast and its relationship to the prepaschal fasts; the development of the Triduum and its relationship to the Pascha, then each of the days of the Triduum. In this inquiry I will make use of—indeed it is of central importance—the work of Thomas Talley who helps weave a path through the complexity of history’s sometimes meandering paths and sometimes sharp departures.

A Christian Passover

A connection between Christ and the Passover was part of Christian imagery as early as Paul’s first letter to the Corinthians (5:6-8): “Christ our Passover has been sacrificed. Let us celebrate the fast not with old yeast, that of corruption and wickedness, but with the unleavened bread of sincerity and truth.” Although some commentators describe this as a spiritualizing passage, even so it indicates that the link between Christ’s death and the Jewish Passover was inexorably forged in Christian memory. We see the relationship expressed in the Gospels as well. The synoptic Gospels place the Passover at the time of Jesus’ death on Thursday, beginning with the “Lord’s supper.” The Gospel according to John portrays Jesus’ death at the hour of the slaughter of the lambs in preparation for the Passover on the 14th day of the month Nisan. The basic questions for us are as follows:

a. When did the Church begin to observe the Passover?
b. What was its focus: the passion of Christ (passio) or his passage (transitus) from death to life?
c. How was the Passover observed?

The evidence of an actual Christian observance of the Passover goes back to two primary sources: Epistola Apostolorum (ca. 150 C.E., chaps. 15, 26) and a letter of Polycrates of Ephesus to Victor of Rome (c. 180 C.E.) found in Eusebius’ History of the Church (Book 5: 23-26). In the Epistola Apostolorum there is an invitation by Christ to celebrate the Passover: “Make a commemoration of my death, that is the Passover” through a night-watch with a breaking of the bread at cock-crow. The feast is a watch-vigil on the date of Jesus’ death. The text does not, however, mention how to keep the vigil. In the second source, Polycrates is arguing about keeping “it.” Some have suggested the “it” in question is either the fast preceding the celebration or the Christian Pasch itself. We do not observe it carelessly since we
it have been the Jewish-Christian community's effort to seek biblical legitimacy by associating the Passover with Christ? History, eschatology, and lineage seem to be the concepts which frame the question about the origins of the Christian Passover.

From Passion to Passage, From Christ to Community

The original observance with its emphasis on the passion broadened over time. People like Clement of Alexandria used the passage through the Red Sea (Exodus 14) as a focus for preaching, and not the slaughter of the lambs (Exodus 12). The Western Church's interpretation of the Passover became Christ's passage through death to life, not the passion alone. We also see this theme in Ambrose (Letter 23.13), Augustine (Sermo 221.1), and Leo the Great (Sermo 72.3). There was a shift of emphasis from passion to passage while the observance still remained in the context of the Passover.

How that passion and passage were observed in Christian ritual was fairly simple: by watch and fast. We find a biblical grounding for the fast in Mark 2:19-20: "Can the wedding guests fast while the bridegroom is with them? As long as they have the bridegroom with them they cannot fast. The days will come when the bridegroom is taken away from them and then they will fast on that day" (cf. Luke 5:34-35; Matt. 9:15). This fast does two things: It marks the bridegroom's departure through death and burial and, therefore, it is a mourning fast. It also quickens intense longing for his promised return, a longing which finds corporate expression on the 14th day of Nisan, the Christian observance of the Passover.

Hippolytus (ca. 215; Apostolic Tradition 33) summarized the practice of the paschal fast:

At Pascha, no one may eat before the offering is made. If anyone does, it does not count for them as fasting. Anyone who is pregnant or ill and cannot fast for two days should fast on Saturday on account of their necessity, confining themselves to bread and water.

It is important to note that the original focus of the fast and vigil was Christ's descent in death and his expected return. It was his Pasch that was being celebrated. The Christians stood waiting a renewed act of salvation as they were immersed in a memorial of Christ's passing. They were not the focus or agents, but the Christian community represented the wise virgins awaiting the call at midnight to welcome the bridegroom. This was history and eschatology bound together in the beckoning of a new future. Antonius Sheer in his article "Is the Easter Vigil a Rite of Passage?" (Concilium 112, p. 60) put it this way: "It is acceptance of the darkness, Jesus' passion through which the light dawns, not after which light dawns."

By the year 246, however, in the time of Origen, the focus began to shift from Christ to the community. It was no longer his passion and passage alone that served to focus the fasting and watching, but now a model of the Christian passage with Christ through death to new life in baptism. It was in this spirit that Origen spoke in Contra Celsum about interiorizing the Passover:

The person who considers that "Christ our Passover was sacrificed for us" and that it is the Christian's duty to keep the feast by eating the flesh of the Word never ceases to keep the Paschal feast, for "Pascha" means "Passover," and one is ever striving in every thought, word and deed to pass over the things of this life to God and is hastening toward God's city.

The Pre-Paschal Fast

The basic issue in addressing the development of the pre-paschal fast is to understand the purpose for which people fasted and the liturgical structure which developed from the practice. There are four distinct layers to the development of the season that we call "Lent": an extension of the paschal fast itself, a pre-baptismal fast, a fast in imitation of Christ, and a fast in repentance for sin.

The Extension of the Paschal Fast

We find the first evidence of an extended paschal fast in two sources: Didascalia Apostolorum V.18 (ca. 250 C.E., in Syria) and the Festal Letter of Athanasius No. 2, (ca. 329, in Alexandria, Egypt). Both sources witness to an extension of the paschal fast, so that it ran from Monday of the Great Week to Holy Saturday. This structure blurred the end of Lent, and the Lenten fast became confused with the paschal fast. This extended fast, though, was still treated as a paschal fast for Christ.

The Pre-Baptismal Fast. The earliest evidence of a fast observed before baptism did not connect this fast with any particular time of the year, but described...
it as preceding baptism whenever it occurred. At its earliest, baptism was probably part of the regular ritual observance in the Sunday assembly (cf. Pliny’s Letter to Trajan ca. 112 C.E., Province of Bithynia). Chapter 7 of the Didache (ca. 80-90) suggested that fasting was part of the pre-baptismal preparation. In about the year 165 Justin the Martyr (I Apol. 61) referred to a fast for the forgiveness of sin which occurred prior to baptism. The faithful, he noted, also fast. Justin referred to baptism as a washing in the name of Jesus Christ who was crucified, a possible reference to Romans 6.

By about the beginning of the third century C.E., it seems, baptism began to be associated with Pascha.

By about the beginning of the third century C.E., it seems, baptism began to be associated with Pascha. In about the year 215, for instance, the Apostolic Tradition (xx.7) noted that those preparing for baptism shall fast, then after an all night vigil on Saturday, be baptized at cockcrow. (This appears to be an Easter vigil, but the text is not explicit.) At about the same time (ca. 195-213), Tertullian (De Baptismo 20.9) was speaking about fasts, all night vigils, and a preference for baptism at Passover, but he talked about baptism in imitation of John and suggested that baptism also take place at Pentecost. These early texts established a consistent grounding for the later development of a pre-baptismal fast, one which ultimately was joined to the celebration of initiation at Pascha.

Beginning about 320 the pre-baptismal fast was extended from six days to forty consecutive days. In the West that was a six-week period excluding Saturday and Sunday. Although the purpose of the extended fast was not stated in the earliest documents, it became clear shortly before 340 that the extension of the fast was in final preparation for baptism. Pascha as the time for initiation was established in Rome, Milan, and Jerusalem based on a theology which saw initiation as immersion into the death of Christ (Romans 6).

By the 380s paschal initiation and the pre-baptismal fast of forty days were common in all churches influenced by Rome, and the theological grounding for this practice remained an understanding of initiation as baptism into Christ’s death. The Syrian churches preferred Epiphany and its theology of “sonship” as the occasion for baptism.

The Post-Epiphany Fast in Imitation of Christ. There is early evidence of another forty-day fast in addition to the pre-baptismal fast. This one was practiced in imitation of Christ’s fast in the desert; it began on the day after Epiphany (i.e., January 7; cf. Peter of Alexandria, ca. 305). This was an ascetic fast for all to confront Satan. (It is still observed in the Ethiopian Church.)

Origen (185-254) supported such a separate Epiphany fast in his Homily on Leviticus (X.2), and in the early fourth century (330) the pseudo-eipigraphic Canons of Hippolytus (Canon 12) acknowledged the existence of such a fast after Epiphany. It appears that the ascetic fast, in imitation of Christ, was ultimately joined to the forty-day period immediately before Pascha.

Fasting for Sins. As early as the year 100 C.E. there was evidence that fasting was a practice connected to true repentance. It was under the jurisdiction of the bishop to assign fasting as part of canonical penance, because he established the structure and time frame leading to reconciliation. Fasting was normally considered in association with other penitential practices, especially prayer and almsgiving, but it developed a kind of special cachet as the best of these practices. At the turn of the second century, Clement of Rome cited fasting as a better penitential practice than prayer and almsgiving (Second Letter of Clement [14:1; 8.1-3], ca. 100). At about the same time (ca. 80-90), the Didache (4:6) described fasting and almsgiving as a ransom for sin. In his texts De Penitentia and De Pudicitia (ca. 220), Tertullian suggested the ritual structure in which fasting was accomplished: at the doors and at the chair. Finally, about the middle of the third century (ca. 250) the Didascalia Apostolorum talked about a one- to seven-week period of fasting.

Gradually, then, acts of prayer, fasting, and almsgiving were set into a liturgical framework which we have come to designate as Lent. But it was not until 402-417, in Pope Innocent’s Letter to Decentius (the Bishop of Gubbio) that we have the terminus ad quem for this penitential practice: repentance by fasting ends on Holy Thursday. Leo I (440) and the English Penitential of Theodore (668) also agree that Holy Thursday was the day of reconciliation to the community, absolu-

tion from the fast, forgiveness, and an invitation to the table.

But what was the date for beginning the penitential fast? The enrollment of penitents marked the beginning of fasting for sin. It was Maximus of Turin who, in the fifth century, designated this time of enrollment as the Wednesday before the forty days of Lent—our Ash Wednesday.

A Coalescence of Fasting

By the year 440 three different layers representing three different kinds of fasting had folded together: the pre-baptismal fast for catechumens; the fast in imitation of Christ for all; and the fast in repentance of sin for those in the order of penitents. For those preparing for initiation, the period of fasting began after enrollment and election for baptism on the First Sunday of Lent. For the faithful who prepared for the Pascha by fasting in imitation of Christ, the time for fasting began on the First Sunday of Lent. In the eleventh century, this was changed to Ash Wednesday. For those entering the order of penitents fasting began on the Wednesday before Quadragesima (the forty days), that is, Ash Wednesday.

The end of Lent was also observed in two ways: In the West, Lent ended prior to the Lord’s Supper (that is, at evening prayer on Holy Thursday). This meant that the West was observing two fasts that were directly attached to each other back-to-back: a forty-day fast with its three separate purposes and a paschal fast whose focus was the same as it always had been: a fast for Christ. In the East, the churches did not have such overlapping fasts. Lent ended at the end of the paschal fast on Easter.

Triduum and Pascha

The word “Triduum” means three days. At the time of Ambrose (371), the Triduum comprised what is now called Good Friday, Holy Saturday, and Easter Sunday. It was called by a single name: Pascha. This description is supported by Augustine. But from the time of Leo the Great (ca. 440) through the Missal of Pius V (the “Tridentine Missal” used until 1964), Easter Sunday alone was designated Pascha, and it was understood as a celebration of the resurrection rather than a three-day celebration of both the Passion and the Passage of Christ.

As Pascha became dissociated from
the Triduum, in about the ninth century, the Triduum came to embrace Holy Thursday, Good Friday, and Holy Saturday, and its meaning was simply a time of preparation to celebrate the Pascha, but it was not considered part of Pascha. Therefore the Triduum was counted as part of Lent.

The Roman calendar of 1969 corrected some of the historical confusion, although there were some compromises. The calendar approached the question of which days comprise the Triduum by setting out clearly the day from which one sets the measure. The General Norms for the Liturgical Year and the Calendar (#19) names the Vigil of Holy Saturday as the high point of the Triduum. The terminal moment is Easter Sunday at evening prayer, and the beginning is evening prayer on Holy Thursday. The compromise is clear: the Holy Thursday eucharist falls in conflict with evening prayer (so one officially replaces the other), thus placing a eucharistic meal within the paschal fast. The ancient fast is further compromised by allowing communion on Good Friday, which was reinstated in 1955 by Pius XII after centuries of a non-eucharistic Good Friday.

What has been gained by the calendar revisions? The following may be cited:

1. The clear ending of Lent: Lent ends at evening prayer on Holy Thursday, and not at noon on Holy Saturday, as it had been designated prior to the 1969 calendar.
2. The Triduum embraces Friday, Saturday, and Sunday based on the Jewish reckoning of time (evening to evening), thus beginning at sunset on Thursday and concluding at sunset on Sunday.
3. The Triduum celebrates the Christian Passover: the Passion and Passage of Christ through death. Thus the concepts of Pascha and Triduum have been reunited.

Once we have established the days which comprise the Triduum, it is important to establish their order of development, because the original structure of the feast has influenced the liturgies which developed later. The Easter Vigil beginning after sunset on Saturday and continuing through the Easter Sunday eucharist was the first component of the ritual celebration. Thomas Talley has proposed that the Syrian practice of observing the floating 14th day of Nisan as the time of Christ’s entombment was the basis for the original feast. It is important to note that the organic development of the remaining days of the Triduum must be treated as a single celebration of the Christian Passover, extended over several gatherings of the church. It would be a mistake to isolate the Good Friday and Holy Thursday observances and attempt to wrest a separate thematic strand from these liturgies. Pascha extends its meaning across these days, for each of them is part of the single meaning of Triduum.

The compromise is clear: the Holy Thursday eucharist falls in conflict with evening prayer ... thus placing a eucharistic meal within the paschal fast. The ancient fast is further compromised by allowing communion on Good Friday.

The Good Friday observance of the passion of Christ was the last part of the Triduum to be developed liturgically. While it contributes a special liturgical structure and focus, its theme of the passion is still part and parcel of the Passover. Like the Easter Vigil with its paschal fast, Friday was also observed with a fast. The earliest account of Good Friday is from the apocryphal Gospel according to the Hebrews, which tells of a complete fast from food and water. Although there is no evidence of the liturgical structure of Good Friday until about 385, when we do find it, it is already completely developed. The pilgrim Egeria (385) gives a full account of its celebration in the Jerusalem Church.

Holy Thursday was the last day of the Triduum to receive a liturgical form. Like Good Friday, its already developed liturgical structure is found in Egeria’s witness to the Jerusalem practice. (Its liturgical place within the Triduum will be discussed below.)

The result of this ritual development has been a three-day period marked by several ritual gatherings of the church. These solemn liturgies are complemented by the liturgy of the hours, a parallel gathering of the church which should not be ignored in a community’s overall planning. Particularly important are Psalms 116 (the Passover Hallel), 118, and 24, most anciantly associated with the Christian Pasch. Although not much research has been done on the historical development of the liturgy of the hours as part of the Triduum, it may turn out to be the oldest structure underlying the Triduum observance, since the Triduum is essentially a watch and therefore connected with the passage of time. The two ritual structures—the liturgy of the hours and the solemn liturgies—complement each other by strengthening the continuity of time between the days.

Let us now look at ritual structure for each of the days.

**During the Night**

The Roman Church’s official English title for this liturgy is “Easter Sunday, during the night, the Easter Vigil.” The vigils is observed by a paschal fast in expectation of Christ and is composed of the following elements: a service of light, the narration of the salvation history, initiation, and eucharist.

**The Fast.** Observing the paschal fast still remains a core of the vigil and is separated from the Lenten fast. The paschal fast extends from Thursday evening through Friday and Saturday and is broken by the first eucharist of Easter. The Roman Church requires the fast on Friday and recommends it on Saturday.

**The Vigil.** While the entire liturgy is described as a vigil, the classical structure of a vigil is most clearly expressed in the reading cycle. The structure of a vigil is a rather limited liturgical form and has few other ritual expressions today. The vigils before other major feasts, like those before Christmas and Pentecost, have disappeared. Vigils before being "ordered" are no longer observed. Our only experiences of vigils these days seem to be domestic: time spent at the bedside of our frail family members or at the wake of a friend. If we are examining the vigil from a "product" standpoint, the product of the vigil is time spent. The reality of the Easter Vigil itself is time spent awaiting the Master’s return or, in the earlier
tradition, time spent while the Master was entombed. This sense of waiting is encased in the reading cycle.

**The Lamp Lighting.** The liturgy begins with a lamp lighting ceremony which was classically observed each evening. The present Roman rite has three central parts to its lamp lighting ritual, each of which is embellished by texts: the fire, a fourth-century addition to the ritual borrowed from the earth religions of Gaul; the candle and its identifying texts from Gallican and Orthodox practice in the fourth century; and the *praecontium paschale*—the *Exsultet*. (A version of the *Exsultet* is first recorded in the homilies of Asterius the Sophist in the 350s.) Together these elements act as a precursor to the narration of salvation history and its focus on the night. Light is drawn from darkness. We see this focus clearly in the text of the *Exsultet*:

This is the night of the Passover. This is the night when the pillar of fire destroyed the darkness of sin. This is the night when Christians everywhere washed clean from sin are restored to grace. This is the night when Jesus Christ broke the chains of death. The power of this holy night dispels all evil, washes guilt away and restores lost innocence, brings mourners joy, casts out hatred and brings peace and humbles earthly pride. Night truly blessed when heaven is wedded to earth and we are reconciled with God. In the joy of this night receive our evening sacrifice, your Church’s solemn offering.

**The Narration of Salvation History.** The reading cycle is the next component of the Vigil. Like the elements of the lamp lighting, it, too, is very ancient.

In a recently published text—*The Codex Neofriti*, a targum representing the second century C.E. Jewish observance of the Passover—there is a focus on the night: the night God separated darkness from light at creation’s edge, the night Abraham was promised a heritage as numerous as the stars, the night of Isaac’s sacrifice, the coming of the angel of death on Passover, and the final night when the Messiah will come across the face of the earth in the consummation of all things. These nights were a Jewish proleptic of salvation used at virtually the same time that the Easter Vigil was taking form among the Christians. Marking these nights was at once a memorial of the history of salvation, a renewal of the covenant, and an expectation of fulfillment of the promises made to the Hebrew people.

Three readings at the Easter Vigil beat a similar rhythm to the night which breaks the silent watch. While the watch itself is central to the Vigil, the story of redemption is told to help us remember how the darkness was broken and the world restored. It is also a hermeneutic for initiation.

The structure which many parishes have adopted for the readings is that of the liturgy of the word at the Sunday eucharist, that is, a series of readings selected from the longer list of texts and interspersed with singing. Many parishes do expand the presentation of the readings by multi-voiced proclamation, the use of visuals, sometimes a drama/mime, or even dance. They also elaborate the connections between readings by additional music, choir anthems, and the like, and often they drop the orations. Some even bind the initiation ritual to the read-
ing cycle by having dancers carry water to the font during the reading from Romans.

The classical structure for a service of the word at a vigil, however, is a reading, a psalm, silence, and an oration. What is missing in the present adaption is the silence, so the ancient watch is becoming merely a reading cycle. Some parishes have even gone to the extent of eliminating some (if not most) of the readings, thus making the Easter Vigil nothing more than a lengthened Sunday eucharist.

What are the pastoral issues involved here? Liturgy committees recognize the assembly’s inability to reflect corporately. Silence, even in the places designated on Sunday, is very weak in the American church. The lack of current vigil models do not give any cultural credence to the form itself. The result of this pastoral situation is a model of the Vigil which makes liturgical sense in the American experience. Sunday provides such a model because it is familiar and it works. Condensing the readings may be the result of the “American” expectation for “sound bites” that are clear, short, direct pieces of information. Furthermore, people want a concise event that falls within their own sense of what is appropriate in length. Many planners are afraid that silence will make the liturgy “drag on” too long. Yet we recognize that the readings are more than information, they are a frame of experience, and we know that silence can help the interiorization of our experience.

What is gained by the current approach to the readings? The scope of salvation is frequently laid before the assembly in strikingly strong images. There is a sense of the immensity of the story, sweeping from the edge of creation, through struggles and signs that God is indeed part of our history and part of our future.

Perhaps the challenge before us is to provide the sense of a watch or vigil while maintaining the positive adaptations to the readings. This might be done outside the Easter Vigil’s narrative of salvation history. I believe it can come through the linkage we make among the days of the Triduum. We have Thursday night which, until recently, contained a vigil before the eucharist. We have Friday and Saturday. These could be structured as a time of waiting, a paschal watch.

One model for a vigil might be found in the Church’s approach to the daylight hours of Holy Saturday. This is a non-sacramental day: no eucharist and, ideally, no penance, no sacraments at all with the exception of Viaticum. The day is a silent observance of the time of the groom’s absence, broken by the community’s morning and noon prayer. I believe the day itself can become a source for models of the paschal watch.

Such a pastoral plan might help strengthen the unity of the days and accomplish the Vigil’s ancient meaning while at the same time allowing other ritual gatherings of the church to be structured more concisely, as is happening in many parishes. The goal is preservation of the most ancient meaning of the Triduum while creating a structure which is both true to tradition and to our current forms of ritual expression.

**Initiation.** Initiation follows the reading cycle. Because the West preferred to interpret Pascha through the theology of passage (Exodus 14) and a theology of immersion into Jesus’ death (Romans 6), the Vigil became the premier occasion for initiation. Tertullian (De Baptismo 19) clearly suggested the practice of a paschal initiation to his readers:

> The Passover provides the day of most solemnity for baptism, for then was accomplished our Lord’s passion into which we are baptized. Nor is it incongruously interpreted in a figure, that when the Lord was about to celebrate the last Passover, he said to his disciples who were sent to prepare: “You will meet a man carrying water.” He indicates the place for the celebration of Passover by the sign of waters.

He continued this text by suggesting Pentecost as another appropriate time for initiation. Hippolytus in his *Commentary on Daniel* (1.16.2) also suggested Pascha as an appropriate day for initiation. By the fourth century, Rome had designated Passover and Pentecost as the appropriate times for baptism. Thomas Talley speaks about the tradition of Alexandria which, after 385, connected the pre-baptismal fast of six weeks to the Passover.

Today, the feast is the occasion, par excellence, to initiate catechumens into the death of Christ. The focus on the passion and passage of the Christian into the...
pascual mystery has remained a central element of the feast from the time of Tertullian, and it is deeply part of how the Western Church understands the Passover.

Initiation only makes pastoral sense when it is set into the larger season encompassing election, scrutiny, and the other elements found in the Rite of Christian Initiation of Adults, and is associated with the pre-baptismal fast. These become the conceptual context for initiation. Without them, the catechumen is anonymous to the wider community.

"Christ has conquered. He has put death to death and opened the graves of all who believe in him."

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**The Eucharistic Meal.** The Easter Vigil concludes with eucharist. Egeria told us that, in about the year 385 in Jerusalem, the paschal eucharist commenced when the newly baptized were led back into the church for the bishop’s anointing.

With the eucharist there is a coalescence of all the pieces comprising the vigil. This final element is also clearly the terminal moment of the paschal fast, now broken in the breaking of the bread and the recognition of the Lordship of the Christ: “Christ has conquered. He has put death to death and opened the graves of all who believe in him” (Greek Orthodox hymn).

One of the pastoral problems today is that the Easter Vigil’s eucharist is not normally related in any recognizable way to Easter Sunday. There is also some confusion about the end of the Triduum at evening prayer on Sunday. The confusion lies in this fact: No one observes it. More thought needs to be given to connecting the Vigil and the Sunday eucharists as well as to appropriate ways of concluding the Triduum at evening prayer.

**Good Friday**

The extension of the paschal fast into the Great Week is probably what merged Good Friday with Saturday. This, however, happened long before the individual liturgical structure of Good Friday and Holy Thursday developed.

Egeria described each of the days of the Great Week in Jerusalem as commencing with a service of readings about 3:00 p.m., followed by a lamp lighting ritual (lucernarium), and concluding with a visitation to the shrines.

According to Egeria’s account, Good Friday differed from the other days of the week because it began with a personal reverence of the relic of the cross taking place between 8:00 a.m. and noon at Golgotha. At noon psalms, readings, and the four accounts of the passion were read in the Court of the Cross, an open courtyard that was part of the great Basilica of the Holy Sepulchre. This was followed by a service of readings at 3:00 in the Martyrium (another part of the basilica) and concluded in the Anastasis chapel (the circular building that housed the tomb of Jesus) with a reading of the burial of Christ according to John’s Gospel.

Like the Easter Vigil, this Good Friday service was a passage of time marked by a service of readings. It was also a “stational” liturgy, in which the events were associated with certain places in the city of Jerusalem or in the basilica. The core liturgical rite was an extension of the earliest meaning of the Pasch: the passion of Christ, now embellished by the non-liturgical veneration of the cross.

Augustine spoke about the North African liturgy of Good Friday which included only the passion and the psalms related to Jesus’ suffering. The Gregorian Sacramentary of the seventh century describes a service that included prayers, general intercessions, and the Passion according to John. The parochial liturgy of Rome at the same time included a veneration of the cross before the communion. The veneration of the cross became part of the papal liturgy in the eighth century, but there was no communion.

In its fully developed form the heart of Good Friday is a focus on the passion, which keeps it in continuity with the earliest observance of the Passover. The fast was observed by a fast and was ritually expressed through the psalter and appropriate readings. Gradually the relic of the cross became part of the liturgy and so, too, communion in non-Roman areas.

There are several challenges to be faced in the current pastoral practice. If Good Friday is an extension of the vigil’s thematic and is observed by a fast, it is important to celebrate the rite in such a way that it is clearly part of the Triduum. Good Friday is not a separate historical event. Why is this distinction important? It is important because the theological weight of Holy Week is not on a series of “moments” in Jesus’ last days as much as it is a witness to an act of redemption which is still unfolding as Christians become part of the Passover by being washed in the blood of the Lamb and cleansed from their sin. Passover is about death and bloody doorposts, the lintels of our homes sprinkled with the witness of the martyrs who embraced Christ’s death as their own. It is like Stephen echoing the last words of Jesus as he embraced the Passover by his own dying. We are talking about destinies, not merely historical moments.

Therefore Good Friday is—and must be experienced as—a keeping of the Christian Pasch. Its form is a reading cycle similar in structure to the Vigil. The reverence of the cross and communion from the reserved sacrament are additions to the structure, but only communion is in conflict with the traditional way of observing the day, namely, through fasting. Critical attention needs to be given to the beginning and the end of the liturgy and the ways in which these relate to other rituals on Friday, such as the liturgy of the hours. The goal is a single fabric woven between Friday and Saturday, one liturgy with two gatherings of the assembly.

Coordinating the location of the ritual actions, vesture, processional routes, and so on helps create a visual coherence between Friday and Saturday. These are important details to notice.

**Holy Thursday**

One of the ancient names for this day was “Thursday of the Old Passover,” a profoundly important title because it helps us situate it in relation to the “New” Passover. This title is found in both Egeria and the Armenian calendar.

Holy Thursday today poses a greater pastoral problem than Good Friday. Traditionally it was the day to reconcile those in the order of penitents. Because this is no longer done in our communities, with the exception of a few enlightened parishes, there is a confusion about the end of the penitential fast. Another point of confusion lies in our failure to end Lent itself. Lent ends prior to the evening celebration of the Lord’s Supper, but there is no ritual structure for doing this. The result is a confusing beginning to the paschal fast. Thirdly there is a pastoral misinterpretation of Holy Thursday as Passover, and some com-
communities even reenact the Seder (the Passover meal) preceding or following the liturgy. Finally there is some confusion about preaching on this day: some homilists focus on ministry or, what is even worse, on the “ordination” of the apostles.

Theologically too, Holy Thursday is densely packed with thematic material, a source for interpreting Jesus’ ministry, death, and subsequent Lord’s Day eucharists. The scriptural sources themselves are layered so thickly that the original event is difficult to find. The earliest account to describe this meal (1 Cor 11:17ff.) had already attached a theological title to the event: it was called the “Lord’s supper” (Κυρίακες δεσμόν). At the very beginning, then, there was an integral connection between the meal and the events of the subsequent days. The Lordship of Jesus as proclaimed at the resurrection was part and parcel of the “last supper” with his disciples. First Corinthians describes the supper as a memorial, part of the tradition to be handed on. The memorial of the Lord is the foundation of the new covenant in blood, whose very act of eating is proclamation of death and expectation. This is a mephaene Christology of an awaiting church, wise like virgins who have brought enough oil for their lamps that they may gain access to the marriage feast because they have been vigilant.

The synoptic Gospels describe the meal as a Passover celebration; while the author of John has Jesus’ death at the hour of the slaughter of the lambs in preparation for the Passover. As a result some authors suggest that the structure of the meal was not a Passover but a ḥabiborah, a kinship meal transformed into the literary genre the Romans used as a final meal with a formal farewell (John 13ff.). Some authors have even suggested that it took the form of a club feast familiar to many in the Roman first century. So it is difficult to say with absolute certainty what the meal was, but we may say that it was viewed in the theological context of a Passover. The Passover becomes the hermeneutic for the meal which in turn becomes the hermeneutic for the death. Other thematic material also enters the mix, such as the kingdom feast, the sacrifice of Isaac, the final messianic feast, or images of the ultimate harvest, one final Sukkoth.

Because of the multivalence of the “Lord’s Supper” it is clearly a signal moment, the seeds of a living crystal, from which we can continually unlock the message of the Christian faith. We lift one layer and it exposes us to the next. From this perspective it is probably fortunate for us that there is no fixed meaning to the meal.

The history of the day’s liturgical development is more clearly connected to the season of Lent and the days of the Triduum. Egeria recorded three eucharists on Thursday in Jerusalem. The first was a Lenten eucharist; the second was a celebration of the eucharist without readings; and the third was a eucharist taking place in the cathedral church.

In the fifth century this liturgy included Psalm 22 (23), 1 Corinthians 11:23-32, and Mark’s account of the institution. Augustine recorded two eucharists on Holy Thursday: the one in the morning brought an end to the Lenten fast. Jerome (Epistle 77) described it as a day to reconcile penitents.

Beginning in the seventh century, the morning eucharist on this day marked the end of Lent and the reconciliation of penitents. The evening eucharist began at the preparation of the offerings and had no readings. In Rome there was a midday eucharist during which the chiasm was blessed. The Gelasian Sacramentary combined all three traditions and had three eucharists on Thursday: reconciliation of the penitents; blessing of the chiasm; and the Lord’s Supper. By the end of the seventh century, the reconciliation of penitents was dropped because of the impact of Celtic penance.

Egeria recorded a more interesting development which makes good theological sense today. She described a vigil which followed the last eucharist of Thursday and acted as a bridge to the Triduum begun by a night watch. Vestiges of it are preserved today in the veneration of the eucharist on Thursday night. It began at 7:00 P.M. on the Mount of Olives in the Eleona (a church). Hymns, antiphons, and readings were done until 11:00. At midnight the last discourse of Jesus in John 13:1—18:1 was read, concluding with the dismissal to Gethsemane. At midnight the assembly processed to the Garden of Gethsemane where the account of the arrest was read. At the emerging of first light they moved back to the city and the courtyard of the Anastasis and came before the cross when the morning light was full. They were then dismissed by the bishop until about 8:00 A.M., when the private veneration of the cross began on Friday.

This was a bridge, although a demanding one, between Thursday and Friday. It offers a pastoral model for preserving the integrity of the Triduum as a unitive feast, not a series of discrete moments.

So how should this day be approached pastorally? Like the Easter Vigil and Good Friday, its fundamental meaning is the Christian Pasch as celebrated by the Triduum. It is the beginning of the paschal fast and the inauguration of the paschal watch. Holy Thursday stands at the gate between Lent and the Triduum. It is the beginning of the Great Feast. In this scenario, Holy Thursday is not the day to celebrate the Passover as a separate feast, nor is it the day to focus on the institution of the eucharist exclusively. The central eucharist these days is at the Paschal Vigil when we recognize the risen Lord in the breaking of the bread. Holy Thursday is a prototype in meal of the risen Lord whose death is the font of life and whose food and drink are access to immortality. It is a spiritual feast which makes the assembly into his body.
An Interior Perspective

Now that we have established the pre-emminence of the paschal fast, the structure and continuity of the Paschal Triduum, it might be pastorally important to go beneath the structure and attempt to retrieve a model of the interior reality of these days. The paschal mystery speaks about how our human lives encounter brokenness and a desire for wholeness and unity. It is more than baptismal incorporation, it is about the pain which tells us that ultimately we live and die alone. Yet in spite of this truth we choose to live, and we reach out for what we know is impossible by the standards of our world: the total bonding of people that we reach out for nevertheless. To choose to do this is to overthrow reality as it is. There is in our world no union of heart or mind or power or strength; such bonding cannot happen physically or spiritually. Yet in spite of this knowledge we choose to believe that things are in fact different. We move to one another in love. We choose to come close and to overcome reality by shaping a new meaning based on faith, a new reality in God. We believe that we are one with Christ as Christ is one with God, no longer two of us but only one.

This is the heart of the mystery which we believe Jesus penetrated when he turned everything over to God, when he merged with God through death. As we break into the mystery we come to see that this return to God was not only historical but necessary to prove the truth of his oneness with God, and to prove that we are children of God as well, part of God’s breath and sharers in God’s spirit. Therefore we find ourselves bound to one another in our journey to God. So on these days we celebrate the gathering together of our scatteredness and the belief that we have overcome separateness by our love and by Christ’s love for us.

Seven Pastoral Directions

1. Plan for the entire season: Lent, the Triduum, and the Fifty Days, paying special attention to the various groups involved—catechumens, penitents, and the faithful—because they relate to the season in differing capacities.

2. Distinguish the various kinds of fasting in order to preserve the Lenten fast as separate from the paschal fast. Do the kind of catechesis necessary to understand the paschal fast.

3. Clarify when Lent ends and when the Triduum begins in order to preserve the integrity of both.

4. Observe the Triduum as a celebration of the Christian Passover, a unitive feast, not three independent days; therefore, concentrate on the ritual elements which connect the various gatherings of the church.

5. Heighten the sense that the days of the Triduum are a Paschal Vigil/Watch. Help create a ritual framework which fosters this sense.

6. Preserve the fundamental structures and carefully weigh later additions so that the deep structure is what people experience, not the incidentals.

7. Examine any pastoral adaptations based on how they impact on the entire Triduum, and not merely the liturgy in which they occur.

Notes


2. Editor’s Note. The designation of the era as C.E. (the “common era” or “current era”) rather than A.D. (anno domini) is a religiously neutral convention frequently used by historians and biblical scholars. The corresponding designation to replace B.C. is B.C.E.—“before the common” (or “current”) era.”

3. The traditional date for the Passover in the Jewish calendar is the 14th day of the month Nisan, and some Christians observed the Christian Passover on that same date. Others, however, chose to keep the feast on the Sunday closest to 14 Nisan. This conflict gave rise to the “Quardecimani” (“fourteenth”) controversy.

4. To overcome the separation caused by celebrations of the Christian Passover on 14 Nisan and the Sunday closest to the Jewish Passover, the Council of Nicea (325) moved the observance of Nisan 14-15 to Friday-Saturday to accommodate Roman practice, thus creating a fixed seven-day period that would begin on a Sunday and end on a Saturday. This disassociation between the traditional dating of Pascha and the Triduum helped to create “Holy Week” or “The Great Week.” We see examples of this development in the calendars which still date the days of that week from Passion Sunday, e.g., Holy Thursday as feria quinta in coena Domini (the “fifth day, of the Lord’s Supper”), Good Friday as feria sexta in Parascens (the “sixth day, on Preparation Day”), and Holy Saturday as Sabbato sancto (the “Great Sabbath”), Easter Sunday is named Pascha.

5. The Lamp of Darkness (a fourteenth century manuscript) referred to Abba Demetrius of Alexandria (189-232) as observing the Epiphany fast, but also uniting it to the Paschal fast. Although The Lamp of Darkness represented the joining of the two fasts, there was no evidence of the post-Epiphany fast in Peter of Alexandria (305), nor in 329 when Athanasius wrote his feast letters.

6. The ca. 100-150 Shepherd of Hermas (Visitation of the Tower 111.10.6), written ca. 100-150 C.E., reflected the accepted practice of naming prayer, fasting, and almsgiving as acts of repentance, and the Exist. Apostolorum (Coptic text 34.5ff; ca. 150) spoke about these practices as well. In about 165, Justin (Dialogue 90.141, Apology 61) named weeping and prayer, fasting, and almsgiving as acts of penance.


9. Editor’s Note. The full Latin title for the service is “Dominica Paschae in Resurrectione Domine: Ad Vigiliam paschalem in Nocte sancta” (“Sunday of Pascha in the Resurrection of the Lord: At the Paschal Vigil during the holy night”).


11. Historically (ca. 430, Augustine) there was a eucharist after the Vigil on Sunday. There is also evidence of the Sunday eucharist in Basil of Seleucia and Hesychius of Jerusalem. However, there was no Sunday eucharist in Rome through the time of Leo the Great (440).

12. The Celtic monks brought to Europe a penitential practice that involved individual penance and reconciliation, a ritual that could be repeated and was not tied to particular days or seasons. This new practice cut loose from its roots in Celtic monasteries, swiftly replaced public penance and the public reconciliation of penitents on Holy Thursday.

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Pastoral Music • April-May 1995
The Easter Triduum

BY ICEL

The Easter Triduum of the passion and resurrection of Christ is the culmination of the entire liturgical year. In this festival, Christ's saving work is commemorated by the Church with the utmost solemnity. Through the liturgy of the Triduum, the Church is intimately united with Christ and shares in his passage from death to life.1

2 The penitential discipline of the lenten fast gives way to the paschal fast and feast. It is a time to wait, to keep awake, and to pray. "Let the paschal fast be kept sacred. Let it be observed everywhere on Good Friday and, where possible, prolonged throughout Holy Saturday, as a way of coming to the joys of the Sunday of the resurrection with uplifted and welcoming heart."2

3 The Triduum begins with the Evening Mass of the Lord's Supper, reaches its high point in the Easter Vigil, and concludes with evening prayer on Easter Sunday.3 The Triduum, however, is a single celebration of the paschal mystery presented over three days, under different aspects. Christian remembering is more than retracing the Lord's steps during his last days in Jerusalem. At the Holy Thursday eucharist, the Church is already drawn into the whole event of Jesus' death and resurrection. The Good Friday celebration of the Lord's passion is austere but never sad, for the risen Lord already reigns triumphantly. On Holy Saturday the Church waits for the celebration of Christ's resurrection and its own at the Easter Vigil, when the Spirit hovers over the waters of the font and the community of faith drinks deeply again of the mystery of Jesus' passage from death to life.

▲ Since the Easter Triduum is the high point of the whole liturgical year, the liturgy of these days demands careful, thoughtful preparation and sensitive celebration. The liturgical symbols and gestures need to be well made and done if they are to bear the weight of the profound mysteries they express. Sufficient numbers of well-prepared ministers are essential.

4 The good eucharistic practices that are set forth as the normal pattern for every celebration of the eucharist are even more important on these special days.

▲ In order that communion may stand out clearly through signs as a participation in the sacrifice actually being celebrated, the faithful receive the eucharistic bread and wine consecrated at the same Mass.4 The tabernacle is entirely empty before the Mass of the Lord's Supper and before the Easter Vigil.

▲ Since communion has a more complete form as a sign when it is received under both kinds, communion from the cup, where permitted, should be offered to all during the Triduum.5 With communion under both kinds, the intention of Christ that the new and everlasting covenant be ratified in his blood is more clearly expressed, as is the relationship of the eucharistic banquet to the heavenly banquet.6

▲ The action of the breaking of the bread, which gave its name to the eucharist in apostolic times, will more clearly show the eucharist as a sign of unity and charity, since the one bread is broken to be distributed among the members of one family. Therefore, as for every eucharist, the nature of the sign demands that the bread for the eucharistic celebration appear as actual food. The eucharistic bread, even though unleavened and traditional in form, should therefore be made in such a way that the priest can break it and distribute the parts to at least some of the faithful.7

5 Good music adds solemnity and beauty to the liturgical texts and facilitates the participation of all the people during the Triduum. Among the variety of musical forms used, traditional hymn texts are specified at various points during these holy days. To enable these hymns to be sung well, with full participation, other versions and translations may be used and other musical forms may be employed. Where necessary, texts with similar themes may be chosen instead.

6 So that the unity of the parish community may stand out above all during the celebration of the Easter Triduum, small religious communities, both clerical and lay, and all other lay groups should take part in the common worship of their local parish church. In addition, where the liturgy of the Triduum cannot be carried out with due solemnity because the number of participants and ministers is very small, such groups of the faithful should, as far as possible, assemble with a larger community.8

7 For the sake of unity, the Evening Mass of the Lord's Supper, the Celebration of the Lord's Passion, and the Easter Vigil are not repeated in a parish. Exceptions may be made, however, in those parishes where it is impossible for all the people to assemble at the same time and place for the Triduum liturgies. This may...

Pastoral Music • April-May 1995
Lift High the Cross

From the singing of the Ubi caritas on Holy Thursday, through the sung dismissal and Alleluia at the Easter Sunday Mass, to the solemn chanting of Easter evening prayer, ritual music is at the very heart of the Easter Triduum of the passion and the resurrection of Christ. The music of the Triduum not only adds solemnity and beauty to the liturgy, but also heightens and enlivens our participation in this central mystery of our faith.

Conscious of the integral place of music in the Triduum, the International Commission on English in the Liturgy (ICEL) in 1987 began evaluating the variety of musical elements and settings in the current Missal. This evaluation led to a decision to revise many of the Mass settings (see Pastoral Music 18:3 [February-March 1994]) and to examine the range of settings and music texts and songs for the Triduum. A sampling of these new settings for the Triduum with some brief explanations now follows.

Parishes will, of course, supplement this music with published settings of responsorial psalms, acclamations, and songs that are part of the repertoire for these days. There is no other time of year in which we become more aware of the sung nature of our ritual. It is ICEL’s hope that these and other settings and texts in the revised Missal will help to enrich the celebration of the Triduum.

Hymns and Songs

To facilitate participation by the entire assembly during the Triduum, a number of traditional hymn texts and songs are specified for use at various points in the rituals. ICEL has therefore commissioned a number of new translations of these texts, including the following examples of the Ubi caritas and the Pange lingua for Holy Thursday.

Ubi Caritas

Antiphon

Fine

Verse

1. Since the love of Jesus Christ has brought us to gather here,
we should now be filled with joy, exulting in Christ our Lord,
and let us truly love each other as Christ has shown us.

2. Since the love of Jesus Christ has brought us to gather here,
we shall see your face in glory, 0 Christ our God,
and let us truly love each other as Christ has shown us.

3. Then in company with all the blessed in Paradise,
we should all be truly one in spirit and mind and heart.

Let us approach with awe and trembling the living God,
where there is joy past understanding, unmarred by sin.

Amen.
The priest who, out of necessity, has celebrated such a Mass (or who concelebrated at the Chrism Mass if this took place earlier on Holy Thursday) may still concelebrate the Mass of the Lord’s Supper.

The unity of the Lord’s table is extended to those who are sick and unable to be present. While communion may be brought to them at any hour of the day, it is more fitting that the eucharist be taken directly from the parish celebration.

The eucharist itself already draws together the whole Easter mystery of Jesus’ death and resurrection. Other liturgical signs reinforce the unity of Holy Thursday with the Triduum as a whole: the solemn reservation of the eucharist for communion the next day and the service of washing feet both look for-ward to Good Friday. Since the washing of the feet also has links with baptism in significant parts of the Christian tradition, this gesture looks to the initiation rites of Easter night, as does the dismissal of the elect from the Mass of the Lord’s Supper. If the bells are rung during the singing of the Gloria, they anticipate the joy of the Easter Vigil when the same custom may be followed.

The eucharist itself already draws together the whole Easter mystery of Jesus’ death and resurrection. Other liturgical signs reinforce the unity of Holy Thursday with the Triduum as a whole.

Shorter Ministerial Chants

The Triduum is marked by a variety of musical forms. Among these are the shorter ministerial chants that highlight and accompany important ritual moments, including the following settings of the invitation to the veneration of the cross on Good Friday, the short processional chant for the Easter candle, the solemn Alleluia, and the sung dismissal for the Easter Vigil.

**Good Friday -- Veneration of the Cross**

The priest or deacon sings or says:

Be hold the wood of the cross, on which hung the Savor of the world.

The people answer:

Come, let us worship.

Come, let us worship.
The sign may be strengthened if the ministers perform this act of service for a representative group of the faithful. So that the gesture will be seen by all, it may be desirable to place those whose feet are to be washed at various points throughout the church.

The mutual service typical of Christian love is further expressed by bringing to church gifts for the poor, especially if they are the fruit of lenten penance. These contributions are set aside for the poor at the preparation of the gifts.

The Mass of the Lord’s Supper is the first ritual moment in the celebration of the Easter Triduum. Its focus is the unity of the baptized in the sacrifice of Jesus’ death and resurrection. The rites should be noble in their simplicity and unencumbered by added or secondary elements. Any other rites should be in harmony with the paschal character of the celebration and contribute to the unity of the gathered community.

With the solemn transfer of the consecrated elements to the blessed sacrament chapel, the Mass of the Lord’s Supper ends simply, without a dismissal. The time for private adoration afterward can help the faithful to experience the presence of the risen Lord in the three days of the paschal feast. The Triduum of waiting and praying has begun.

Holy Thursday evening makes particularly clear the meaning of eucharistic reservation. It is derived from the celebration of the sacrifice; thus, previously reserved elements will have been consumed and the tabernacle is empty when the Mass of the Lord’s Supper begins. The primary purpose of eucharistic reservation is the reception of communion in special situations outside the eucharistic celebration: usually viaticum for the dying, in this case communion on Good Friday. Its secondary purpose is to allow for the adoration of the Lord present in the sacrament: thus, the faithful are encouraged to continue adoration before the reserved sacrament for a suitable period of time after the Mass of the Lord’s Supper until midnight.

The rites presume that the eucharist is normally reserved in churches in a separate blessed sacrament chapel. The procession with the eucharist therefore leaves from the altar and goes to the reservation chapel where the liturgy ends. If a church does not have a blessed sacrament chapel, one should be set up for the occasion in the best way possible. Decorations are to be suitable and in due proportion.

After Mass, the altar is stripped, crosses are removed from the church or covered, votive lights are extinguished. If it has not already been done, the baptismal font and holy water fonts are emptied.

Prayer in the blessed sacrament chapel at this time is usually personal in nature and done in silence. If circumstances suggest, a portion of the Gospel of John, for example, chapters thirteen to seventeen, may be read.

Evening prayer is not said by those who participate in the evening Mass.

1 On the afternoon of this day, the Christian faithful assemble to recall devoutly the death of Jesus “in the sure hope of the resurrection.” It is a celebration of the Lord’s passion because the resurrection is not separated from Jesus’ death. On this day the community of faith with full heart worships God, who chose to redeem us by the cross, “that Satan, who conquered through a tree, might on a tree be overcome.”

2 The afternoon celebration of the Lord’s passion is the center of Good Friday’s worship. It may take place around three o’clock unless pastoral reasons suggest a later hour. In addition, it is recommended that the office of readings and morning prayer be celebrated publicly with the people; evening prayer however is not said by those who participate in the afternoon liturgical service. Devotions such as the Stations of the Cross may find a place on Good Friday, but the liturgical celebration of the Lord’s passion by its very nature far surpasses them in importance. These devotions should be so fashioned that they accord with the sacred liturgy, and in some way derived from it, and lead the people to it.

3 Since, according to the Church’s most ancient tradition, the eucharist itself is not celebrated, the celebration of other sacraments is normally out of place on Good Friday. Even the sacrament of penance is better celebrated by the end of Lent, that is, before the Easter Triduum, since the penitential season of Lent and the sacrament of penance prepare one to celebrate the Triduum.

GOOD FRIDAY

Celebration of the Lord’s Passion

We worship you, Lord, we venerate your cross, we praise your resurrection. Through the cross you brought joy to the world.
As the first day of the Easter fast, Good Friday is a day of fast and abstinence. The ancient forms of today’s liturgy are likewise marked by an austere solemnity. Silence plays a significant role: the afternoon liturgy begins and ends in silence. Music is simple and decorations very sparse. The altar should be completely bare, without cross, candles, or cloths. Only the number of ministers necessary to the celebration should be present in the sanctuary. Red Mass vestments are worn by priest and deacon.

- The liturgy begins with a profound act of adoration. Prostrating or kneeling, participants may wish to adopt an ancient posture for prayer by extending their arms in a cruciform gesture.

- The first part of the liturgy is the proclamation of the word... The solemn proclamation of the passion on Good Friday lies at the heart of the celebration.

- In preaching on the passion, special care should be taken not to show the Jewish people in an unfavorable way. The crimes during the passion of Christ cannot be attributed indiscriminately to all Jews of that time, nor to Jews today. The Jewish people should not be referred to as though rejected or cursed, as if this view followed from Scripture. As the Church has always held, Christ freely suffered his passion and death because of the sins of all, that all might be saved. Likewise, the “Reproaches,” when used, are to be understood as directed to ourselves and our lack of gratitude for the gift of salvation.

- In response to its meditation on the passion of Christ, the Church cries out for the needs of the world. The general intercessions, traditionally sung, cover a variety of intentions which signify the universal effect of Christ’s triumphant death. In case of serious public need, the bishop may add a special intention. Those prayers most appropri-
ate to local circumstances may be chosen provided the series follows the usual scope and sequence of the general intercessions. Acclama-
tions sung by the people will enhance their participation in this au-
tient form of prayer. The confer-
ence of bishops may provide such acclamations for the people to re-
place the invitation to kneel and pray silently. If there is no deacon, the invitation to each prayer may be sung or said by another minis-
ter.

The veneration, which follows the liturgy of the word, focuses not so much on a figure of the crucified as on the cross itself; with lighted candles on each side, it is a symbol of victory and salvation. A large, well-crafted cross solemnly shown to the people provides a moving climax to the liturgy of Good Fri-
day. Each person comes forward after the showing to kiss or touch the cross in an individual gesture of veneration. Only one cross is used. If it is large enough and is set up in the midst of the assembly, processions of the faithful will be able to approach it from several directions at once. This personal act of participa-
tion is an important feature of the liturgy. Simultaneous venerate-
tion by all should be used only when this individual gesture is im-
possible. The antiphons, “Re-
proaches,” or other songs that are sung during the veneration view the cross within the whole story of salvation and look to the light of the resurrection. They may be sung antiphonally with the people.

The simple communion rite that concludes the Good Friday liturgy is a proclamation of the Lord’s death until he comes (see 1 Corinthians 12:26) and a testimony to the presen-
tice of the risen Lord. The ele-
ments consecrated and reserved on Holy Thursday are brought from the chapel of reservation and shared among the faithful. Only what is required for communion of the sick should be reserved for the rest of the Triduum . . . After a final prayer over the people, all depart in si-

cence, leaving the cross in the church in order to encourage meditation on the paschal mystery.

The altar is stripped at a conve-
nient time after the service.

Continued on page 36
WE SING THE STORY OF FAITH
Rev. Michael Sparough • Graziano Marcheschi
Claiming the stories that created us!

WE SHARE THE LOVE OF MUSIC
Sr. Lorna Zemke
The music forms the musician
who makes the music!

WE REMEMBER WHAT CAME BEFORE
Rev. Lucien Deiss
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the Psalter as teacher!

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Pastoral Notes
Continued from page 33

HOLY SATURDAY

On Holy Saturday the Church waits at the tomb of Jesus, meditating on his suffering and death and looking forward to the holy night of the Easter Vigil. This day is characterized by fasting, waiting, and alertness in prayer. Thus the community assembles for the Vigil to begin the Easter celebrations with a heightened sense of expectation and joy.

▲ As on Good Friday, the celebration of the office of readings and morning prayer with the people is recommended. The celebration of marriage and the other sacraments is forbidden; although exception is made for the sacraments of penance and the anointing of the sick, these are better celebrated before the Easter Triduum. The altar is left bare, the eucharist is not celebrated, and holy communion may be given only as viaticum for the dying.¹

▲ For the elect it is a day of retreat in final preparation for the sacraments of initiation. When it is possible, they come together with some of the faithful for reflection and prayer and to celebrate some or all of the preparation rites... If the anointing [with the oil of catechumens] is celebrated, it may be a suitable occasion to receive in the parish the oils newly blessed by the bishop.²

EASTER SUNDAY

The Resurrection of the Lord
SEASON OF EASTER

The Easter Vigil

This is the night when Jesus Christ broke the chains of death and rose triumphant from the grave.

Pastoral Music • April-May 1995

Dismissal: Easter Vigil

Go in peace to love and serve the Lord, al-le-lu ia, al-le-lu ia.

Go in the peace of Christ, al-le-lu ia, al-le-lu ia.

The Mass is ended, go in peace, al-le-lu ia, al-le-lu ia.

Thanks be to God, al-le-lu ia, al-le-lu ia.

Longer Ministerial Chants

Some of the longer ministerial chants for the Triduum bear further witness to the rich variety of musical forms: the call-and-response format of the litany of the saints, the formula for the invitation and prayer tone for the general intercessions used on Good Friday, and the more complex ministerial formulæ for the Easter Proclamation (see the article on page 42) and the blessing of baptismal water. An alternative text of the Easter Proclamation will have its own original chant melody when the revised edition of the Missal is made available.
Rejoice, O Mother Church! Exult in glory!  
The risen Savior shines upon you!

1 On this holy night, called the “mother of all vigils,” the Church keeps watch, celebrating the resurrection of Christ in the sacraments and awaiting his return in glory. It is the turning point of the Triduum, the passover of the new covenant which marks Christ’s passage from death to life.¹

2 This paschal mystery, already celebrated in various ways since the Mass of the Lord’s Supper, is clearly and joyfully announced from the very beginning of the Vigil liturgy. The service of light, culminating in the great Easter proclamation of the resurrection, establishes from the outset the meaning of the celebration. It is in the light of the Easter candle that the Scriptures are read, understood, and received. They unfold the wonderful story of God’s work of creation and recreation. Then, those chosen for Christian initiation are plunged into the waters of Jesus’ death and resurrection and are anointed by the Spirit. The whole assembly of the faithful renew the promises of their baptism and, finally, gathered at the table of the Lord, all celebrate Christ’s triumphant sacrifice and share the sacrament of his body and blood.

3 In this way, in accord with most ancient tradition, this night is kept as a vigil for the Lord (see Exodus 12:42) . . .

▲ The entire celebration of the Easter Vigil takes place at night, beginning after nightfall or ending before daybreak on Sunday. It occupies the main part of the night and it does not correspond to the usual Saturday evening Mass in time or duration; its character is unique in the liturgical cycle.²

▲ The people assemble around a bonfire . . . The beauty of the fire, its warmth and its light, draw the liturgical assembly together as the people arrive. Assistance should be provided for the infirm. Sound amplification equipment may be necessary to enable all to hear. After a while, the ministers in white Mass vestments come to the fire. It is blessed and the large Easter candle is prepared.

▲ Circumstances where it is impossible to light a large fire call for careful adaptation of the rite so that the power of this first sign is not destroyed . . .

▲ The various rites provided for the preparation of the candle are op-

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**Litany of the Saints**

**Center:**

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

**All:**

Holy Mary, Mother of God  
Holy angels of God  
Holy Saint John the Baptist  

**Center:**

Pray for us.

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**Pastoral Music • April-May 1995**
A Having taken time to gather around the fire, the community sets off in a solemn procession of light into the church. This procession will have its full effect if the church is in darkness. The large Easter candle, a “pillar of fire” symbolizing the risen Christ who conquers sin and death, leads the procession. The best time and method for distributing and lighting the candles of the people will depend on circumstances, but it should not disrupt the procession. Those to be baptized do not yet carry candles. Sung acclamations are provided for the procession and others in honor of Christ may be added.

A On arrival in church, the Easter proclamation is sung by the deacon, the priest, or a cantor. The participation of the people may be enhanced by inserting approved acclamations. The Easter proclamation is sung standing in the holy light of the Easter candle and the candles held by the people. For good effect, electric lighting may be left off until the service of light is finished. Then it could be used throughout the Easter Vigil, focusing first on the ambo, then on the font, and finally on the altar.

The people assemble around a bonfire... The beauty of the fire, its warmth and its light, draw the liturgical assembly together as the people arrive.

The people assemble around a bonfire... The beauty of the fire, its warmth and its light, draw the liturgical assembly together as the people arrive.
claimed by the priest. The prayer after each reading helps to place the reading within the context of the paschal mystery. The homily, an integral part of the liturgy, draws these elements together and leads the people into the celebration of the Easter sacraments, which will follow. A variety of ways of proclaiming the lessons and singing the responses will sustain the attention of all. Time is unimportant on this holy night; haste is unseemly, and abbreviation of the liturgy of the word is unnecessary except where pastoral conditions generally require it

A In the third part of the Vigil, new members of the Church are reborn in the celebration of the sacraments of initiation as the day of resurrection approaches. Baptism recalls and makes present the paschal mystery of Jesus’ death, burial, and resurrection because in baptism we pass from the death of sin into life (see Romans 6:1-11). Easter, especially the Easter Vigil, is therefore the best time for the celebration of baptism. It is highly desirable that baptism by immersion be used on this night, since it is more suitable as a symbol of participation in the death and resurrection of Christ. Without the celebration of baptism at the Vigil, the blessing of water, the renewal of baptismal promises, and the sprinkling lose some of their significance. In a parish, therefore, it ought to be quite exceptional to celebrate the Vigil without baptism, at least the baptism of infants in those instances where there are no adult candidates. The bishop, in particular, chief steward of the mysteries of God and leader of the entire liturgical life in the Church, should personally celebrate baptism at the Easter Vigil.

A Adults and children of catechetical age who are baptized at the Vigil are normally also confirmed before sharing in the eucharist. In addition, there may be baptized adults who, after a period of catechesis, are ready for confirmation and first eucharist. In this case, some restructuring of the rites of the Easter Vigil may be necessary, and help can be found in the… Rite of Christian Initiation of Adults… The candidates for baptism are pre-

Prayer Over the Water

Father, you give us grace through sacra-ment-al signs, which tell us of the wond-ers of your un-seen power. In baptism we use your gift of water, which you have made a rich sym-bol of the grace you give us in this sacrament.

At the very dawn of creation your Spirit breathed on the waters, making them the well-spring of all holiness. The waters of the great flood you made a sign of the wa-ters of baptism that make an end of sin and a new begin-ning of goodness. Through the waters of the Red Sea you led Israel out of slavery to be an image of God’s ho-ly peo-ple, set free from sin by baptism.

In the waters of the Jordan your Son was bap-tized by John and anointed with the Spirit. Your Son willed that water and blood should flow from his side as he hung up on the cross.
After his resurrection he told his disciples: "Go out and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit."

Father, look now with love upon your Church and unseal for it the fountain of baptism. By the power of the Holy Spirit it give to this water the grace of your Son, so that in the sacrament of baptism all those whom you have created in your likeness may be cleansed from sin and rise to a new birth of innocence by water and the Holy Spirit.

Here, if this can be done conveniently, the priest before continuing lowers the Easter candle into the water once or three times, then holds it there until the acclamation at the end of the blessing.

[Outside the Easter Vigil, the priest before continuing singly touches the water with his right hand.]

We ask you, Father, with your Son to send the Holy Spirit upon these waters of this font. May all who are buried with Christ in the death of baptism rise also with him to newness of life.

We ask this through Christ Jesus our Lord.

The people answer:

Amen.

Or


The people sing the following or some other suitable acclamation.

Springs of water, bless the Lord. Give him glory and praise forever.
welcomed to the supper of the Lord’s body and blood, the newly initiated share for the first time in the faithful’s holy kiss of peace.

EASTER SUNDAY

The Resurrection of the Lord

Easter Day

Christ, my hope, has risen: he goes before you into Galilee. That Christ is truly risen from the dead we know. Victorious king, your mercy show! Amen. Alleluia.

The joy of the resurrection, proclaimed and celebrated during the Easter Vigil, overflows into the Masses of Easter day. The Easter candle is alight in the sanctuary, alleluias are sung. It is important to sustain the celebration of the resurrection during this festival day, so that its place as the last day of the Triduum is evident.

▲ While elements proper to the Easter Vigil should not be repeated, it is appropriate for the faithful to renew their baptismal promises at Mass on Easter day. If done, this

To conclude the sacred Triduum, evening prayer may be celebrated solemnly together with the newly baptized.

Notes

NOTES ON THE EASTER TRIDUUM IN GENERAL

1. See Congregation of Rites, General Norms for the Liturgical Year and Calendar, 21 March 1969 (hereafter, GNLYC), no. 18.
2. See Vatican Council II, Constitution on the Liturgy Sacrosanctum Concilium, 4 December 1963 (hereafter, SC), art. 110; see GNLYC, no. 20.
3. See GNLYC, no. 19.
4. See SC, no. 55; see Congregation of Rites, Instruction Eucharisticum mysterium, On Worship of the Eucharist, 25 May 1967 (hereafter, EM), no. 31; see General Instruction of the Roman Missal (hereafter, GIRM), no. 56, 8.
5. See EM, no. 32.
6. See GIRM, no. 240.
7. See GIRM, no. 283.
8. See EM, nos. 26 and 27; see Congregation for Divine Worship, Circular Letter Paschalis solemnitatis to presidents of the conferences of bishops and presidents of national liturgical committees, on the preparation and celebration of the Easter Triduum, 16 January 1988, nos. 43 and 94.

NOTES ON HOLY THURSDAY: EVENING MASS OF THE LORD’S SUPPER

[Footnote number one provides a reference to material that has been omitted here.]
2. See Roman Ritual, Pastoral Care of the Sick: Rites of Anointing and Viaticum, no. 73; see Congregation for Divine Worship, Circular Letter Paschalis solemnitatis to presidents of the conferences of bishops and presidents of national liturgical committees, on the preparation and celebration of the Easter Triduum, 16 January 1988, no. 53.
4. See Congregation of Rites, Instruction Eucharisticum mysterium, On Worship of the Eucharist, 25 May 1967, no. 53; see HCWE, General Introduction, no. 9; see General Instruction of the Roman Missal, no. 276.
5. See Congregation for Divine Worship, Circular Letter Paschalis solemnitatis to presidents of the conferences of bishops and presidents of national liturgical committees, on the preparation and celebration of the Easter Triduum, 16 January 1988, no. 56.

NOTES ON GOOD FRIDAY: CELEBRATION OF THE LORD’S PASSION

1. Prayer over the People, Good Friday.
7. See General Instruction of the Roman Missal, no. 46.
8. See PS, no. 69.

NOTES ON HOLY SATURDAY

2. See Roman Ritual, Rite of Christian Initiation of Adults, Introduction, no. 22; see also no. 172ff.

NOTES ON THE EASTER VIGIL

1. See Congregation of Rites, General Norms for the Liturgical Year and Calendar, 21 March 1969 (hereafter, GNLYC), no. 21.
2. See GNLYC, no. 21; see Congregation of Rites, Instruction Eucharisticum mysterium, On Worship of the Eucharist, 25 May 1967, no. 28; see Congregation for Divine Worship, Circular Letter Paschalis solemnitatis to presidents of the conferences of bishops and presidents of national liturgical committees, on the preparation and celebration of the Easter Triduum, 16 January 1988 (hereafter, PS), no. 78.
3. See PS, no. 83.
5. See RCIA, Introduction, nos. 17 and 23; see Roman Ritual, Rite of Baptism for Children (hereafter, RBC), Introduction, no. 9.
6. See RCIA, General Introduction to Christian Initiation, no. 22; see RBC, Introduction, no. 18.
7. See RCIA, General Introduction to Christian Initiation, no. 12.
8. See RCIA, General Introduction to Christian Initiation, no. 12.
10. See PS, no. 90.
Proclaiming Easter

BY NATHAN MITCHELL

In the Jewish and Christian traditions, “to proclaim a feast,” to announce its arrival, is to make oneself present to the events it celebrates. This “making present” does not mean turning the clock back; it does not signify that history repeats itself, or that the past is somehow resurrected and dragged, kicking and screaming, into what comic novelist Kurt Vonnegut once called “a chronosynclastic infundibulum” (a deep, devouring time warp!). Nor is this “making present” confined to the corridors of memory (as though the events celebrated were merely psychological processes, at the mercy of an individual’s changing moods). Nor does “making present” mean that God is coerced or mugged by our ritual commands (as though liturgy were an act of terrorism!).

Change through Celebration

The change that happens when a feast is announced and celebrated occurs within us, within our corporate lives as a believing people, as an assembly gathered by the Holy Spirit in faith and love. The new Catechism says it well: “The Paschal mystery of Christ is celebrated, not repeated.” It is the celebrations that are repeated, and “in each celebration there is an outpouring of the Holy Spirit that makes the unique mystery present” (#1104; emphasis added).

The view expressed in the Catechism is one with a long history. Its remote roots lie deep within the Jewish tradition. Its echoes can already be heard in the prophets and the psalms: “Blow the trumpet in Zion! Proclaim a fast, call an assembly! Gather the people, notify the congregation! . . . Between the porch and the altar, let the priests, the ministers of

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EASTER PROCLAMATION [EXSULTET]
(Short Form)

Exult and sing, O heavenly choirs of angels!

Rejoice, all you powers in heaven and on earth!

Jesus Christ our King is risen!

Sound the trumpet, sing of our salvation!

Rejoice, O earth, in shining splendor,

Radiant in the brightness of your king!

Lands that once lay covered by darkness,

See Christ’s glory filling all the universe!

Rejoice, O mother Church, with all your children,

Resplendent in your risen Savior’s light!

Let our joyful voices resound this night!

Let God’s people shake these walls with shouts of praise!
the Lord, weep and say, ‘Spare, O Lord, your people.’” [Joel 2:15-17]. “Blow the trumpet at the new moon, at the full moon, on our solemn feast; for it is a statute in Israel, an ordinance of the God of Jacob, who made it a decree for Joseph when he came forth from the land of Egypt” [Psalm 81:4-6]. The solemn act of proclaiming feast or fast, of calling the people to assemble for worship opens the door to Mystery, to a fresh experience of God’s presence and power. One of the best examples of such action can be found in a proclamation used in ancient times during the ritual meal, the beginning of the Jewish Passover celebration. Its structure and contents closely resemble what we find later in the Christian Exsultet:

In every generation each person must regard him-or herself as having personally come out of Egypt, as it is said... For the Holy One redeemed not only our ancestors but us as well, together with them, as it is said: “And God led us out from there... to give us the land promised on oath to our forebears.” [Deuteronomy 6:23]

[As the ritual cup of wine is lifted,]
Therefore we should thank, praise, glorify, magnify, exalt, honor, bless, extol, and proclaim the victorious One who did all these marvels for our forebears and for us. For the Holy One led us from bondage to freedom, from sadness to joy, from mourning to festivity, from darkness to great light, and from slavery to redemption. Therefore let us sing a new song in God’s presence: Hallelujah! [Mishnah, Tractate “Passover,” X.5]

We thus come to recognize and acknowledge the full content, power, and meaning of feasts only in the process of celebrating them. But how precisely should

The solemn act of proclaiming feast or fast, of calling the people to assemble for worship opens the door to Mystery, to a fresh experience of God’s presence and power.

---

we characterize the “meaning” of such rites? Kenneth Stevenson has distinguished three kinds of liturgical celebration, each of which has helped to shape the Easter Vigil. The first, and earliest, way of celebrating Easter he describes as “unitive.” At this stage there was no effort to “imitate,” in ritual form, the last days or final hours of Jesus. Rather, the

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Vigil celebrated the entire paschal mystery (death and resurrection) as a single, simultaneous, saving event. By the third century this unitive event was celebrated first "in light, then in word, then in baptism, then in eucharist" (a shape familiar to us since the reforms of Vatican II). A second form of celebrating Easter emerged especially in fourth-century Jerusalem (as we can tell from the travel diary of the pilgrim Egeria). Such liturgies, Stevenson calls them "remenorative," reflected on different aspects of Jesus' passion and resurrection (his "triumphal" entry into Jerusalem, his "Last Supper" with the disciples), but made no deliberate effort to "reproduce" the events through dramatic tableau. A third style of celebration, termed "representational," emerged particularly during the Middle Ages, with liturgies that sought to "deliberately and consciously... suspicions about the world's creation and Israel's liberation can be read as both "prophecies" of Jesus' passion and adumbrations of Christian baptism). The liturgy of light (in both its ritual gestures and its texts, especially the Exsultet) embraces, in unitive style, the whole range of mysteries we are celebrating: the dawn of creation, the light of Christ's rising, the illumination brought us in baptism, the church's renewal as a light among nations. These unitive themes are evident in an anony-

Our modern Easter Vigil combines elements of all three styles of liturgical celebration.

Our modern Easter Vigil combines elements of all three styles of liturgical celebration. The placing of the Vigil during the night that leads into "the third day" suggests a representational imitation of New Testament "chronology." (Jesus dies on Good Friday; rests in the tomb on Saturday; and rises early Easter morning.) The liturgy of the word links different aspects of Easter together in remenorative fashion. (Bible readings about the world's creation and Israel's liberation can be read as both "prophecies" of Jesus' passion and adumbrations of Christian baptism). The liturgy of light (in both its ritual gestures and its texts, especially the Exsultet) embraces, in unitive style, the whole range of mysteries we are celebrating: the dawn of creation, the light of Christ's rising, the illumination brought us in baptism, the church's renewal as a light among nations. These unitive themes are evident in an anony-
mous Christian homily written sometime during the second century:

O festivity, O cosmic solemnity in which everything shares!
O joy and honor and nurture and delight of the universe!
Through you, dark death was destroyed
and life extended to all!
Through you, the gates of heaven were opened:
God appeared as one of us, and we ascended as God!

O Pascha, illumination of the new torchlight procession,
splendor of the virginal feast of lights!

Because of you, the spiritual fire of grace
is given to all,
fed by the body, spirit and oil of the
Anointed One!

Note the similarity between the author's sense of what Pascha celebrates and the images found in our Exsultet.

Singing around the Candle

Within this context, we can see how, when, and why the Exsultet became a permanent part of our Easter liturgy. Among Western Christians, the rituals of kindling a new fire and of solemnly blessing the Easter candle originated at different periods in different parts of Europe. As A. J. MacGregor notes, the Western new-fire ceremony (which originated, like Easter eggs and Christmas trees, in pre-Christian religious rites) probably "emerged from the liturgically active region of Northern France and Western Germany."

The ceremonies surrounding the Easter candle, however, seem to have developed elsewhere, perhaps in northern Italy (the region of Milan).

Unlike the fire, the candle has no clear pre-Christian parallels. Though the evolution is complex, the lighting and blessing of the paschal candle probably represents "a liturgical development of the Lucernarium of Holy Saturday." Gradually this service was expanded to include the new fire, the readings, and the other elements of the Vigil. By the eighth century, the fundamental features of the Vigil's "liturgy of light" were well in place.

Basically, Lucernarium ("lamp-lighting" at the approach of evening; "vespers") was an act utilitarian in nature that acquired symbolic significance. Such symbolic resonances were extended through the rites that accompanied the lighting of the candle—the cry "Lumen Christi!", the procession of spreading light through a darkened church, the sol-
of which the Scripture says:
"Even darkness is not dark for you,
and the night will shine as clear as the
day! 
O truly blessed night
when heaven is wedded to earth
and we are reconciled with God!

Ritual Arson

We can understand, now, why the Vigil begins with a conflagration, with an
act of ritual "arson," with a wild and
spreading fire! The world as we know it
must be torched, and creation began
anew. "Business as usual" is ended; all
our "meanings" must be re-imagined, all
our relationships redefined. At the ori-
gins of human life, fire forced our species
to surrender egocentric isolation, to co-
operate with one another, to share our
food, our fuel, our future. We could no
longer sink off alone to our separate
caves. No longer was night shrouded in
sober, fearful silence; we could fill it
with stories spun around a flickering fire.
No longer did food have to be raw or
rotting; it could be cooked, and shared!

The paschal candle and the Easter pro-
clamation do for us as Christians what fire
did for us as a species. They break the
long reign of silence, they create a circle
of light in which we can see—renewed
and redeemed—the eyes of all that look
to God for salvation:

Rejoice, O earth, in shining splendor . . .
Rejoice, O mother Church, with all your
children,
resplendent in your risen Savior's light!
Let our joyful voices resound this night!
Let God's people shake these walls with
shouts of praise!

Notes

1. Kenneth Stevenson, "The Ceremonies of
Light: Their Shape and Function in the Paschal
Vigil Liturgy," Ephemerides Liturgicae 99 (1985),
170-185, especially 174-175.
3. Stevenson, 175.
4. Adapted from R. Cantalamessa, Easter in
the Early Church, trans. J. Quigley and J. Lienhard
(Collegeville, MN: The Liturgical Press, 1993)
49-50.
5. A. J. Macgregor, Fire and Light in the West-
ern Triduum, Alcuin Club Collections, 71
6. MacGregor, 599. MacGregor notes that
the use of the Easter Candle insured the sur-
vival of the ancient service of Lucernarium,
also in altered form. Gradually this service
was expanded to include the new fire, the readings,
and the other elements of the Vigil.

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Pastoral musicians are often very interested in the music that their neighbors chose to sing at major festivals. Partly this interest springs from a respect for the artistry and insight of other pastoral musicians, and partly from a fear that the music they have tried to use with their community may not reflect “mainstream” thinking on appropriate music for worship. So lists of suggested repertoire and reports on the repertoire that some musicians have been using for a particular feast or with a particular kind of choir always generate a lot of interest when they appear in Pastoral Music.

This listing of repertoire for Holy Week and the Paschal Triduum is drawn from a survey conducted by John Romeri in 1993. The main report on that survey appeared in the previous issue of this magazine (“What, Where, and How We Sing the Liturgy,” Pastoral Music 19:2 [February–March 1995] 13–19). In that report, we noted that John surveyed four groups: general NPM members, full-time directors of music ministries, cathedral musicians, and musicians working in randomly selected parishes. This report on music for the Easter feasts reflects the variations among selections made by those groups, and it also notes the “top” selections across the board for various parts of the Holy Week and Triduum liturgies.

**Passion Sunday**

All four of the groups had one favorite hymn for Passion/Palm Sunday that stood out from all other selections: “All Glory, Laud, and Honor.” Apart from that unsurprising first choice, there was no clear agreement in any group on appropriate hymnody for this final Sunday of Lent. Here are the top hymn choices listed by all respondents for Passion/Palm Sunday:

- All Glory, Laud, and Honor
- O Sacred Head [tied with]
- The King of Glory
- Lift High the Cross
- Other selections

**Responsorial Psalm.** The most popular setting of Psalm 22, which seems to get repeated on Good Friday (see below), is by Marty Haugen. Other settings mentioned by several participants are those by Peloquin, Willcock, and Walker.

**Special Service Music.** Several of the musicians responding to this survey noted that certain selections were used for particular parts of the service. It is probable, of course, that “All Glory, Laud, and Honor” and “The King of Glory” were used for the procession with palms, though that fact was not indicated in the responses. Other music used for this procession included settings of the ritual text “Hosanna to the Son of David” and Christopher Walker’s “Palm Sunday Procession.” The most popular “Hosanna” setting was from Taizé.

Some parishes use a repeated congregational response during the proclamation of the Passion as a way to involve the whole assembly in the telling. The most popular congregational music was the African-American spiritual “Were You There”; other parishes used the Taizé petition “Jesus, Remember Me.”

**O Holy Oil**

Since the Chrism Mass takes place only in cathedrals, we asked just the members of the Conference of Roman Catholic Cathedral Musicians about their repertoire selections for this Mass, which is usually celebrated on Holy Thursday morning or at some other time during Holy Week. Ritualy, there is a kind of double focus to this celebration because, while it is the time at which all the oils are blessed for use in the parishes during the coming year, it is also a time for the clergy of a diocese to gather during Holy Week to pray together and to renew their commitment to ministry. Surprisingly, perhaps, apart from the choral selections performed by the choir, the repertoire does not reflect the two foci of this Mass; certainly most of the hymn selections focus on the idea of ministry rather than on the oils that give this liturgy its name.

The report shows that there is wide diversity among cathedrals over what to sing at this Mass, but it is clear that a common repertoire for this celebration is beginning to emerge, especially in service music. In almost every category of hymns and service music, as you will see, the first choice listed was a favorite among several cathedral musicians and, in some cases, it got as many as one-third of the votes. The other choices listed in most categories were selected far less often. The number after each selection listed indicates how many of the thirty-three musicians who responded to these questions listed that choice.

**Gathering Hymn**

- Lord, You Give the Great Commission (HYFRYDOL) (5)
- Church of God (Daly) (2)
- Go up to the Altar (Chepponis) (2)
- Lift High the Cross (2)
- The Church's One Foundation (2)
- Other selections (20)

**Gloria**

- Mass of Creation (Haugen) (8)
- Gloria (Peter Jones) (3)
Mass of the Divine Word (Hughes) (3)
Mass VIII (3)
Notre Dame Mass (Isele) (3)
Other selections (18)

Responsorial Psalm

Forever I Will Sing (Haugen) (8)
Forever I Will Sing (Twyynam) (7)
Forever I Will Sing (Hughes) (4)
Psalm 89 (Schiavone) (3)
Other selections (11)

Gospel Acclamation

The Spirit of the Lord (Twyynam) (9)
Glory and Praise to Our God (Deiss) (3)
Glory to You (Proulx) (3)
Mass of Light (3)
Other selections (13)

Ritually, there is a kind of double focus to this celebration. It is the time at which all the oils are blessed; it is also a time for the clergy to pray together and to renew their commitment to ministry.

Eucharistic Acclamations:

Sanctus
Mass of Creation (Haugen) (11)
Community Mass (Proulx) (7)
Festival Eucharist (Proulx) (3)
New Plainsong (Hurd) (2)
Other selections (10)

Memorial and Amen
Mass of Creation (Haugen) (11)
Community Mass (Proulx) (6)
Festival Eucharist (Proulx) (3)
Danish Amen Mass (2)
Other selections (11)

Responsorial Psalm. The favorite setting of Psalm 116 is by Joncas, though cathedral musicians preferred the setting by Haugen, which is emerged as the second choice among all four groups. Other settings included those by Haas, Howard Hughes, and J. M. Talbot.

Service Music. This service includes some events that call for special music, such as the washing of feet and the presentation of the holy oils. Some respondents noted that they use the Taizé "Mandatum novum" for the foot washing; one parish uses Oliver's "Oil of Blessing" and another uses Schiavone's "Presentation of the Oils" to highlight the presence of the holy oils. For other service music no single preferred setting emerges. Various arrangements of the Gloria are used; the most popular setting for Holy Thursday and the Paschal Vigil seems to be Pelerquin's setting from the Mass of the Bells.

Anthem. Not many parishes indicated the use of choral anthems for Holy Thursday. Those who named anthems most frequently are cathedrals or parishes directed by a DMMMD member. Here are the top five anthems listed by the respondents:

- Ubi Caritas (Durufle)
- In Remembrance of Me
- On the Mount of Olives (Bruckner)
- Ave Verum (Mozart) [tied with]
- Panis Angelicus (Franck)

Good Friday

Hymns. "Were You There" was designated the most popular hymn for Good Friday, emerging as number one in almost all categories. Here are the top hymns listed in the survey:

- Were You There
- O Sacred Head
- DMMD
- Pange Lingua
- Ubi Caritas (Taizé)
- Jesu, Jesu (Colvin) [tied with]
- Triduum Hymn (Haugen)
- We Remember (Haas)
- Tree of Life (Haugen)

Cathedral Musicians

Pange Lingua
Ubi Caritas (Taizé)
Stay with Me a While (Taizé)
Other selections (27)

Random Parishes

Pange Lingua
The Lord Jesus
Ubi Caritas (Taizé) [tied with]
Tantum Ergo
Song of the Body of Christ (Haas) [tied with] We Remember (Haas)
Other selections (19)
No Greater Love (Joncas) [tied with] Tree of Life (Haugen)

**Responsorial Psalm.** The respondents listed settings of two psalms that they use on Good Friday: Psalm 22, which is the responsorial psalm for Passion Sunday, and which is also designated as the "seasonal" psalm for Holy Week, and Psalm 31, the responsorial psalm assigned to the Good Friday liturgy. Curiously enough, there was more agreement among the various groups about using a particular setting of Psalm 22 (Haugen) than there was about which setting of Psalm 31 to use. This may suggest a pastoral decision to repeat on Good Friday the most popular setting of the psalm used on the previous Sunday. Other settings of Psalm 22 were popular with particular groups: The music of Howard Hughes was preferred by cathedral musicians, and DMMD members also used the Peloquin setting. Haugen and Hughes were the two composers listed as providing settings of Psalm 31.

**Service Music.** Three parts of the Good Friday service that call for special music are the proclamation of the Passion, the general intercessions, and the presentation and veneration of the cross. No respondent noted the use of special music for the intercessions; when they are sung, presumably, the chant from the *Sacramentary* is used. Three settings of the Passion were listed—a chant setting, one by Lucien Deiss, and one by Randall DeBruyn. The cross was presented with a sung invitation of the ritual text "Behold the Wood" (though, unfortunately, the various settings were not identified by the respondents), and the Taizé prayer "Jesus, Remember Me" was used during the veneration. The other acclamations used during the veneration which were mentioned most frequently were these three from Taizé: "Adoramus Te," "All You Who Pass," and "Crucem tuum."

**Anthems.** Only one choral anthem was sung by more than one respondent for Good Friday: "We Have Seen the Resurrection" (Rachmaninoff). In general, it seems, parishes are keeping the Good Friday service fairly stark musically, limiting the role of the choir to support for the rest of the congregation. Other choral acclamations listed included these: "Adoramus Te" (Dubois), "Ave Verum" (Byrd), "Crucifixus" (Lotti), "Miserere" (Allegro), "O Sacrum Convivium," and "O Vos Omnes" (Vittoria).

**Paschal Vigil**

Certainly parishes use hymns during the Vigil, and we'll look at the list of Easter hymns in a bit. But we'll look first at the service music for what is inarguably the most complex liturgy of the year. In many parishes, it seems, we are singing the Vigil. That is, many of the texts designed to be sung are, in fact, being sung. (That may be why participants didn't list many choral anthems for the Paschal Vigil.) Consider the music we are using:

**Service of Light: Exsultet.** The chant setting is still number one. Other settings that some parishes use include those by David Haas, Everett Frese, and Christopher Walker.
Service of the Word. Because of the structure of the liturgy of the word for the Vigil, parishes are free to choose among several readings and their assigned responsorial psalms, so in general the respondents did not list their choices for these variable parts of the service. Here we report what they sang for the more fixed parts of this section of the Vigil.

_Gloria._ We sing a lot of settings of this text at the Vigil. Among the more popular are those from the Mass of the Bells (Peloquin) and that by Percy Jones. Some communities either replace the _Gloria_ with "Festival Canticule: This Is the Feast" (Hillert), or they use this popular canticle at another time in the celebration.

_Psalm 118._ The most popular settings of this text are by Joncas and Haugen. Other settings that we use include those by Peloquin, Proulx, and Walker.

_Gospel Alleluia._ The most important _Alleluia_ that we sing is used (in parishes that don’t use a setting of Psalm 118) to greet the Gospel at the Vigil. Here are the most popular settings listed by participants: "Celtic Alleluia," the Easter Alleluia (Chant), and "Easter Alleluia" (Haugen).

_Service of Baptism._ Several parts of this rite should be sung and, in fact, are being sung in more parishes. With its litanies, blessings, and acclamations, this is one of the most singable parts of the Vigil.

_Litanies of the Saints._ Among those parishes that chant the litany, most use the setting provided in the Sacramentary. Another setting used in some parishes is by Becker.

Other Water Music. Most of the music used at this part of the Vigil accompanies the baptisms or the renewal of baptismal promises. Here are some of the more popular pieces being sung:

_Come to the Water_ (Foley)
_We Shall Draw Water_ (Inwood)
_Song over the Waters_ (Haas)
_Springs of Water_ (Schiavone)
_You Have Put on Christ_ (Hughes)

Service of the Eucharist. Not surprisingly, the most popular set of eucharistic acclamations for the Vigil comes from the Mass of Creation. Any other settings were only listed by single respondents.

Easter Hymns

The across-the-board favorite Easter hymn is “Jesus Christ Is Risen Today,” but after that, each of the groups of respondents has its own favorites. It may be no surprise that most of the Easter hymns are familiar standbys, but it is worth noting that, apart from Richard Hillert’s setting of “This Is the Feast of Victory,” there are not many new texts or tunes that have made an impact on Easter hymnody. In the box at the top of this page you will find the “top five” hymns (with many tied selections) for each group.

Notes

1. This report included responses on the hymns, responsorial psalm, and special service music for this Mass, but not on choral anthems or ordinary service music (the eucharistic acclamations, for instance). For a report on the general service music used during Lent by respondents in the various categories, see John Romerski and Gordon Truitt, “What, Where, and How We Sing the Liturgy,” _Pastoral Music_ 19:2 (February-March 1995) 13-19. The additional categories of choral anthems and service music were explored separately, however, for the Chrism Mass and the services of the Triduum. They are reported on later in this article.

2. Another setting of this same text, to the tune of _ABBOTT’S LEIGH_, was also used in two cathedrals, and a setting using the HYMN TO JOY was also used. The hymn tunes HYFRYDOL and _ABBOTT’S LEIGH_ were also used with other texts: “God Is Here” and “Love Divine, All Loves Excelling.”

3. Two cathedral musicians listed settings of the responsorial psalm that used a Spanish text: “Psalms 32, Dicho de Pueblo” (Garcia) and a setting by K. Paulson Thompson.

4. One musician noted that the gospel was preceded by silence; another, ignoring the prohibition of _Alleluia_ in Lent, listed the “Celtic Alleluia.”

5. It is interesting to observe that the widely familiar hymn “Gift of Finest Wheat” was chosen by only one cathedral musician.

6. For the recessional, as for the gathering hymn, the congregations in some cathedrals sang this text to other tunes (AUSTRIA and PLEADING SAVIOR), and some congregations used HYFRYDOL with other texts (“Lord, Whose Love in Faithful Service”)

7. This is the traditional chant for greeting the oils as they are brought forward to be blessed. Among the list of other selections there were four additional songs to welcome the oils: a setting of an English translation of the traditional text—“O Redeemer” (Whittington)—another Latin hymn (“Omnia Sancta Olea”), a “Song for the Blessing of the Oils” (Stuttgart), and a “Hymn to the Holy Oils” (Huntinger).

8. The total in this category adds up to more than thirty-three, because some choices performed more than one choral selection.

9. Some parishes, it seems, use only these final two verses of “Pange Lingua.”

10. It was outranked by several other hymns among respondents from the DMMD.

11. Note that this acclamation was also used on Passion Sunday during the proclamation of the Passion.

12. The only required reading from the Hebrew Bible at the Vigil is Exodus 14:15—15:1, followed by the Song of Moses and Miriam. Only one respondent indicated the use of that canticle.

13. A list of the five favorite Easter hymns, as determined by totals from all responding groups, appeared in the February-March issue of _Pastoral Music_, page 14.

14. The tune is LASST UNS ERREUEN. Somerespondents named the tune, some named the familiar text “Ye Watchers and Ye Holy Ones,” and some identified this hymn with the alternative text in the Peoples Mass Book, “All You on Earth.”
DMMD:
Professional Concerns
BY TIMOTHY WOODS

Sign a Contract? It Depends . . .

When Jesus told the disciples to go prepare for the Passover meal, I wonder if that included hiring the musicians? If it did, were there contracts back then? All jests aside, the question of whether or not we as pastoral musicians should have contracts depends on the situation. As Mari Privette states in Sign Here4 agreeing to a contract entails a “meeting of the minds.” This includes the offer of a position, consideration (payment), defined terms, and acceptance of the offer. Whether there is a written document or not, as long as the previous four elements exist, a contractual agreement exists.

More parishes seem to be moving toward written contracts. However, this probably has less to do with our sense of professionalism and more to do with the increase of litigation in our country. A written contract should outline expectations, clarify roles, and give us reasonable protection from being exploited or overworked. A written contact provides protection should a change of pastors suddenly come about.

Contracts & Job Descriptions

There are contracts and there are job descriptions. These two entities can be combined in one document, or they can be drawn up separately, with sets of signatures required for both. In some contracts, responsibilities are quite generally stated. The official contract states the agreed upon salary, number of sick days and personal days available, assurance of health benefits, and the terms under which either pastor or musician can terminate the agreement.

Specifying a cost of living raise is important. In talking with other colleagues, I find that this seems to be missing from their contracts. Teachers in Catholic schools often have a salary scale where, to some extent, the cost of living is incorporated in the scale. Some dioceses have a pay scale for musicians, but if a diocese does not, then it may be possible to negotiate this into the contract with the pastor.

Just about anything may be included in contracts assuring “no verbal agreements,” with all desired work being written down. Finally, in most contracts, there is a statement which says that if neither party chooses to terminate the contract by a certain date, the contract will be automatically renewed.

Herein lies a rule which can be safely stated: The more specific a contract, the less flexible it is for both parties.

Concerning the job description, it is possible to have some responsibilities written more specifically. Herein lies a rule which can be safely stated: The more specific a contract, the less flexible it is for both parties. Conversely, having no contract gives each party the greatest flexibility, but the least peace of mind, unless there is a beautiful sense of trust. The most specifically written contract makes each party’s role quite clear, but then one can only negotiate for changes in the contract once a year. No contract means that you can generally negotiate your responsibilities as they come, but security is a greater risk.

Job Security

Truthfully speaking, job security has more to do with establishing positive
working relationships than it does with how a contract is worded. John Romer, music director and organist at the St. Louis Cathedral, believes that there must be a “sharing of the vision” between pastor/parish and musician. In order to be fully informed of a pastor’s views on music in the liturgy, one must experience a community at worship. We may be too quick to sign a contract before being fully informed. One must meet with the liturgy team, learn of their training (if any), and the general feeling of the parish concerning ritual. One must meet with the volunteers of the music ministry, the choir, cantors, instrumentalists; even meeting with other liturgical ministers can help us make an informed decision.

But any choice made without all the information possible is a choice made without the benefit of full vision. How can we “share the vision” unless pastor and musician agree on the scope of the contract? And if we cannot share the vision, there is little point in sharing a contract. After discerning whether or not our priorities, concerns, and interests are consistent with that of the pastor and the parish, it is easier to come to agreement about specific terms, or even no terms.

As pastoral musicians, we interact with more facets of parish life than most parishioners realize. We must desire good relationships with all involved (including the pastor) about music in light of the official documents for the universal church and the Catholic Church in the United States. Parishioners may have many misinformed ideas of what Vatican II actually wrote down, as well as about what the Vatican congregations and the U.S. bishops produced to implement the conciliar documents, and this contributes greatly to the difficulty of ministering in today’s parish. A friend of mine studying in the seminary once said to me, “Liturgy in the Catholic Church in America is in a state of chaos.” Before we agree to anything, we must know the values of a parish and a pastor in the midst of this suspected chaos. Doing that alone could increase the average tenure of a church musician considerably. It may be good to continue reading on the subject of contracts as well.

Job security has more to do with establishing positive working relationships than it does with how a contract is worded.

Notes


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NPM Chapters

Many wonderful programs and workshops are conducted in our local NPM Chapters in the United States and in other countries. Unfortunately, because of other commitments, not every musician in a diocese is able to attend every program offered by a local Chapter. The NPM Chapter in the Diocese of Scranton, PA, which received the Outstanding Chapter Award in 1991, writes a rather thorough report of each of its meetings in the Chapter’s newsletter. These reports inform those who were not able to attend, and they offer a convenient outline of the program material to those who were present. The notes appear on two sides of an 8½ x 11 sheet, easy to file for future reference.

Although I have never attended a meeting in the Scranton Chapter, I have learned a lot about liturgical and musical matters from reading these reports. For example, from the November 1994 newsletter I learned a lot about the topic that was presented by Nancy Yallos at the October meeting: the role of the liturgy committee in parish worship.

In a recent newsletter from the Altoona-Johnstown Chapter, I found Rick Reed’s report about the 1994 NPM Regional Convention in Philadelphia, and Bill Miller’s piece on the Michael Joncas liturgical music workshop held by the Chapter in October. There was also a report in that same issue about the music used for the diocesan pilgrimage to the Basilica of the National Shrine of the Immaculate Conception in Washington, DC.
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Help our young people realize and experience that they are not the "future" of the church, but that they are the church right here and now!
Grand Rapids, Michigan

The Grand Rapids Chapter has held its second annual “Festival of Catholic Song.” The purpose of this festival is to promote congregational singing using music that is accessible and eclectic. The program is growing in every dimension, and a sign of that growth is the fact that twenty-seven adult choirs, nine children’s choirs, and three handbell choirs participated in the festival.

Steve Jenkins
Chapter President

Hartford, Connecticut

On Thursday, October 27, 1994, we held a choral reading session at St. Elizabeth Seton Church in Rocky Hill. The meeting was followed by a wine and cheese reception. On Tuesday, December 6, Sr. Barbara M. Bamberger, I.H.M., and the parish community of St. Matthew, Forestville, hosted an Advent prayer and reflection gathering.

Jim DeLucia
Chapter Director

Indianapolis, Indiana

Dinner preceded our eighth annual “B.Y.O.G.” (“Bring Your Own Group”) at St. Monica Church on January 27.

Paula Slinger
Chapter Director

Pittsburgh, Pennsylvania

More than one hundred members gathered at St. Thomas More Church, Bethel Park, in October 1994 to celebrate our reception of the Chapter of the Year Award. Tom Stehle spoke on renovating worship spaces from musical and liturgical perspectives. In November, Karen Clarke gave a presentation on planning Ordinary Time in the C Cycle; this program took place at Mercy Hospital. Jim Felicini conducted “An Advent Singfest from Salzburg” in December at the Parish Community of Guardian Angels.

John Miller
Chapter Director

Providence, Rhode Island

On November 18, before our Chapter meeting, Holy Apostles Church was open early for members who wanted to view the sanctuary in the Diocese’s newest parish or hear the new Papagallo organ.
The topic for the meeting was “The Word in Worship: Revealing, Reviving, Reforming.” On January 27, members gathered at St. Joseph’s Church to view “Word and Sacrament: A Ritual Demonstration,” the videotape of the presentation by J. Michael McMahout and Paul Covino at the 1994 Regional Convention in Philadelphia. The participants then engaged in a lively discussion.

David D’Amico
Chapter Director

Rochester, New York

After a few years of struggle, the Rochester Chapter is back in full operation. We offered a “how-to” session on setting the psalms to music (September 9, 1994) and, on September 29, at Sacred Heart Cathedral, we held our second annual Mass for Music Makers. Fr. Thomas Mull, rector of the cathedral, presided and commissioned all the musicians to serve their parishes for another year. Joan Workmaster is our newly appointed director of liturgy for the diocese.

Ron Fabry
Chapter Director

St. Louis, Missouri

On St. Cecilia’s Day, November 22, Dr. Leo Nestor from the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, was the guest conductor for our Archdiocesan Choir

American Guild of Organists
Region V Convention
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Featured Artists
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Mireille Lagace
Roberta Gary
David Mulbury

Chapter Discount
NPM is pleased to offer a special discount to Chapters that send ten or more members to the 1995 NPM Convention. The discount increases with the number of Chapter members who register together.

10-19 members (10%) $117 each
20-29 members (15%) $111 each
30-39 members (20%) $104 each
40+ members (25%) $98 each

Contact your Chapter director for more information.

Festival at St. Louis Cathedral. Members from the Duchesne Branch also gathered in November for a cantor school workshop. On January 16, Chapter members met Fr. Frank Quinn, O.P. at the Aquinas Institute for a discussion about the New Revised Standard Version of the Liturgy and Psalter.

David Kowalczyk
Director, St. Louis Branch

Sr. Luella Danses, CPS
Director, Duchesne Branch

San Jose, California

Chapter members met last September to review and reflect on our Regional Convention: Taste and See (held in July 1994). Ann Grycz, associate for Scripture and liturgy in the Diocesan Office for Pastoral Ministry, led the discussion. We have initiated a bimonthly newsletter to keep local musicians abreast of Chapter activities.

Mary Elaine McEnery
Chapter Director

Scranton, Pennsylvania

“The Role of the Liturgy Committee in Parish Worship” was the topic for our October 17 meeting at St. Stanislaus Church, Nanticoke. At St. Joseph’s Parish, on November 15, Joan Turel gave a presentation on liturgical catechesis in the parish and, on January 23, Msgr. John Bendik and Fr. Robert Simon presented “Strategies for Vatican II Liturgical Renewal.” That meeting took place at St. Benedict’s Church, Clarks Summit.

Mark Ignatovich
Chapter Director

Sioux Falls, South Dakota

Members met on September 25 at Christ the King Parish for a workshop on Advent and Christmas music. This workshop was conducted by Jean Klein and, following the workshop, Christ the King Choir, under the direction of Jeanne Ranek, presented a concert. This choir planned a pilgrimage to Rome for November 1994.

Jane Rokusek
Chapter Director

Stockton, California


Molly Argus
Chapter Director

Trenton, New Jersey

The keynote speaker for the diocesan liturgical conference, held on November 12, 1994, at Notre Dame High School, was Rev. John Burton. The keynote address was followed by workshops. We held a day of spirituality for music makers on Sunday, January 15, at Stella Maris Retreat House and, on January 22, St. Thomas More Parish hosted a program on vocal techniques.

Bruce Salmestrelli
Chapter Director

Pastoral Music • April-May 1995
Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

This service is provided by the Membership Department at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. Please ask for Margie Kilty; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Position Available
CALIFORNIA

Director of Music Ministries. St. John Vianney Catholic Community, 1345 Turnbull Canyon Road, Hacienda Heights, CA 91745. Fax: (618) 330-0220. Full-time position at large, established, suburban Roman Catholic parish committed to liturgical principles of Vatican II. Requires excellent choral directing, skill in "traditional" and "contemporary" genres of liturgical music, organ, piano, and organizational skills and ability to work in a multicultural (Anglo-Hispanic-Filipino-Chinese) community as a collaborative team member. Bilingual (English/Spanish) helpful. 3-5 years related parish experience, Master's degree in music or equivalent. Salary range $25K-35K, commensurate with education, skills and experience. Full diocesan benefits. Facilities: Bigelow II/39 mechanical action pipe organ (1991), Kawai 74" grand piano, office, rehearsal room. Send résumé to Music Director Search at above address. HLP-4467.

Director of Music Ministries. St. Philip the Apostle Church, 7100 Stockdale Highway, Bakersfield, CA 93309. Full-time position at active 4,000+ family parish. Requires bachelor's degree in music (minimum); competency in conducting, keyboard, and voice; professional parish experience; and working knowledge of current liturgical rituals. Arranging and guitar skills a plus but not essential. Competitive salary plus benefits. Send letter and résumé to Music Search Committee at above address. HLP-4469.


COLORADO

Director of Liturgy/Music. Christ on the Mountain Church, 13922 West Utah Avenue, Lakewood, CO 80228. (303) 988-2222; fax: (303) 986-6956. Professional sought by post-Vatican II community of 700 households. Degrees in liturgy and music required. Thirty hours per week. Salary negotiable. Call or send résumé to the above address. HLP-4488.

FLORIDA

Director of Music. St. Ann Church, PO Box 1057, Gulf Breeze, FL 32562. Full-time position for active, vibrant faith community in the Florida panhandle. Responsible for 4 weekend Masses, weddings, funerals, adult and teen choir, cantors. Position open July 1, 1995. Send résumé and salary expectations to Personnel Committee at the above address. HLP-4480.

Part-Time Director of Liturgical Music. St. Patrick's Church, 500 NE 16th Av-

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venue, Gainesville, FL 32601. Professional needed to lead music at 3 Sunday liturgies and other liturgical celebrations. Must work well with 2 choirs and cantors, be able to sing, play piano/organ, and be knowledgeable about Catholic liturgy. Compensation dependent on training and experience ($10,000—$15,000). Apply to parish at above address. HLP-4485.

ILLINOIS

Director of Music. Holy Family Church, 316 South Logan, Lincoln, IL 62656. (217) 732-4019. Full-time position to direct choirs, teach music part-time in grade school, and plan music for all liturgies. Requires professional education in music, experience in liturgical music, and a trained voice. Minimum salary is $25,000. Call or write Msgr. Norman Goodman at the above address. HLP-4483.

INDIANA

Music Liturgy Minister. St. Lawrence Church, 1916 Meharry, Lafayette, IN

KANSAS

Liturgist/Musician. Adorers of the Blood of Christ, 1165 SW Boulevard, Wichita, KS 67213. Progressive religious women’s congregation. Responsibilities: assist with/coordinate liturgies, music ministry, liturgy of the hours, educational sessions on liturgy, and chair liturgy committee. Requires BA in liturgical theology or related field. Flexible work environment. Excellent benefits. Contact Don Culp at (316) 942-2201 or write Search Committee at above address. HLP-4477.

KENTUCKY

Director of Worship. Holy Trinity Catholic Church, 501 Cherrywood Road, Louisville, KY 40207-2103. 1,150-household parish seeks full-time collaborative team member. Advanced academic degree in liturgy, sacraments or ritual preferred but not mandatory. A thorough knowledge of Roman Catholic liturgy is required. Competitive salary. Send résumé, 3 references by April 20 to Search Committee/Worship at the above address. HLP-4487.

MARYLAND

Liturgist/Musician. St. Joseph Catholic Community, 915 Liberty Road, PO Box 384, Sykesville, MD 21784. Growing parish of 1,900 households has full-time staff position. Requires planning liturgical celebrations, training ministers, keyboard/cantor/choir skills. Liturgy/music credentials and experience preferred. Send résumé to Search Committee at above address. HLP-4466.

MICHIGAN

Organist/Choir Director. St. Paul Church, 111 North Howell Street, Owosso, MI 48867. (517) 723-4277. Full-time position for suburban parish of 1,100 families near Lansing. Responsibilities include four weekend liturgies, weddings and funerals, folk and adult choirs. Position requires keyboard skills and experi-

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ence with Catholic liturgy. Salary $22,000 - $25,000 plus benefits. Contact Fr. Robert Kolenski at the above address. HLP-4444.

**Director of Music/Liturgy.** St. Philip Parish, 92 Capital Avenue, NE, Battle Creek, MI 49017. Full-time position in a 1,600-family Catholic parish. Responsibilities: five weekend liturgies (organ, keyboard, guitar, choral groups, cantors), recruiting and training lay ministers, engaging a diversified parish in worship. Salary commensurate with degrees/experience. Send letter/resume to Fr. Wm. Fitzgerald at above address. HLP-4481.

**New Jersey**

**Music Director.** St. Peter the Apostle Church, 179 Baldwin Road, Parsippany, NJ 07054-2005. Full-time position for large suburban parish with supportive staff, new church/pipe organ/piano. Degrees or certificates in liturgy and music preferred. Competency in voice, choral direction, organ, and cantor training. Send resume and 3 references to Search Committee at above address. HLP-4470.

**Minister of Sacred Music.** St. Bernard Church, 500 Route 22, Bridgewater, NJ 08807. Professional sought to serve and share faith with vibrant 1,400-family progressive (Vatican II) parish in central NJ. Requires strong keyboard/choral/organizational skills. Worship III/Gather utilized at 4 weekend liturgies. Peragallo organ and Clavinova. Salary: $29,000 negotiable + benefits. Weddings/funerals extra. Send resume/references to Rev. John Brundage at above address. HLP-4489.

**Director Music/Liturgy.** Diocese of Camden, NJ, 1845 Haddon Avenue, PO Box 709, Camden, NJ 08101-0709. Professional music/liturgy positions available in the Diocese. Placement services available. Please send resume to Jon Rania, Diocesan Music Office at the above address. HLP-4490.

**New Mexico**

**Liturgist/Director of Music.** Our Lady of the Annunciation Parish, 2532 Vermont NE, Albuquerque, NM 87110. Full-time position to coordinate all parish/school liturgies, formation of volunteer ministers, leadership of music ministry. Pastoral Team management; organist, secretary/staff support liturgist. Master's degree in liturgy, minimum five years parish experience. Competitive salary/benefits. Position available 7/1/93. Send resume to Liturgy Search Committee at above address. HLP-4482.

**New York**

**Organist/Pianist.** St. Louis de Montfort Catholic Church, Box 923 New York Avenue, South Beach, NY 11789. (516) 744-9396. Part-time for two Sunday services (choir, cantor), Tuesday evening choir rehearsal. Additional services available. Requirements: accompanying skills, knowledge of Catholic liturgical principals, experience with different musical styles. Salary $9,000. Position available immediately. Send resume, two reference letters to Jeff Schneider at above address. HLP-4476.

**Pennsylvania**

**Liturgist/Music Director.** Our Lady of Peace, 2401 W. 38th Street, Erie PA 16506. Phone (814) 833-7701. Full-time position for large suburban parish to coordinate all parish liturgies, facilitate music ministry, music resource person for all sacramental celebrations and school liturgies. Degree and experience in music or liturgy preferred. Keyboard skills required. Salary $16K-$25K. Send resume to Sr. Elizabeth, Search Committee at above address. HLP-4472.

**Music Coordinator.** St. Joseph's Parish, York, PA. Professional needed for large parish. Responsibilities include planning and scheduling music for traditional and contemporary choirs, cantors, and organists. Background in liturgy required. Proficiency in keyboard/piano preferred. Unique opportunity in newly constructed worship space with Zimmer/Walker organ/digital electronics combination. Contact Dawn Cormack, 3061 Druck Valley Road, York, PA 17402. HLP-4484.

**Coordinator of Liturgy/Music.** St. Joseph Church, 500 Woodlawn Avenue, Collingdale, PA 19023. Full-time for large suburban parish, southwest of Philadelphia, to plan, coordinate all parish liturgical events. Responsibilities: directing adult and youth choirs, contemporary group, cantors, and instrumentalists.
Training in liturgy and choral direction required. Salary negotiable with benefits. Send résumé/obtain job description from Fr. Donald Leighton at the address above. HLP-4486.

**VIRGINIA**

**Minister of Music.** Church of the Holy Family, 1279 N. Great Neck Road, Virginia Beach, VA 23454. Full-time position in 1,400-household parish. Position requires strong keyboard, voice, and choral skills as well as skills in recruiting and training volunteers. Salary commensurate with degrees and experience. Send résumé to Ministry Search Committee at the above address. HLP-4442.

**WISCONSIN**

**Director of Liturgy/Music.** Good Shepherd Church, N88 W7658 Christman Road, Menomonee Falls, WI 53051. (414) 255-2035. Progressive 1,125-family Catholic parish seeks inspired individual with liturgical background and competence in keyboard or guitar for full-time position. Coordinate three music groups and liturgical ministries. Team concept, excellent compensation, no school, no organ. Contact Joe Strazishar at above address. HLP-4464.


**Original Compositions.** The Lord’s Prayer, The 23rd Psalm, Ave Maria—original compositions which Juna Music is proud to publish. For full piano copy send $3.25 (includes mailing and handling) to: Juna Music, PO Box 531, West Middlesex, PA 16159. HLP-4468.

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**Choir Robes.** 30 Collegiate Academic Symphony style choir robes in various sizes. 1 reverse zipper, snap sleeve organist robe. Sapphire blue with 31 matching choir hoods with white trim in excellent condition. 2 yrs. old, recently dry-cleaned. Asking $70.00 per set, negotiable. Contact Thomas Marino, St. Mary Church, Greenwich, CT, (203) 869-9393. HLP-4473.

**Choir Albs.** 35 white tropica fabric custom Almay choir albs in various sizes and 1 reversed zipper, snap sleeve organist alb. Brand new, worn only a few times. Original cost $83.00; asking $70.00. Contact Thomas Marino, St. Mary Church, Greenwich, CT, (203) 869-9393. HLP-4474.

**Miscellaneous**

**FREE AUDIO-VIDEO CATALOG.** CDs, AUDIO & VIDEOCASSETTES: Classical, 2-organ, Gospel, Theatre, and Instructional. Write to: ALLEN ORGAN CO., PO Box 36, Macungie, PA 18062-0036. Or Phone (610) 966-2202. HLP-4151.

**Scholarship.** Pastoral Liturgy Scholarship for Musician: full tuition for master’s degree, room, board, stipend in exchange for providing organ, piano accompaniment and assisting in musical preparation for seminary liturgies. Further information: Rev. Robert Smith, Moderator of Liturgy, Seminary of the Immaculate Conception, 440 West Neck Road, Huntington, NY 11743. (516) 423-0485. HLP-4478.
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Choral

The following four collections contain a wide range of music from the past six centuries. Several of the works might be considered minor masterpieces. Most of the recent works are utilitarian. While all the works are written for choir, many include a soloist, the assembly, and instrumentalists. Each of these collections is sold as a set, but it is possible to obtain individual works separate from the set. Each collection is also recorded on a cassette or CD. The Cathedral Singers conducted by Richard Proulx singing the works in Rejoice in the Lord provide the most skilled performances. While it is unlikely that any choir would have all the works in any one collection in their repertoire, choir directors should have these collections in their libraries as a resource. Since it would not be possible to comment on all these works, several from each collection have been selected for mention.

Give Thanks

Eugene Englert. World Library Publications, Inc. #7575. $12.95. Cassette # 7576. $9.95. Contains the following compositions: Bless Be the Lord Forever. SATB, opt. 3 trumpets and timpante. #7580. $1.25. God is Love. Assembly, cantor, SATB, flute. #7581. 95c. I Will Give Thanks to You, My Lord. Assembly, cantor, SATB, descant, flute. #7582. 1.25. Lord, to Whom Shall We Go? Assembly, cantor, SATB, descant, flute. #7583. 95c. The Truth Will Set You Free. Assembly, cantor, SATB, #7584. 95c. With Grateful Hearts We Sing. SATB. #7585. 95c. Let All Creation Bless the Lord. SATB. #7586. 95c. Ave Maria. SATB, optional keyboard. #7587. 50c. I Am the Bread of Life. Assembly, cantor, SATB, flute. #7938. 95c. Sound the Trumpet. Assembly, cantor, SATB, trumpet. #7947. 95c. Shout for Joy the Savior's Name. SATB. #7974. 95c. Christmas Assembly, cantor, SATB, descant. #8502. 1.25. Easter Vigil. Assembly, cantor, SATB. #8505. 95c.

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Ask, and You Shall Receive. Assembly, cantor, SATB, descant, C instrument. #8546. 95c.

Most of these works can be performed by a choir of modest resources. Both The Truth Will Set You Free and Ask and You Shall Receive have easily remembered and singable refrains. Their style is quite comfortable while eschewing depth. With Grateful Hearts We Sing has a beautiful quasi-Appalachian tune that immediately seems familiar. The Ave Maria, although somewhat mechanical about beginning each of its phrases with a single bass note, is harmonically more adventurous than most of the other works in this collection. Bless Be the Lord Forever! is rather grand with a strong contrast between the styles of its refrain, which is strongly rhythmic, and its verses, which are a psalm tone in four-part harmony.

Spiritus

Struckhoff, OSF. SATB, 2 cantors, assembly, guitar, piano. #2619. 95¢.
There’s a Spirit in the Air. Arr. Dolores Hruby, text by Brian Winen. SATB,
soprano, descant, assembly, brass quartet, organ. #2620. $1.25. Come, Holy Spirit, Wind and Fire. Arr. Wolfgang Lampert, text by Alan Hommerding. Unison or
SATB, optional flute, organ. #2621. $1.25.

The J. S. Paluch Company and World Library Publications sponsored a com-
petition for new works to celebrate the thirtieth anniversary of the promul-
gation of the Constitution on the Sacred Liturgy. The compositions focused on
the work of the Spirit. Included in this collec-
tion, in addition to the winning entries, are other composers’ works that the
editors felt worthy of a wide circulation.

The musical styles in this collection are quite varied. They range from Span-
ish rhythms and chord progressions in Renue La Tierra Madre to the “baroque”
arrangement of the hymn tune ST. CATHERINE in Come, Holy Spirit, Wind and
Fire, to Let This Temple Resound With Joy that is based on the chant Veni Creator
Spiritus and contains textless singing for
the choir that is reminiscent of a Fred
Waring arrangement.

The text underlay in Paul Page’s Spirit of God and The Gifts is very skillfully
done. (“Text underlay may not even be
the correct term since the melody and the
text are so welded.) These works are
arranged for both piano and organ, for
which the writing is very idiomatic. Spirit of
God has a refrain and four verses. The
Gifts is a hymn with seven varied verses.
The Holy Spirit and the Church, arranged by
Donna Kasbohm, has a strong introduc-
tion whose material is used for inter-
ludes between the varied verses and as a
oda. The well-written trumpet part will be
enjoyed by every trumpet player. The
very active piano accompaniment in Vern
Pat Nelson’s Spirit in Psalm will need a
good piano player. This approach to pi-
nano writing gives the piano a chance of
being loud enough without having to be
milked. At the same time, it is possible
for the piano to control the tempo of the
work to keep everyone together. Dolores
Hruby’s arrangement of John Wilson’s
concertato on Laudis, There’s a Spirit in
the Air, integrates the fanfare passages for
assembly and creates the grand and spirited feeling evoked by the text.

Season of Light

Carol Dick. Cooperative Ministries.

The Last Supper, scene from an ivory diptych, 14th century. Walters Art Gallery, Baltimore, MD.

$10.95. Cassette $9.95. Contains the
following compositions: I Long for You,
My God. Organ, descant, leader of song.
SATB. #28A12832. 70¢. Where Can We
Go? Assembly, leader of song. SATB,
keyboard. #28A2591P. 95¢. Be Kind and
Merciful. Assembly, leader of song.
SATB, keyboard. #28A5591P. 85¢. Fill
High the Bowl. SATB. #28A10591P. 85¢.
Easter Acclamation. Assembly, leader of
song, SATB, keyboard. #28A3591P. 85¢.
Come Holy Spirit. Assembly, leader of
song, SATB, piano, organ, guitar.
#28A2591B. $2.50. Bread from Heaven.
Assembly, leader of song, SATB, keyboard,
C-instrument. #28A2493. Happy the
People. Assembly, leader of song, SATB,
keyboard. #28A1591P. 85¢. I Shall
Arise. Assembly, leader of song, SATB,
keyboard. #28A8591P. 85¢. Elusive
Loved One. SATB (Optional assembly,
leader of song), keyboard. #28A14591P.
85¢. Mater Christi. Assembly, leader of
song, SATB, keyboard, soprano solo.
#28A12591P. 85¢.

Each of the five verses of Fill High the
Bowl has a separate arrangement. The
lyric lines and reasonable range make this
work accessible to any choir. The text
is adapted from John Keble (1792-1828)
and is intended for use on Good Friday.
Where Can We Go is a charming Christ-
mas work in which the choir and as-
sembly are in constant dialogue. Mater
Christi, for feasts of Mary, is a short work based
on a text by Aubrey Thomas De Vere.
Very light rehearsal time will be needed
to prepare this work. Intended for ordi-

nary time, Happy the People has a perky
antiphon and one of those generic key-
board parts which need to be adapted to
whatever instrument is used.

Rejoice in the Lord

Various composers, edited and arranged
by Richard Proulx et al. GIA Publications.
G-3896. $11.95. CD $15.95. Contains the
following compositions: Have Mercy on
Me. Tomkins, ed. R. Proulx. SATB.
G-1899. $1.00. Ave Maria. Verdonck, ed. J.
Herter. SATB. G2055. 50¢. Ave Verum
(Hail to You, Our Savior). Byrd, ed. J.
Lee and R. Mitchell. SATB. G2046. $1.00.
Exsultate justi (Praise the Lord, You
Righteous). Vianana, ed. M. Klein. SATB.
G2140. $1.10. Kyrie Dominicalis. Dufay,
ed. W. Tortolano. Unison voices, stringed
instruments, organ. G2488. 80¢. Gloria
ad modum tibiae. Dufay, ed. W.
Tortolano. Two voices, two trumpets.
G2150. $1.00. Christ the Glory.
Lalloutte, ed. R. Proulx. Two mixed voices,
organ. G2288. 80¢. O esca viatorum (O
Food of Men Wayfaring). Isaac, ed. R.
Proulx. SATB. G2297. 80¢. On Jordan’s
Bank. Monteverdi, ed. E. Klammer. SATB,
two instruments, continuo. G2834. $1.00.
Life of Lord and King of Glory.
$1.00. Rendez à Dieu. Goudimel, ed. A.
Heider. SATB. G2725. 70¢. Gloria in
Excelsis Deo (Glory to God in the
Highest). Batten, ed. R. Proulx. SATB.
G2757. 70¢. Rejoice in the Lord Alway.
Anonymous 16th Century, ed. E.
Klammer. SATB. G2810. $1.10. Comfort,
Books

Encountering God


With increasing frequency the issue of "public" prayer surfaces in the United States: prayer in the schools, prayer at legislative assemblies, prayer at graduations. The prayer of these events, if prayer takes place at all, is often overshadowed by the struggle to permit it to happen. Even ecumenical or combined faith services are becoming more difficult to plan and celebrate as the planners address questions of shared prayer such as these: To whom are we praying, and do we all pray the same form of prayer?

Anyone dealing seriously with issues of religious pluralism in liturgy or religious pluralism in the wider culture should take a substantial piece of time and spend it on Encountering God: A Spiritual Journey from Bozeman to Banaras by Diana L. Eck.

Dr. Eck, a native of Bozeman, Montana, is a professor of comparative religion and the culture of India at Harvard University, and also one of the central figures in the interfaith dialogue program of the World Council of Churches. Her interest in the religious and cultural life of India began with a college-age exchange trip to Banaras and continues yet. She is a Christian and a competent, knowledgeable theologian who has learned to express the realities of Hindu, Buddhist, and Muslim convictions in ways that Christians can comprehend.

She is clear in stating that she has an agenda. She believes that there are three possible responses to the growing juxtaposition of various religious groups and individuals living side by side: exclusivism, inclusivism, and pluralism. She is a dedicated pluralist in religious matters.

But she only arrives at her pluralism by a long and well-explained journey through religious thought, using Christian language as her structural support. After two introductory chapters in which she reflects on her own experiences and religious events in the modern world, she has four excellent chapters on the traditional Trinity and prayer that integrate Christian, Muslim, Buddhist, and Hindu concepts, without doing damage to any of them.

It is only then that she has the foundation laid for her explanation of why she cannot accept either exclusivism or inclusivism and why there is a major difference between true religious pluralism and simple toleration.

The work is a major challenge to anyone attempting to believe in one's own tradition while seeking to understand and respect other traditions. She has a deep regard and respect for Catholicism and, for the most part, has sufficient understanding of its teachings to explain it fairly. Even so, she is not always accurate in her understanding of Catholic Christology.

Eck is a very fine and able writer. Her book is easy to read, but deceptively deep. Still, it can be appreciated with a minimum of theological knowledge. As a liturgist, Eck's work inspired me to rethink ways we can celebrate our feasts and festivals and better understand what it is we are doing. I especially recommend the book for anyone who has to deal with interfaith situations. It goes a long way to teaching what true religious pluralism means in a concrete world. On my scale of seven izaar, this rates a high six.

Understanding Sexual Misconduct by Clergy: A Handbook for Ministers


All who work in the church are painfully aware of the difficulties and problems of our era. It is important that all church ministers, both clergy and laity, understand as much as possible about those difficulties. That makes a new book by John Allen Loftus, Understanding Sexual Misconduct by Clergy: A Handbook for Ministers, something that all involved with the church should read.

Loftus has done the church a major service in writing what he describes as
"an introduction" to the question of clergy and sexual misconduct, explaining both what is being talked about and what is involved in an understanding of the issues. This is a book for all ministers in the church as they seek in helping to understand what sexual misconduct is, what some of the causes and signs of such misconduct are, what its common themes may be, and where to set the boundaries of acceptable ministerial behavior.

Loftus writes well. The intended audience is primarily the clergy, but the book is very appropriate reading for anyone involved in church ministry. It is not a book of answers, but a book of both explanation and articulation of many of the important questions about clerical life, questions that are never asked out loud.

It is one of my cardinal principles that good religion is good mental health. Those involved with liturgy as well as any other aspects of the church need good mental health, and Loftus has added to the available resources that make good mental health possible. His book rates six izaar on the scale of seven.

Forming a Liturgical Choir: A Practical Approach


The third book under review is Forming a Liturgical Choir: A Practical Approach by Paolo Iotti. Iotti teaches liturgy at the Diocesan Institute of Music and Liturgy at a seminary in Italy. This book is the fruit of his master's thesis in religious studies.

Forming a Liturgical Choir is an uneven book. Its strong areas are the musical aspects of forming such a choir, but more especially the aspect of directing the choir. Iotti knows people; he knows musicians, and he knows choirs. His section on the psychology of choir direction is excellent.

However, the liturgical sections are poor. He is obviously not a liturgist and is especially weak on the role of music in eucharist. Iotti's book lacks the insight of familiarity with the American scene, hence his work does not reflect American liturgical musical styles nor experience.

I would recommend this book to musicians who are looking for techniques to use in forming and directing a choir, but not for those who are trying to learn about liturgy. It rates three izaar on a scale of seven.

Becoming a Catholic Christian


I am not sure of the intended audience for this rambling, folksy sort of book about the journey which is at the heart of the Rite of Christian Initiation of Adults. Upton, who is a member of the faculty of the Department of Theology and Religious Studies at St. John’s University in Jamaica, New York, is also the author of Journey into Mystery, of which the present book is an updated version. This new version speaks about the process of adult initiation in the first and second person and has the structure of a journal. It appears designed to accompany people as a sort of pilgrim’s companion (as the subtitle suggests) through their journey of adult initiation. But to add it to whatever else is being used in the rite seems like an excess. It is filled with anecdotes and, to me, nice fluffy material that others might find interesting, but which I found unnecessary.

In an adult initiation program with copious money and resources, this would be a nice book to provide as a possible aid to the journey of a catechumen may be keeping of the experience. Beyond that I am not sure what to do with it. On a scale of seven this is three izaar.

W. Thomas Faucher

Short Takes

We Gather in Christ: Rediscovering Our Identity as Assembly is a very helpful resource for parish worship committees, adult education groups, and even individuals who want to explore the notion of the "assembly" as the primary minister in worship (80 pages, paperback, $9.00 per copy, includes postage and handling). It was prepared by the Worship Office of the Archdiocese of Cincinnati. Each of its ten short chapters contains a brief historical and theological comment on the chapter's topic, appropriate documentation from the Church's official texts, and a set of suggested discussion questions. The topics range from the nature of the liturgical assembly and the role of children in the assembly through the relationship of American culture and liturgy. The various elements of the assembly's role at worship are examined (prayer, singing, ministries), as are those structural elements that may support or hinder the assembly's task (the Sunday, liturgical space and environment, the presence or absence of an appropriate liturgical spirituality).

The one shortcoming of this helpful book is that it was published too soon (August 1994) to include appropriate quotations from the Catechism of the Catholic Church, especially statements like these from #1140-1144: "It is the whole community, the Body of Christ united with its Head, that celebrates... The celebrating assembly is the community of the baptized... In the celebration of the sacraments it is the whole assembly that is leitourgos, each according to... function, but in the 'unity of the Spirit' who acts in all."

Gordon E. Truitt

About Reviewers

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CALEIFORNIA

SAN DIEGO
May 5-6

ILLINOIS

CHICAGO
April 28-30
Workshop featuring James Jordan: Fusion of Art. Place: Holy Name Cathedral. Contact the Office for Divine Worship at (312) 486-5153.

INDIANA

INDIANAPOLIS
April 28
Reading session with Scott Soper: JourneySongs (the new permanent hymnal from Oregon Catholic Press). Dinner at 6:10 p.m.; reading session at 7:30. Place: St. Barnabas Church. Sponsored by Indianapolis NPM Chapter. Contact Teresa Eckrich at (317) 356-1868.

NOTRE DAME
June 19-22
Pastoral Liturgy Conference: "See, I Am Making All Things New." Has Vatican II's call for reform of the liturgy and of the church ended, or only begun? Contact: Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. CPL: (219) 631-5435; fax: (219) 631-6968.

RENSSELAER
June 26-29
Mini Session (in addition to regular summer session): "Understanding and Enriching the Rites." Principal presenter: Richard Fragomeni; additional sessions by Robert Battistini and James Challancin. Contact: Fr. Lawrence Heiman, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100.

VALPARAISO
April 25-27
Forty-Seventh Annual Institute of Liturgical Studies with the Church Music Seminar. Theme: Grace upon Grace: Living Water. Major speakers include Hans Boehringer, Regina Kuehn, Elaine Ramshaw, J. Michael Joncas, Gordon Lathrop, others. Group meetings, workshops, musical events, and shared worship. Place: Valparaiso University, Valparaiso. Contact: Institute of Liturgical Studies, Hugel Hall Room 15, Valparaiso University, Valparaiso, IN 46383-6493. Phone: (219) 464-5340 or -5055.

LOUISIANA

NEW ORLEANS
April 23-27

MARYLAND

MARIOTTSTOWN
June 25-30
Institute on the Initiation of Children. New institute sponsored by the North American Forum on the Catechumenate. Place: Bon Secours Spiritual Center, Mariottsville. Phone: (703) 534-8082, ext. 35.

MINNESOTA

NORTHFIELD
June 23-28
Words and Music: A Course in Hymn Writing. Presenters include John Bell, Carl P. Daw, Jr., Alfred V. Fedak, Jane Marshall, and Carol Schalk. Sponsored by The Hymn Society. Limited to 50 participants. Place: St. Olaf College, Northfield. Contact: The Hymn Society, PO Box 30854, Ft. Worth, TX 76129. Call: 1 (800) THE HYMN.

OHIO

CINCINNATI
April 18-20
NCEA Convention with presentations by Sr. Teresa Espinosa, Carey Landry and Carol Jean Kinghorn, Paul Inwood, Sr. JoJean Cavalli, Mark Friedman, Donna Anderle, others. Contact Nancy Brewer at (202) 337-6232.

CINCINNATI
June 18-21
American Guild of Organists Region V (Great Lakes) Convention. Featured artists: Martin Haselbock, Mireille Lagace, Roberta Gary, and David Mulbury. Twenty workshops: organ, choral, children's choir. Also worship services, exhibits, panel discussion, and choral reading sessions. Recitals are open to the public. Contact: Donna Wernz, Convention Coordinator, 266 Compton Ridge Drive, Cincinnati, OH 45215. (513) 634-6222.

TEXAS

SAN ANTONIO
June 23-26
National Hispanic Ministry Conference: "Roots and Wings." Also, diocesan directors of Hispanic Ministry will meet during the conference.

WISCONSIN

OSHKOSH
April 24-25

Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100.

Pastoral Music • April-May 1995
Roundelay 2

BY GEORGE W. WILSON, S.J.

I had seen the practice before. And thank God, it's becoming more and more common, not only at some large public and secular meetings but also at some of our liturgies and other parish gatherings. Up front, near the side of the altar, there was a signer who was signing along with the presider at the liturgy. A small contingent of the hearing impaired were seated in the front row and each was repeating the message being signed.

My first response to what I was seeing was one of quiet joy and celebration. It was so good to see this body of our brothers and sisters, so long neglected, participating in the eucharistic assembly. And then it hit me, and what I suddenly perceived in a new way almost caused me to laugh out loud. Here was a part of the lay congregation joining fully in reciting the eucharistic prayer.

The presider and, I suppose, most of the assembly were oblivious to what was happening. Had the presider been asked to describe it, the answer probably would have been that the person was signing as a help to the deaf. And the speaker would have been innocently unaware of the implications of the answer: Signing is understood to be a "help" and an aid but not in its own right a language. We who can "speak" are such oral chauvinists (there's a new concept for you!) that we unconsciously reduce sign language to some inferior and second-class substitute for (are you ready for this?) real speech.

Of course, once you think about it, what was going on between the signer at the altar and the several pews of people who were responding in sign was real communication. It was communication as real and as valid as oral English, German, Spanish, or Latin. It was human beings repeating along with the oral speech of the presider all that he was saying: praising God, acknowledging our common human sinfulness, and celebrating the magnalia Dei just as surely as if we oral speakers were filling the air with reverberating sound waves. Oh, did I forget to mention also that they were narrating Jesus' deeds at the Last Supper?

Those who, as the professional world so quaintly puts it, "work in the field" are always helping us to clean up our language and our attitudes by referring to persons with impairments of one sort or another as "specially abled." And indeed people lacking one bodily capability or another often do possess a competence in the use of other bodily faculties that those of us who are "fully abled" can scarcely dream of. But it had never occurred to me that those with impaired hearing have "faculties" in another sense: They can pray our common eucharistic prayer together with the presider while the rest of us who are "fully abled" in one oral language or another must listen in silence. What a delicious irony that our so-called "fully abled" condition does not allow our joining in what must be a powerful participatory experience.

So blessings on you, my friends who supposedly can't "hear." I envy you your special faculty. Now, I realize that I am taking some liberty and perhaps putting you at some risk by revealing your secret. I just hope that some rubricalist nitwit in a church office somewhere doesn't read this and decree either that your arms must be tied behind your backs or that a veil must drop down over your signer just before the institution narrative. Forgive me if I jeopardize your privilege. I just felt that all the "hearing" faithful would want to rejoice with you.

A final irony: the presider was a bishop. And the signer was one of those persons, according to recent Vatican decrees, with the impairment of not being able fully to set forth an image of Jesus.

And a post-final whisper (via sign, of course) to our friends with special faculties: Is there any chance you could "tell" us how you brought it off? We would like to "hear" it.

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