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In This Issue...

We take a historical look at the past one hundred years with a special focus on musical liturgy. It is likely that no century of Christian history has contained as much activity and as detailed direction regarding musical instruction for the Church as has the twentieth century.

While the roots of the revival of Gregorian chant go deep into the nineteenth century, it is very appropriate to place the beginning of the public endorsement of the use of chant in our century, in 1903 with Pius X's Pastorum solicitude. We now know that this decree of Pius X launched more than a chant revival, because it contained this statement:

As it is indeed our most fervent wish that the true Christian spirit should flourish again in every field and be upheld by all the faithful, we should above all be mindful of the sanctity and dignity of the Church building; for it is there that the faithful meet to draw that same spirit from its most important and indispensable source, active participation in the sacred mysteries and in the public and solemn prayer of the Church.

Whatever Pope Pius X intended for it, this 1903 document actually launched the renewal which culminated in the reform legislated at the Second Vatican Council, 1963-65, and which affects every community of worship today.

In this issue we offer part of the story of the chant revival, told from the unique perspective of the monks of Solesmes in exile on the Isle of Wight (Johnson). It's a tale worth the read.

Throughout this century, choirs have experienced a wide swing in popularity and have changed in function. In this issue we step back and take a look at the big choral picture from the perspective of one hundred years (Cox).

In this century, the cantor has emerged as a major force in assisting congregational singing and, in many parishes, has grown into the “psalmist.” In this issue, we examine all the legislation and directions provided for the cantor (McFarland).

Our century has also been characterized by the introduction into liturgy of a wide variety of musical instruments, a process driven by legislative change. In this issue, we review that legislation and look to the future use of diverse instruments (DeFardin).

Nowhere has the liturgical renewal exposed a stronger contrast between the expectations of the assembly and the practice of our tradition than in the celebration of the eucharistic prayer. The expectation of the assembly is active participation, while our traditional practice reflects an assembly listening to the celebrant proclaim the prayer. Baptized members of the assembly in the twentieth century are literate worshipers. While full, conscious, and active participation of the assembly remains a challenge, the celebrative model of the eucharistic prayer does not support the ritual function of this prayer. This challenge needs to be faced in the new millennium (Gelineau).

So, in this issue we invite you to look both backward and forward. Our century has been full of changes in church music and the liturgy; it has been a century, quite frankly, unlike any other in the history of the Church. The renewal of the liturgy at the end of the twentieth century is the harvested fruit of many years of intense labor and patient waiting.

Pastoral ministers are at the center of the changes in the Church; each one of us individually and all of us collectively hold in our hands responsibility for the worship life of the assembly. Many of the tools of renewal have been placed at our disposal. The major challenges at the end of the current millennium are no greater, probably, than those at its beginning, when the Church itself was in danger of violent annihilation, but the challenge of the renewal of parish life, faced boldly by popes and bishops and an ecumenical council in our century, remains before us. All of us committed to the renewal of the Church through the liturgy know that the door of the millennium opens to a new era of hope, to the years and decades of work still before us. Our history calls us to renewed energy for the task.
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Cover: The organ pipes are part of the instrument at St. Luke Parish, McLean, VA; this photo and others of that organ by Karl Bock. Photo of the Millennium Candle by Lynn Reinecke. Photos of the 1999 NPM Guitar School by Karen Talmage.

Page 16: Photographs from the NPM files illustrate (from the top, clockwise): A Pontifical Mass in the 1950s; Mrs. Patricia Enoch, liturgical dancer and choreographer; Hispanic popular religion—a decorated statue of the Virgin; the 1999 NPM Guitar School; and the Holy Doors at St. Paul Cathedral, Pittsburgh.
April 15, 1998

Ahlborn-Galanti Organs
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Dear Friends:

Now that our Ahlborn-Galanti Module is installed and has been
thoroughly tested and put through its paces during Holy Week and
Easter, I am pleased to tell you that the module has far surpassed
our expectations.

The new sounds, especially the upper 8 notes of the 49-foot Melodion, have enabled us to play music
that we have not been able to realize previously. Also, the new sounds give support
to our choir, enabling them to sing with much greater confidence.

Probably the most exciting change we have noticed is in the
congregational singing. Before, when playing the hymns and service
music, the congregation was nearly silent; now they seem to sing with
enthusiasm and delight. Again, I attribute this to the added support
of the upper pitches that were lacking, as well as the wonderful
principal chorus.

One other change, which is meaningful to me as the organist, is that
members of the congregation no longer hear the pedal notes, which
never happened before.

When the module sounds are combined with the pipes, I doubt that
even the most trained ear could tell which is the module and
which is the pipes. I couldn’t be more pleased.

Sincerely,

Robert Ford, Ph. D., P.M.S. A.
Organist and Choirmaster

Richard A. Barrows, A.D.
Director of Music

Ahlborn-Galanti Organs
1164 Tower Lane
Bensenville, IL 60106

July 7, 1998

Dear Friends of Ahlborn-Galanti,

Thank you for the miracle that Ahlborn-Galanti performed on our pipe
organ! I am thrilled with the incredible transformation that makes the organ
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modules have achieved.

Since coming to St. Gabriel’s Parish in 1990, I have been playing its excellent
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ranks. And at such an incredibly modest cost! The union of Wicks pipes with
Ahlborn’s digital tonal resources has produced an instrument that is on the
cutting edge of 21st-century organ technology. Parishioners and clergy who have
heard the new instrument are ecstatic and incredulous. And so am I!
I welcome and invite my colleagues to come and hear this instrument
themselves and to hear why we are according this transformation those
hearing associates.

Sincerely,

Richard A. Barrows, A.D.
Regional Conventions

Where We're Headed in 2000

Once you've debugged your software, make sure that you open your calendar (electronic or otherwise) and set aside time in the summer of 2000 for one of NPM's Regional Conventions. Four exciting Conventions are in the final planning stages, with the last details fitting into place—see the list of Convention highlights on pages 10 and 11. Full brochures will be sent to all NPM members and subscribers by February 2000, and details will be reported in the February-March issue of Pastoral Music.

In the meantime, to whet your appetite, here are some highlights of the places where we'll be gathering.

June 27-30, Orlando, Florida. "Pray Always." Orlando is centrally located on the Florida peninsula, nearly equidistant from the Atlantic Ocean and the Gulf of Mexico. Because the Kennedy Space Center is located in the diocese, the first bishop of Orlando claimed that his diocese had the right to establish the first parish on the Moon!

The history of Catholicism in Florida is linked to the Spanish explorers and to the Diocese of Santiago de Cuba in Havana, which had responsibility for the Church in Florida from 1606 until England acquired the peninsula from Spain in 1763. Responsibility for Florida Catholics shifted to the Archbishop of Baltimore after 1821, when the area became American territory, but a vicar apostolic was not appointed for Florida until 1858, when Bishop Augustin Verot was sent to Savannah, Georgia. The Diocese of Orlando was created in 1968, with William D. Borders as its bishop (he is now the retired archbishop of Baltimore, MD).

Downtown Orlando, where the Harley Hotel of Orlando—our Convention headquarters hotel—and the Radisson Plaza are located, is a dynamic community with Lake Eola, a picturesque family park, at its center. The two cathedrals that we will be using for our Region II Convention—the Catholic Ca-

Planning team for the 2000 Regional Convention in Orlando, Florida.

Planning team for the 2000 Regional Convention in Kansas City, Missouri.

Planning team for the 2000 Regional Convention in Parsippany, New Jersey.
heedral of St. James and the Episcopal Cathedral of St. Luke—are both located in downtown Orlando as well. Nearby, of course, are such attractions as Walt Disney World, Busch Gardens, Cypress Gardens, SeaWorld, and Universal Studios Florida. Not to mention the ocean and gulf beaches...

July 11-14, Kansas City, Missouri. The Body of Christ Sings: Yesterday, Today, and Tomorrow. Catholicism came to Missouri with French explorers and fur traders—the Jesuit missionary Jacques Marquette, traveling with Louis Jolliet, explored the Mississippi as far south as the mouth of the Arkansas River in 1673. The Diocese of St. Louis was established in 1827; it became an archdiocese when the suffragan Diocese of St. Joseph was founded in 1868. The Diocese of Kansas City began in 1880; its first bishop, John Joseph Hogan, had been the first bishop of St. Joseph. The two dioceses were combined to become the Diocese of Kansas City-St. Joseph in 1956. Our headquarters hotel for the Region III Convention in Kansas City is the Marriott Downtown, near sites associated with the Overland Trail and, more recently, Kansas City jazz.

One of the churches we will be using in Kansas City—actually in Independence, most famous for its association with Harry Truman—is the Temple of the Reorganized Church of Jesus Christ of Latter Day Saints, the RLDS world headquarters. Its sanctuary, topped by a spiral ceiling that rises nearly two hundred feet above the floor, houses a 102-rank Casavant pipe organ with 5,685 pipes. The auditorium organ, in the oval conference chamber, is opus 139 from Aeolian-Skinner, Boston. With 111 ranks and 6,189 pipes, it is one of the largest freestanding organs in the United States.

We will also be using the more traditionally shaped Catholic Cathedral of the Immaculate Conception in Kansas City, founded in 1869 at the site of the public oratory known as Old St. Patrick’s. On property that adjoins this cathedral is the Episcopal Cathedral of Grace and Holy Trinity, another site for NPM 2000 events.

July 17-20, Parsippany, New Jersey. Rejoice in Hope! The central location for our Region I Convention takes its name from the Parsippany Indians who once lived in this area of northern New Jersey about twenty-seven miles west of New York City. European settlers began to move in in the mid-eighteenth century. The area remained largely rustic and agricultural through the American Revolution and the Civil War, though since the end of World War II, it has become largely an area of suburban housing; four major highways converge near Parsippany. Our headquarters hotel is the Hilton Parsippany; we will also be using the Sheraton Tara Parsippany.

Plans for the Convention have us traveling to nearby Morristown, George Washington’s military campsite during the winters of 1777 and 1779-1780. We will visit the town green, which dates to the mid-1700s, and we are planning events in several of the town’s historic churches. Among these historic places of worship are the Church of the Assumption, founded by Irish immigrants in 1845 at the heart of a neighborhood known as “Little Dublin” and now the...
oldest church building in Morristown; St. Peter’s Episcopal Church, founded in 1827; the Church of the Redeemer, formed in 1852 by members of St. Peter’s who decided that their former parish was too strongly under the influence of the Oxford Movement; and First Presbyterian Church, formed in 1733, which served as a hospital for Washington’s troops during the Revolution.

The Diocese of Paterson, our host diocese, was established in 1937, but a resident Catholic presence in this area dates to 1820, when this part of New Jersey was in the boundaries of the Diocese of New York, and the bishop sent a newly ordained priest (in fact, he was the first priest ordained in New York City) to start a parish in Paterson. Other communities of Catholics met in this area for worship, but St. John, Paterson, was the first parish with a resident pastor.

During the Region I Convention, we will also be traveling to the Churches of St. Ignatius Loyola and St. Jean Baptiste in New York City, the Cathedral of the Sacred Heart Basilica in Newark, and the Cathedral of St. John the Baptist in Paterson.

August 1-4, Las Vegas, Nevada. Risk the Vision: Vision the Risk. The headquarters hotel for our Region IV Convention in 2000 shouldn’t be too hard to find: Look for a large black pyramid that reaches 350 feet into the sky (thirty-six stories) and is topped by a light beam so bright that you could read a newspaper ten miles in space by its light. The Luxor Hotel and Casino, on the Las Vegas Strip, also has a sphinx in front of it... in case you miss the other clues.

Nevada was the last of the forty-eight contiguous states to have its own diocese, but the history of Catholicism in this area dates to the first Mass celebrated in 1775 at the Colorado River (near the present city of Laughlin) by Father Garces, a Franciscan missionary and explorer. Before the conquest of this territory by the United States, Catholics were in the Diocese of Sonora under the ecclesiastical jurisdiction of Mexico until 1840. Then, after 1840, they came, in sequence, under the Diocese of Monterey, then under the Archdiocese of San Francisco, then the Diocese of Sacramento, and finally, until they were granted diocesan status, under the Diocese of Salt Lake City. The Diocese of Reno was established in 1931; its fourth bishop petitioned Pope Paul VI to rename the territory the Diocese of Reno-Las Vegas, which he did in 1976. Because of tremendous growth in the area, two dioceses—at Reno and Las Vegas—were created in 1995.

The Convention eucharist will be celebrated at Christ the King Catholic Community, founded in 1978, with a worship space built in 1987. The building was planned with great concern for the arts: All art and liturgical furnishings are commissioned pieces. We will also be using the Shrine of the Most Holy Redeemer, established in 1991 to serve the area near the main casinos and hotels.

---

**Members Update**

**Schools and Institutes**

NPM’s first summer “school” was a week-long workshop on skills for the parish musician—music, liturgy, planning—offered at Georgetown University in June 1978. Since that first event, summers have been filled with NPM Schools and Institutes offered at interesting and accessible sites around the country—ten of them last summer.

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Thanks, Mike

Dr. J. Michael McMahon ends his term as chair of the NPM Board of Directors in December 1999. Michael was the current board’s first chairperson, elected when the board was re-established just before the 1994 Regional Convention in Philadelphia. (The Association began with a Board of Directors in 1976, but this board was replaced by other structures until our size and complexity suggested the need for a new board as well as the NPM Council, which was also established in 1994).

Michael has done much more for the Association, however, than chair the board. His vision was instrumental in offering initial shape to the board and its responsibilities in the years leading up to 1994. Part of that vision was formed while Michael served as president of the DMMD Board of Directors, a position to which he was elected when that board took shape during the 1987 National Convention in Minneapolis.

In addition to these “structural” responsibilities, Dr. McMahon has served the Association in many other ways, among them writing for Pastoral Music, offering major addresses and workshops at the Conventions, preparing liturgies and other aspects of the winter Institutes, and providing the core material for the Planning Ideas section of the NPM web page.

In his “spare” time, after completing studies at The Catholic University of America, Mike has served parishes in Wilmington, DE, Pittsburgh, PA, and Northern Virginia. He is currently the director of music ministries at St. Mark Parish in Vienna, VA.

NPM looks forward to many more years of service from this talented pastoral musician, but we wanted to take this opportunity to say thanks, Mike, for all that has been.

Correction: The October-November issue of Pastoral Music incorrectly identified John Romeri as the current chair of the NPM Board of Directors. John assumes the responsibilities of board chair on January 1, 2000.

We are currently scheduling summer sessions for 2000, and a full description of those will appear in the next issue. Begin to think now about the skills or understanding you need to improve your ministry; think about the people with whom you minister who might benefit from participation in one of our outstanding programs.

NPM Summer School and Institute brochures will be in the mail to all our members early in 2000.

Should I RMM? Dare I DMMD?

The advent of our Section for Those Responsible for Music Ministry (RMM) has caused some of our members to ask about the difference between RMM and the Association’s older Director of Music Ministries Division (DMMD). (Even the editor of this publication didn’t quite get it right in the last issue of Pastoral Music!)

The Director of Music Ministries Division (DMMD), begun in 1988, serves NPM members who are employed in their parishes or communities on a full-time basis to direct the diverse music ministries of their church, community, diocese, or similar organization. All DMMD members agree to uphold the four articles of the NPM/DMMD Code of Ethics. Applicants for membership in DMMD must be current members of NPM, employed in positions from which they derive primary income from church music employment, working full-time in a pastoral music position, and having primary music decision-making respon-
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sibility for the majority of the liturgical celebrations of the assemblies they serve. DMMMD members pay additional dues (currently $15 per year) to participate in special DMMMD programs and to receive Praxis, the DMMMD newsletter.

The RMMD Section is composed of people who take some type of responsibility for music in their community. This responsibility may be full leadership or it may be overseeing a group such as an ensemble, children's choir, or cantors. People who take the responsibility of making sure that music ministry is active in their parish, even if they are not directly involved in that ministry, are also included in this Section. Although most of those interested in RMMD are unpaid volunteers, there are also Section members who are partially salaried by their communities and even some who receive a full-time salary.

The Responsible for Music Ministries Section chose board members during the 1999 National Convention in Pittsburgh. Over the next two years, this board will meet to establish a mission statement and bylaws, to develop RMMD tracks and workshops at NPM events, and to assist RMMD members in the various regions of North America. These new board members are:

- Michael Prendergast, Chair;
- Terri Pastura, Vice-Chair;
- Theresa Schlosser, Secretary;
- Jan Kenison, Core Committee;
- Jan Coyle, Core Committee;
- Joseph R. Gagliano, Jr., and Scott C. Walters: Region One Representatives (for all of Canada and for the states of Massachusetts, Rhode Island, New Hampshire, Maine, Vermont, Connecticut, New Jersey, New York, Delaware, Maryland, and the District of Columbia);
- Joseph F. Marino, Valerie Rueger, and William J. Toler: Region Two Representatives (for Pennsylvania, Ohio, Indiana, Michigan, and Kentucky);
- Eva Simecek: Region Three Representative (for Virginia, West Virginia, North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Louisiana, Arkansas, Oklahoma, and Texas);
- Amber Mitchell & Margaret Thompson: Region Four Representatives (for Illinois, Iowa, Wisconsin, Minnesota, South Dakota, North Dakota, Missouri, Kansas, and Nebraska);

How Do You Get to Carnegie Hall? Practice...

The St. Louis Symphony performed five concerts during their annual three-day residency at Carnegie Hall (November 5-6). Among their repertoire were Gustav Holst's The Planets and the Mahler Third with the American Boy Choir and the St. Louis Symphony Chorus. Traveling with the orchestra this year was its Symphony Organist, John Romeri, who performed the organ part in the The Planets. John is the chair-elect for the NPM Board of Directors. On hand for John Romeri's debut at Carnegie Hall was DMMMD President John Miller.

Keep in Mind

Marie-Madeleine Durufle died in Paris on October 5 from complications following injuries from a serious fall. Co-titular organist at Saint Etienne-du-Mont, Paris, with her husband, Maurice, from 1953 until his death in 1986, she continued as titular organist and, finally, as honorary organist. After serious injuries from an automobile accident in 1975, Madame Durufle temporarily gave up her concert career, but she returned to playing for Sunday Mass. After extensive surgery, Pray, in the words of Psalm 27, that Madame Durufle may "live in the house of the Lord...caught up in God's beauty, at prayer in his temple."

Meetings & Reports

Jubilee Day for Children

More than 5,000 children from around the world, under the sponsorship of Pueri Cantores, will gather in St. Peter's Square, Rome, on Sunday, January 2, to celebrate Mass with Pope John Paul II on the Jubilee Day for Children. Nearly 400 members of this choir will be children from the United States. For additional information on this historic event—and on the video being made of the celebration—contact: Patrick Flahive, President, American Federation of Pueri Cantores, 5344 Homerest Avenue, Azusa, CA 91702. Phone: (626) 812-0433; e-mail: pfhahive@puericantores.com; web: www.puericantores.com.
“O Sing unto the Lord a New Song”: Congregational Psalm Singing in Christian Worship, Part 3

BY VINCENT A. LENTI

When uniquely Christian liturgical forms developed in the early church, the Book of Psalms was prominent in the material used for worship. Curiously, as these forms evolved, the singing of psalms became a function of the clergy and not of the people—a situation which remained essentially unchanged until the European Reformation. Among the reformers, John Calvin’s name will always be associated with the growth of metrical congregational psalmody. Other names associated with the adaptation of the psalter for congregational singing in the first fifty years of the Reformation in Europe and then in England include Clément Marot, Théodore de Bèze, Miles Coverdale, Sternhold and Hopkins, and Brady and Tate. The English Puritans brought the Ainsworth Psalter with them to New England, but a growing dissatisfaction with imported psalm books led to the publication of the “Bay Psalm Book” in 1640.

The Decline of Congregational Psalm Singing

Despite an apparently limitless enthusiasm for psalmody among churches in the Reformed tradition, however, interest in singing metrical psalms began to decline as these churches gradually came to accept hymnody on an equal basis with psalmody. In general, the Reformed churches on the continent of Europe were quicker to adopt the singing of hymns than the churches in the British Isles. In England, the Baptists were among the first to sing hymns, although this new initiative in congregational singing was controversial and was not accepted by all congregations.

In the early eighteenth century, the Independents (or Congregationalists) embraced hymn singing largely through the leadership of Isaac Watts (1674–1748), who is generally credited with being the real founder of English hymnody. Watts, who wrote more than seven hundred hymns, was an important figure in the transition from psalmody to hymnody. His hymns included not only original texts but also his adaptations of psalms. His approach to the latter, however, was very much guided by his conviction that, if the psalms were to be used, they must be modernized and made appropriate for Christian worship. In this regard, he wrote: “Tis not a translation of David that I pretend, but an imitation of him, so nearly in Christian hymns that the Jewish Psalmist may plainly appear, and yet leave Judaism behind.”

Hymn singing in the English churches was further promoted by Charles and John Wesley and the Methodist revival later in the eighteenth century, and, by the mid-nineteenth century, the monopoly which metrical psalmody had enjoyed had fairly well disappeared throughout England. A similar development occurred in Scotland.

Hymn singing gradually found a broad acceptance in American churches as well. Among those denominations which were most strongly identified with Calvinism, however, interest in the metrical psalm did not totally disappear, although it did become a less important factor in congregational song. A strong part of the continuing appeal of metrical psalmody may have been the tunes to which these psalms were sung, rather than the texts themselves. Geneva Psalter tunes had been sung for generations by Reformed Protestants and were a strong musical expression of their identity as Christians. The tunes remained as psalm texts were translated and re-translated. After the introduction of new hymns, however, the importance of the traditional tunes lessened with each successive generation.

Interest in singing metrical psalms began to decline as these churches gradually came to accept hymnody on an equal basis with psalmody.

It was, perhaps, inevitable that the practice of limiting congregational song exclusively to the biblical psalter would eventually come to an end, even among those churches which were most heavily influenced by Calvinism. Once the influence of Calvinism began to lessen—as it did in many of the Reformed churches—an acceptance of hymnody was all the more inevitable. And, once hymnody was introduced, the pre-eminence of the psalter was broken.

It is a simple fact that many Christians have difficulty in relating to the psalms—a difficulty arising because the psalms are texts from the Hebrew Bible, poetry reflecting a culture which may seem foreign and, sometimes, even inappropriate for Christian worship. Psalm texts, therefore, often need to be interpreted and understood within a New Testament context. Hymn texts, by comparison, are written specifically for the
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Christian experience. As such they offer a more immediate expression of faith and provide a wider variety of opportunity for congregational singing. Yet the psalms, as biblical texts, have a special place in Christian worship which no hymn can really match, so it is unfortunate that psalm singing declined so dramatically, particularly among those churches with which such singing was so clearly associated for so long a period of time.

The Tradition Preserved and Adapted

Nonetheless, the psalter survived this shift in congregational preferences. Among those churches which had strong choral programs, psalms and psalm-based texts often formed an important part of the choir repertoire, although frequently at the expense of congregational participation in singing from the psalter. In some churches the congregation retained a role in psalmody but in a newly evolved spoken form. This form of spoken psalmody is generally known as “responsive reading.”

In a responsive reading, verses or half-verses of a psalm are alternately read by the minister and the congregation. This practice apparently began in the American Presbyterian Church, and an important figure in its development was the Rev. Leonard W. Bacon (1830-1907). Bacon was a Congregationalist minister who served as a supply minister at St. Peter Presbyterian Church in Rochester, New York, during the year 1855. While ministering to this congregation in Rochester, Bacon compiled various responsive readings for use during worship. These may have been the first examples of such psalm readings. The practice has since become very much a part of the worshiping experience in many Protestant churches, although certainly a marked departure from the long-established tradition of singing psalmody.

Congregational singing of psalmody, however, continued to find a place in the Christian experience of worship while also showing remarkable adaptability to changing perspectives in Christian worship. The continuing role of psalm texts as congregational song can be observed first and foremost among those Protestants who are the most direct inheritors of the Reformed tradition and whose hymnals customarily include a fairly large selection of psalms. For example, The Presbyterian Hymnal includes a fairly generous selection of psalms. These include adaptations from the Geneva Psalter and other early metrical collections, settings by classical composers such as Bach and Handel, the use of a variety of folk melodies and tunes from eighteenth and nineteenth century collections, settings to psalm tones such as those by Laurence Bévenot and Richard Proulx, plus a good variety of newly composed settings. The hymnal editors have successfully preserved some traditional metrical psalm singing while also making available a wide range of other musical styles.

A contrasting Presbyterian publication is The Book of Psalms for Singing, first published in 1973 and currently in

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its eighth printing. This is a worship book for the Reformed Presbyterian Church of North America, and it contains at least one setting of each and every psalm, the vast majority of these settings being metrical, although a few irregular meters are also included. This represents an unwavering commitment to the Geneva and Scottish traditions. A special feature of the hymnal is the presentation of each psalm in divisions which the editors call “sizable length,” generally limited to three or four stanzas.

Another publication notable for its inclusion of psalmody is the Psalter Hymnal of the Christian Reformed Church, a small denomination with ties to its Dutch Calvinist past.26 This fine hymn book includes settings of the entire psalter. In keeping with the Geneva and Dutch tradition, these settings are all metrical.

If the inheritors of the Reformed tradition have been active in preserving some of the characteristic metrical settings of psalms, hymns which are based on or inspired by psalm texts also continue to form an important part of the repertoire for congregational singing. Most hymnals generally include a selection of psalm-based texts, among them those by important historic writers such as Martin Luther and Isaac Watts. Moreover, recent years have witnessed an outpouring of new Christian song written in a more contemporary folk style with texts frequently drawn from scriptural sources. Among the better known examples of contemporary texts drawn from the psalter are Bob Dufford’s “Sing to the Mountains” (Psalm 118), Michael Joncas’s “On Eagle’s Wings” (Psalm 91), Dan Schutte’s “Sing a New Song” (Psalm 98), and Marty Haugen’s “This Is the Day” (Psalms 95 and 96). This type of psalm-based material has achieved a wide popularity, initially among Roman Catholics but now extending to many other church denominations.

Liturgical Psalmody

The twentieth century liturgical movement has also played an important role in leading churches to increased congregational psalm singing by involving the people in the psalm associated with the lectionary cycle. Roman Catholic liturgical reform following the Second Vatican Council has been in the forefront of efforts in this regard. While the psalter has always been an important part of Catholic worship, congregational psalm singing at Mass was rarely, if ever, encountered in the past. But a major goal of liturgical renewal following the Second Vatican Council has been to encourage the active participation of the people who had so often been mute observers in the past. Therefore, one of the reforms of the revised Roman Catholic Mass was the provision for a “responsorial psalm” as part of the cycle of biblical readings (and for a richer use of psalmody at the entrance procession and communion procession). The responsorial psalm has the same place and function in the liturgy as the former “gradual” (Latin, graduale). The gradual was sung by the choir following the first biblical reading of the Mass, and it typically consisted of two psalm verses, the first called the responsus and the second the versum.

Hymns which are based on or inspired by psalm texts also continue to form an important part of the repertoire for congregational singing.

The responsorial psalm, by contrast, is a much larger psalm text, normally sung by a cantor with a sung “response” provided at appropriate intervals by the congregation. Although musical settings for the psalm text may vary considerably in style, Roman Catholic congregations have tended to show a preference for the psalm tones developed by the noted French Jesuit Joseph Gelineau.

Other denominations, such as the Lutherans and Episcopalians, share with Roman Catholics many of the same liturgical traditions and have been similarly influenced by the liturgical movement. These churches have undergone recent reappraisal and renewal of their forms of worship and have also placed a renewed emphasis on congregational participation in sung psalmody as an integral part of the biblical readings in their liturgy. For some, this renewal involves using the same pattern of responsorial psalmody as observed in the Roman Catholic Church. For others, it has included attempts to engage the congregation in singing the psalm directly by “pointing” the text for use with a simple psalm tone. This particular use of psalmody now extends to various other denominations and churches which have adopted the use of the lectionary in their worship services. An interesting publication in this regard is The Book of Psalms, published by the Presbyterian Church in Canada and commended for “voluntary use” among its congregations.27 The book provides refrains and a psalm tone for the one hundred five psalms in the three cycles of the New Revised Common Lectionary as well as refrains for general use for the remaining forty-five psalms. While the texts are printed in a manner which allows for the customary Presbyterian responsive reading, they are also “pointed” with exemplary clarity for singing. Each of the psalms has two or three refrains, and the choice of material is made from a wide variety of excellent sources.

Thus congregational involvement in the responsorial psalm has been established as an integral part of celebrating Sunday eucharist in many diverse congregations. In addition, however, liturgical renewal has also fostered new interest in the communal celebration of daily prayer, particularly morning and evening prayer. New methods of nonmetrical psalm singing have been introduced to facilitate the chanting of psalm texts. These generally take the form of simplified psalm tones consisting of a recitation note followed by a three-note pattern to mark the end of a text line. They are similar to the older Gregorian chant psalm tones, but they lack the more complex intonations and cadences which make the Gregorian tones somewhat difficult for general congregational use. Hymnals and other worship aids, particularly Roman Catholic ones, often contain psalmody appropriate for the communal celebration of morning and evening prayer. Worship, for example, contains a generous selection of psalm settings, although all are to Gelineau tones (with optional psalm tones provided as an alternative method for singing).28

The Psalter Is Alive

Thus the psalter is very much alive in the worshiping community. The use of psalmody and the style in which it is sung may vary from denomination to denomination or even from one church to another. This variety is a reflection of the wonderful vitality, adaptability, and enduring value of the psalter in an age which is characterized by so many differing needs and musical tastes. In attempting to assess the future of psalm singing, practically all Christian denominations will be able to find a role for the
psalter in their own tradition of worship.

The Roman Catholic Mass liturgy formerly made extensive use of the psalms. The psalter provided the single most important source for the introit, gradual, tract, alleluia, offertory, and communion texts. Until the recent introduction of hymn singing (as an option to the use of psalmody for the processional chants), this was the Catholic tradition extending back to the very origins of the Roman liturgy.

Among Protestants, Luther held the psalter in the highest esteem. When he reformed the services of worship in 1523, he wrote that “the whole psalter, psalm by psalm, should remain in use.” When he published a hymnbook for congregational singing in 1524, it included six of his metrical paraphrases of psalms. For John Calvin the psalter represented the very essence of Christian song, and the singing of psalms dominated the Reformed Churches in England, Scotland, France, Germany, and elsewhere.

Therefore, it is perhaps appropriate for everyone—Catholic and Protestant alike—to appreciate fully the richness which the biblical psalter can provide for Christian worship and to appreciate the many ways in which psalm texts have contributed to the experience of worship. The psalter is the oldest song book of the church, and it occupies a rather unique position in being a song book in which Christians of all denominations equally share. It is the song book which gives the fullest expression to the Jewish and Christian experience, and for this reason it deserves a special place of honor in the life of the church.

Notes

The numbering of endnotes continues from the first two parts of this article.

23. Letter from Isaac Watts to Cotton Mather of Boston in 1717.
27. The Book of Psalms (The Presbyterian Church in Canada, 1995).
29. Martin Luther, An Order of Mass, 1523.
Our Liturgical Century
Solesmes in England: 
The Restoration of Gregorian Chant

BY CUTHBERT JOHNSON, OSB

A medieval writer gave the geographical position of the Isle of Wight as “closer to England than to France.” This observation is perfectly true, since the island is little more than six miles from the mainland of England opposite the great ports of Southampton and Portsmouth. It was, perhaps, for its closeness to France, however, that the exiled monks of Solesmes came to make it their temporary home in 1901.

As Queen Victoria lay dying in Osborne House on the Isle of Wight, the French government was about to unleash a new wave of religious persecution and discrimination which would force a community of Benedictine nuns to take refuge before the end of that year in a country house only a matter of a few hundred yards from the grounds of the royal residence at Osborne House. Before the end of that same year, the monastic population of the island would grow to make of the Isle of Wight a greater center than the ancient isles of Lerins, Lindisfarne, or Mont Saint-Michel. On an island nineteen miles wide and twenty-three miles long there would soon be nearly three hundred monastics—monks and nuns.

At the close of the twentieth century, despite the immense technological progress and human development that have taken place, we still must sorrowfully affirm that the injustices, acts of cruelty, and discrimination which have been perpetrated over the past one hundred years are without equal in the history of humankind. In France this cruel century opened with religious discrimination which was to affect the lives of thousands of men and women and affect, as well, the whole course of modern monastic history.

A License to Exist

On Monday, July 1, 1901, the French government passed a law (the “Associations Bill”) which required all religious congregations to apply for a license to exist legally; they were given three months to make the application. An application would have entailed examination of the community’s rules and constitutions by the government together with government control of recruitment and conditions of admission as well as of “temporalities” (the community’s physical possessions). Communities which received official approval would be placed under state supervision, and those that did not receive approval were declared illegal. Some 17,000 unauthorized and “illegal” congregations were then ordered to be dissolved within three months, and their members were forbidden to teach or direct schools.¹

Immediately after the passing of the law, a monk of Solesmes—Dom Noetinger—was sent by Abbot Paul Delatte to England to look for a house, since the monks of Solesmes, like many other communities, chose not to accede to the government regulations. This search for a new site early in the twentieth century was not a new idea at Solesmes: During uncertain periods in the nineteenth century the founder of the abbey, Abbot Prosper Guéranger, had himself thought of England as a possible place of refuge in the event of having to go into exile.

The description must have been very attractive to anyone with a love of monastic history, but the monks were in urgent need of a home.

Several places were considered as a home for the exiled community, including the site of the ancient Abbey of Battle. A newspaper cutting sent to the Abbot of Solesmes gave interesting details about the historic property which included both the site of the Battle of Hastings and the well-preserved remains of an abbey founded by William the Conqueror.² The description must have been very attractive to anyone with a love of monastic history, but the monks were in urgent need of a home. The transactions would have been lengthy, while the expense of repair and rebuilding were beyond their limited means. Several other properties proposed to the community for consideration also proved unsuitable or too expensive.

At the end of July, however, Dom Noetinger’s attention was brought to a suitable “large house on the Isle of Wight which seems to meet the requirements of the
monks." He viewed the house and accepted it. The contract for the lease of Appuldurcombe House is dated August 19, 1901. The monks wasted no time in beginning their transfer from Solesmes to the Isle of Wight. On August 24, 1901, *The County Press* contained the following report:

Arrival of the Benedictines. — As announced last week, Appuldurcombe House has been secured for use as a monastery by representatives of the Roman Catholic Order of Benedictines, and we are now able to add that Northwood House is about to be converted into a con- vent. The Benedictines, who are seeking a new home in the Island, belong to Solesmes, France, and their removal is due to the operation of the new law affecting associations. Parties of the monks and nuns arrived in the Island on Thursday last. Our Ventnor correspondent writes: The arrival in the Isle of Wight of the Benedictines of Solesmes, France, recalls the fact that in the 13th century the abbey of Montzbug [sic] in Normandy was already in possession of a large tract of the Garden Isle, including the Priory at Appuldurcombe, where a prior and two monks had charge of their lands at Appuldurcombe, Sandford, and Week. I yesterday interviewed the Reverend Father who has carried through the negotiations for leasing Appuldurcombe House to the Benedictines, and learnt that the mansion will be converted into a monastery for the accommodation of 80 monks, who will arrive at the beginning of October. Northwood House, another large mansion at Cowes, has been acquired by the Benedictines, and early in October some 90 nuns of Sté Cécile will arrive to take up their residence. The Abbess is now staying at the Fountain Hotel, Cowes, completing the transfer. "The Benedictine monks are celebrated for their beautiful singing of Gregorian plain chants, but," added the monk, "the nuns sing it much more beautifully. "Is your object the conversion of the Island to Rome?" asked our representative. "Oh, no, no, no," was the laughing reply. "We are seeking an abode on English soil because of the liberty you enjoy. Our own country refuses to give us the liberty we require and are entitled to."

On Saturday, September 21, 1901, the entire community of Solesmes, with the exception of two sick monks and Dom Foubert, left behind as parish priest, reached Appuldurcombe. One of the monks, Dom Paul Cagin wrote to his sister a few days after their arrival on the island, saying that the Lord had chosen a place of exile more like a garden than a penance. Those who had been sent on ahead to prepare for the community had worked wonders, he wrote, and the community were able to sit down to table in a proper refectory on arrival and take their places in the Oratory, which he described as two vast rooms with columns of porphyry which only needed the heating to be installed. (This had been the entrance hall.)

**A Golden Period**

Within a few weeks the Isle of Wight became the refuge for the monks and nuns of Solesmes. Interesting though this story is, our concern here is to recall that the setting in which an important period of the work on restoring Gregorian chant was carried forward was not at Solesmes on the banks of the river Sarthe but on the Isle of Wight at Appuldurcombe and Quarr. The period of exile was for the community of Solesmes—both in the minds of the monks and of their abbot Dom Paul Delatte—a golden period. Monastically it was considered a true desert experience. The community, freed from many of the necessary undertakings of day-to-day monastic life and even from legitimate distractions, were able to pursue their research in ideal conditions. The distance from their homeland and the political climate limited contact with France; when the 1914-1918 war broke out, the community was completely isolated. During the subsequent difficulties of the postwar years in France, the island continued to provide the community with a sheltered existence until their return to Solesmes in 1922. As is well known, the monks of Solesmes already had been engaged in restoring the chant for almost half a century when they were driven into exile. What is often not realized is that the impetus to this work and much of the groundwork which contributed to the ongoing liturgical movement, especially in the sphere of music, took place on the Isle of Wight, during the period called by the first abbot of Quarr Abbey "Solesmes in England."

Solesmes had been on the Isle of Wight for two years when Pope Pius X issued his *motu proprio*, *Tra le sollecitudini* (November 22, 1903), on the restoration of Gregorian chant. For many this was an official blessing on the work which Solesmes had been doing for many years but which until then had only received a form of unofficial encouragement.

Already in 1840 Abbot Guéranger (re-founder and first abbot of the restored community at Solesmes) had raised the question of the restoration of Gregorian chant and pointed out the method that would have to be followed, namely, the study and comparison of the original manuscripts. When he came across a novice by the name of Joseph Pothier reading in the abbey’s library a book which had recently (1857) been published on the chant, he naturally encouraged him to study such an important subject. In 1862 Dom Pothier and Dom Jausions began to study the manuscripts and, from 1865, members of the community made regular visits to the principal libraries of Europe which possessed manuscripts of the chant.

After the death of Dom Jausions in 1878, Dom Pothier continued the work and in 1880 published *Les mélodies grégoriennes d’après la tradition*, considered to be the basic charter of the movement of restoration. He was also preparing an edition of the *Liber Gradualis* and was able to...
take proofs of it to a congress which was held at Arezzo in 1882. A Mass was sung at that congress using the restored melodies, and they were received with enthusiasm. The reactions of the Pope, Leo XIII, were encouraging, and when in 1883 the Gradual was published, a copy was presented to Leo XIII by Cardinal Pitra, an illustrious monk of Solesmes. Nevertheless, on April 10, 1883, a decree of the Congregation of Rites approved by the pope reaffirmed the recognition of the existing Ratisbon edition as the only official edition of the chant, for which the publisher Pustet, in 1870, had obtained a monopoly of thirty years.

On March 3, 1884, the pope addressed a brief to Dom Pothier praising his work and encouraging him to continue. However, on May 3 another brief followed which made it clear that the pope’s praise of the work of Solesmes was only as a work of erudition and that it was not to be taken as official approval for its use in the liturgy. The decree of the Congregation of Rites remained in force, though the official edition was not imposed. The Solesmes editions, therefore, were tolerated for private use like any other edition, while the debased chant of the Ratisbon edition continued to be the official chant of the Church.

Although Dom Pothier based his restorations on the study of the original manuscripts, he did not consider it necessary to publish a scientific justification of them. The idea for publishing such a justification came from a younger monk of Solesmes, Dom André Mocquereau, who had been professed in 1877. In 1888 he suggested to Dom Pothier that a collection of photographic reproductions of the principal manuscripts should be inaugurated, and in 1889 the first volume of the Paléographie Musicale began to appear in parts.

Dom Mocquereau had foreseen one of the possible objections to the method he was pioneering, namely, that one manuscript would not prove his case. He therefore decided to take a single piece, the gradual Justus ut palma, and publish it according to as many manuscripts as he could find. This meant visiting several libraries, and in 1890 he traveled to Italy, stopping first at Turin and staying with the Salesians. Don Bosco had died in 1888, but he had previously met both Dom Pothier and Dom Mocquereau and was so sympathetic to the Solesmes chant that he introduced it into his seminary, even making it a subject for exams, and he had hoped it would spread from there to all Italy.

Before leaving Turin Dom Mocquereau was given the address of Fr. Angelo de Santi, a Jesuit and professor of music who had been brought to Rome by Leo XIII to write on religious music in La Civiltà Cattolica and who was to become an enthusiastic and influential admirer of the work of Solesmes.

Despite the contrasting signals being sent by the Holy Father and the Congregation of Rites, Pope Leo XIII continued to be personally concerned about the restoration of the chant, and in 1893 he decided to consult the most important church musicians on how to proceed. One of those consulted was Monsignor Giuseppe Sarto.
who had just been appointed patriarch of Venice and created a cardinal. He was still at Mantua, preparing to go to Venice, when he was asked for his opinion. He commisioned De Santis to draw up a report for him, saying he was in complete agreement with De Santis’s views which were now ardently in favor of the Solesmes version. Leo XIII was not pleased with the results of the consultation but in 1901 he did address an encouraging and approving brief to Dom Delatte.

In 1903 Cardinal Sarto was elected pope, taking the name of Pius X, and De Santis’s report became the basis for the motu proprio he issued at the end of that year. After enumerating the qualities essential to good liturgical chant in *Tra le sollecitudini*, Pope Pius X noted that these qualities were to be found above all in Gregorian chant which recent studies had so happily restored to its original purity and integrity. He then proposed Gregorian chant as the standard by which all other liturgical music was to be judged and called for its restoration throughout the Church, adding that no liturgical function which is accompanied only by Gregorian chant loses anything of its solemnity.

**Official Approval**

Two months after the official publication of Pius X’s *motu proprio*, Father Angelo de Santis wrote to Dom Mocquereau at Appuldurcombe, telling him in veiled terms that something important was being prepared at the Vatican and urging him to come to Rome. A visit to Rome seemed appropriate for the celebration of the congress to be held in Rome in April 1904 to mark the thirteenth centenary of the death of St. Gregory the Great. Abbot Delatte sent three monks to represent the community of Solesmes: Doms Mocquereau, Cagin, and Noetinger.

It did not take even this short amount of time, however, to find out the nature of the event alluded to by Father de Santis. A letter dated March 10, addressed to Abbot Delatte and signed by Monsignor Giovanni Bressan, a papal chaplain, announced the decision to publish a Vatican edition of the principal books containing the chant which would not be copyrighted but could be reproduced by any publisher. Dom Pothier was charged with providing the restored melodies, and Solesmes was invited to cooperate not only by working on the restoration but also by ceding the copyright on the work so far achieved to the Holy See.

The three representative of the Solesmes community going to the congress in Rome left the Isle of Wight for Rome in early March. On Wednesday, March 23, Doms Mocquereau, Cagin, and Noetinger had an audience with Pope Pius X at which they presented a document, signed by all three, ceding the copyright to the Holy See. During this audience they were given verbal assurance that they had permission to reproduce the future Vatican edition with Dom Mocquereau’s rhythmic signs added.

The congress opened on Wednesday, April 6, with an inaugural address by Angelo de Santis. Talks were also given by Dom Pothier, first Abbot of Saint-Wandrille since 1898, and Dom Mocquereau. On Monday, April 11, Pope Pius X celebrated Mass in St. Peter’s Basilica at which a choir of 1,210 seminarians from the colleges in Rome sang the *Missae de Angelis* and a schola of 150 from San Anselmo sang the proper, all according to the latest edition from Solesmes—at the pope’s personal request. The missal used by the pope at this Mass was a manuscript which had been written and decorated by the exiled community of nuns of Saint-Cécile at Northwood on the Isle of Wight and presented to the pope by Dom Mocquereau.

Pope Pius X issued another *motu proprio* on Monday, April 25, which set up a commission for the publication of an official Vatican edition of the liturgical books containing the chant and entrusted the editing of the chant to Solesmes. Four days later the first session of the Vatican Commission was held in Rome under the presidency of Dom Pothier. Before they left Rome to return to the Isle of Wight, on Wednesday, May 11, Doms Mocquereau and Cagin had an audience with the pope who gave them two gold chalices to take with them for the exiled communities of Saint-Pierre and Sainte-Cécile.

To further the work of liturgical renewal the brief *Ex quo tempore* (May 22, 1904), addressed to Abbot Delatte, was issued. Pius X made it clear that, having entrusted the revision of the official edition of the chant to a commission he had appointed, he gave the Congregation of Solesmes, and in particular the community of Saint-Pierre, the task of researching the manuscripts for the preparation of an edition to be submitted to the commission.

**Summer School and Restoration Problems**

The first Gregorian Summer School opened at Appuldurcombe on the August 18, 1904, and lasted until the end of the month. (The notion of such a school had been suggested by a Westminster priest, Fr. Michael Moloney.) It was attended by forty-five English and Irish participants and one American. Twenty-two participants were priests, and there was one bishop, Monsignor Donnelly, auxiliary in Dublin.

The celebrations of the divine office in the temporary church at Appuldurcombe were much attended by visitors, both Catholic and non-Catholic, thirty to forty during the week and one hundred to one hundred fifty on Sundays. According to Giulio Bas, the Italian composer of accompaniments to the chant which were criticized by Dom Mocquereau, people had to stand outside on big feasts.

By September 1904 the community at Appuldurcombe was considering that it might prove necessary to seek another home. In a copy of Estate Agents Wallis Riddett’s catalogue for May 1902 there is a handwritten note which reads: “Quarr Abbey 1 Sept 1904.” It is in Dom Noetinger’s writing and is explained by the letter he wrote to the Wallis Riddett firm on October 25, 1907: “I have kept a
copy of your register of May 1902, where Quarr Abbey is included (page 2 no. 6008). An undated note of Dom Noetinger estimated that £7,000 would be necessary to buy Quarr Abbey; with new buildings a total of £18,000 would be needed. Solesmes had now been at Appuldurcombe for three years, and the lease must have been renewed about this time for another four years. Nevertheless they had begun to look around for another property, probably because they were already aware of the unreasonable attitude of the landlord who refused to undertake any repairs, so that the community would have the alternative of continuing to renew the lease on a property which they would have to keep in repair themselves or buying it outright in a state of disrepair.

In September 1904, while the community was exploring alternative housing, members of the Vatican Commission made their way to the Isle of Wight for a meeting at Appuldurcombe. Disagreements within the commission were becoming evident and were to become increasingly so. The arguments concerned not the rhythmic signs but the criteria for the restoration of the chants. Dom Mocquereau considered it necessary to base the restoration on the most ancient manuscripts, while Dom Pothier favored accepting the changes which had been introduced down the centuries as more practical and more in accord with modern taste. Dom Mocquereau considered it essential that the commission members should come and see the work on the manuscripts at first hand.

In June 1905, a letter to Dom Pothier from Cardinal Merry del Val, Papal Secretary of State, reported that the preparatory work on the Vatican edition of the chant had shown that it would be advantageous to simplify the task of editing so that the benefit of the work already done might soon be felt. After thanking the Benedictines—especially those of Solesmes—for their cooperation, Cardinal Merry del Val said that the Holy Father had decided that the 1895 edition would be the basis of the new edition and that its revision should be entrusted to Dom Pothier, assisted by the members of the commission.

Dom Mocquereau responded that Solesmes was stupefied by this decision and he did not know what they would do. All he knew was that Abbot Delatte had written to the pope and to the cardinal. Abbot Delatte, who had been under a cloud in 1893 owing to an intrigue and false denunciations to the Holy See, felt, rightly or wrongly, that his person was attracting this opposition to Solesmes. So, for the sake of the common good and the unity of the congregation, he thought it best to withdraw as abbot. At the end of June he wrote to Pius X tendering his resignation, though his community knew nothing of this. There was an immediate reply from Cardinal Merry del Val to Abbot Delatte at Appuldurcombe assuring him that the pope’s attitude to Solesmes and to himself had not changed and telling him that his resignation was not accepted.

The difficulties which seemed to be linked to a kind of intrigue based on personal interests were soon to be overcome and peace was restored to the community of Solesmes as the work on the renewal of the chant proceeded.

Solesmes at Quarr

The community of Solesmes had been living at Appuldurcombe since September 1901, and the lease on the house had to be renewed or terminated at the end of three years, four years, or seven years. The second lease renewal would come to an end in 1908 and, if the community intended to abandon the lease because of its continuing problems with the landlord, notice had to be given on January 1. In that case, a new house would have to be found.

Consequently, on Saturday, January 5, 1907, Dom Noetinger wrote to Estate Agents Wallis Riddett to make known that the community was giving serious consideration to the possibility of acquiring Quarr Abbey House and estate. Desirable though the property might be, espe-
cially with its associations with an ancient monastic site, Abbot Delatte had to keep in mind during these years that, when the community left Solesmes, building work was in progress which would have to be completed, and the additional expense of building a new monastery at Quarr would be beyond their means. In the event, the nuns of Sainte-Cécile came to the help of the monks of Solesmes with a generous loan which enabled them to find a more secure home at Quarr.

There are two monastic sites at Quarr Abbey, the ancient foundation of 1132 (destroyed in 1536) and the modern foundation of 1907. One lies close by the other, indeed, from the ruins of the former abbey a visitor can see the bell tower and the imposing sanctuary of the new abbey church. The name “Quarr” comes from “quarry”—there used to be a stone quarry in the neighborhood which gave the original monastery its title of the Abbey of our Lady of the Quarry.¹³

Ancient Quarr Abbey was founded in 1132 by Baldwin de Redvers, earl of Devon and fourth lord of the Isle of Wight. The founder was buried in the abbey, and his remains and those of his wife and princess, Cicely, daughter of King Edward IV, still lie at the site of ancient Quarr Abbey. Little now remains of the ancient abbey which was suppressed by Henry VIII in 1536. When the abbey was demolished, its stone was used for fortifications at the nearby towns of Cowes and Yarmouth. One of the three abbey belfries has been preserved in the belfry of the nearby parish church, originally built by the monks of Quarr Abbey for its lay dependents.

Quarr Abbey House was one of a series of fine houses built along the north coast of the Isle of Wight. It was the residence of the Cochrane family, and the estate was purchased from Cochrane descendants.¹⁴ In 1900, a local historian, Francis Burton, published A Short History of Quarr Abbey. As a conclusion to the book’s final chapter he wrote: “And who shall say that in the years to come—through the bounty of some whom God has entrusted much—Quarr may not again rise from its ruins; again, in these later and less thankful days, be raised from the desolation of three hundred and fifty years to a new existence for the glory of God, the good of Holy Church, and the benefit of our fellow-countrymen.” These words, which read like a prayer, not to say a prophecy, were fulfilled seven years after Burton’s book was published, when Benedictine monks returned to Quarr and began the building of the new abbey “for the glory of God, the good of Holy Church, and the benefit of our fellow-countrymen.”

The first monks arrived at Quarr House from Appuldurcombe on Tuesday, June 25, 1907, under the leadership of Dom Émile Bouvet, who was to become, after the return of the Solesmes community to France, the first prior of the independent priory of Quarr Abbey. This first group prepared the grounds and made a kitchen garden. Dom Émile Bouvet, aged 35, put up fencing around the property, established a chicken farm, and prepare an orchard. Dom Paul Bellot, aged 31, an architect, designed and drew up the plans for the new abbey.

Under the direction of the monk-architect, 300 builders from the Isle of Wight, accustomed only to building dwelling houses, raised a building whose design and workmanship are still admired by all who visit the abbey. The building of the refectory and three sides of the cloister began immediately in 1907, and the work was completed in less than a year. Work began on the abbey church in April 1911 and was completed in an amazingly short time: The church, soon recognized as a masterpiece, was consecrated on October 12, 1912.

From 1912 until the return to Solesmes in 1922, the community of St.-Pierre de Solesmes lived at Quarr Abbey in almost idyllic circumstances. The Paleographie studio was set up in what is now the library at Quarr. During the years at Quarr, the Revue Gregorienne was founded and proved to be a most important instrument in preparation for the renewal of the liturgy.

An American Connection

On October 11, 1921, a young American lady began her novitiate as a Benedictine Oblate at Quarr Abbey. For those familiar with the musical world of Gregorian chant, Justine Ward (1879-1975) needs no introduction.¹⁵ During her visit, which lasted, apart from a short summer break, until February 1922, Justine Ward laid the foundation of her lifelong friendship with Dom Mocquereau. She loved the church at Quarr Abbey, writing of her experience: “The acoustics were warm and sensitive. Those simple interior walls were not only resonant, but in their freedom from all so-called decoration, provided a sympathetic surface where the sunlight could play melodies of its own, its rays flowing in happy designs from high windows, or touching the altar tenderly in the manner of a primitive painter.”¹⁶

Miss Ward went to Quarr Abbey for one reason: “to learn.”¹⁷ Before she began her novitiate, on June 30, 1921, Justine Ward wrote from Quarr Abbey to a friend in the United States:

One is, each day, more deeply impressed as one hears all the richness and diversity of the daily offices. This impression is actually conveyed by the whole and not by the chant only: the church, so simple, which uses only the interplay of proportions and light for effect . . . The Abbey’s chant gives an impression of extraordinary calm and naturalness . . . I doubt that anyone with the slightest artistic sense could possibly stay at Quarr Abbey without being converted to the method of the monks of Solesmes. There is great art . . . it is something so holy that one is overwhelmed with awe, with faith and adoration. If such beauty could spread out and invade our churches, all sin

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Even allowing for Miss Ward’s poetical enthusiasm, there must be many who would consider that those same sentiments are apt for the present day. There is such a great need for the alliance of holiness and beauty. The liturgical renewal, inaugurated by the Second Vatican Council, has indeed been the work of the Holy Spirit. However, as expressed in the eucharistic prayer, we must cooperate with the Holy Spirit to bring Christ’s work to perfection here on earth.

Because of our Church’s rich history, we can look to the past to gain inspiration for the present and hope for the future. As the great abbot of Solesmes Prosper Guéranger wrote, “No one generation has a monopoly on the expression of the faith, but every generation is obliged to receive what has been handed on and transmit it in a way which is comprehensible.” Guéranger dismissed the idea that there could be a golden age that could never be surpassed, recognizing the power of the Spirit and the diversity of the Spirit’s gifts. He realized that it is necessary to prepare the soil for the seeds of the Spirit. That is what he did at Solesmes; that is the work that has continued in season and out of season, even in times of adversity. The exile of Solesmes at Quarr Abbey is a living proof that nothing can separate us from the love of Christ. The zeal and love that the monks of Solesmes had for the opus Dei—the “work of God” in the apostolate of the liturgy, continued during their exile. Indeed, their work was enhanced during that period, in which they found a most apt setting for scholarly research in peace and tranquillity.

In 1922 the community of Solesmes returned to France with a heavy heart. Of course, the return signaled the end of an injustice and of a period of religious discrimination for which the monks were truly glad. Many years later, when as a young monk I visited Solesmes and was able to meet many of the then elderly members of the community who had been at Quarr, I could not help but be overwhelmed by the strength of their affection for what had been the abbey of their youth. As I studied accompaniment with Dom Desroquettes, I listened gladly to the accounts of his youth and heard, for the first time, of the great friend of Gregorian chant, Miss Justine Ward. It is my desire, although the tradition has never been broken, that once again Quarr Abbey should become a source of inspiration to all those who prefer nothing to the love of Christ and that in all things God be glorified.

Notes

1. For further information see the New Catholic Encyclopedia 14:770a.
2. The text of the cutting describes the available property this way:

   The world-famed BATTLE ABBEY and DOMAIN. Includ-
ing the remains of the venerable and historic Abbey, founded by William the Conqueror, with its refectory, cloisters, vaulted rooms, monks' stairway, guest-house, altar (believed to mark the exact spot where Harold fell), and the renowned gatehouse, still in an excellent state of preservation and regarded as one of the most perfect specimens of the decorated style of Early English architecture in the kingdom. In addition there are interesting Druidical ruins, and in the fine old Park which extends to the south of the Abbey the Battle of Hastings was fought. The ancient mansion, standing within the Abbey precincts and the charming old garden and grounds, is of strikingly picturesque and imposing exterior, and contains the finely-proportioned Great Hall, with its minstrel gallery; the Gothic chamber, latterly used as a drawing-room, with its handsome groined roof; reception and dining rooms, gallery, and the oaken staircase to the upper storey with some 40 bed rooms; while in the wing, which was added by the late Duke of Cleveland, is the noble and spacious library, with oak-timbered roof and panelled walls.

3. Appuldurcombe House near Wroxall on the Isle of Wight was begun in 1701 by Sir Robert Worsley on the site of a Tudor manor house and completed much later (1773–82) by Sir Richard Worsley who also established there a well-known art collection. A long description of this collection, dating from 1787, was published in the island's newspaper, The County Press, November 22, 1951. On the death of Sir Richard Worsley in 1805 the estate passed to his niece who was married to the second Baron and first Earl of Yarborough, but the family connection with the house ended in 1855 when the estate was sold by their son, the second Earl of Yarborough, to a group who planned to convert it into a hotel. This enterprise failed, but it was then leased to a Rev. Mr. Pound, who conducted “a school or college for young gentlemen,” until the 1890s. See Appuldurcombe House, the official handbook on the house, published in 1967 by the Department of the Environment, p. 28. The handbook adds these details:

The best works of art were removed to Brocklesby Park and, though many pictures have since been dispersed to private and public collections throughout the world, some of the best remain there, together with all the antique gems and marbles except the fifth century BC 'Girl with Doves,' which is in the Metropolitan Museum, New York. The house was bought by an absentee-owner, who leased it to a joint-stock company about 1859; the intention was to run it as a hotel, but this failed. By 1867 it had been leased to the Rev Mr. Pound . . .

4. The County Press of September 21 had this notice: Benedictines at Appuldurcombe. — Writing under date September 17, the Paris correspondent of the "Daily Mail" newspaper says: "The last of the Benedictine monks and nuns finally vacated the Abbey of Solesmes today, and took their departure for England. At five o'clock this morning the patriarchal abbot, Dom Delatte, celebrated the last Mass in the chapel, and an hour later the venerable fathers, some of whom had not crossed the threshold of the abbey grounds for 20 years, filed out of the porch receiving the abbot's blessing as they passed. The emigrants arrived at Paris shortly after mid-day, and immediately left for England, where they will join their brethren in the Isle of Wight.

5. These talks were recorded by the Gramophone Company, later known as HMV and eventually as EMI. The recordings were discovered by Dr. Mary Berry of Cambridge in the archives of EMI and made available to a specialist recording company called Discant Recordings which issued them on two long-playing records in 1982, together with other recordings made at the Congress. It is therefore possible to hear the voices of the two principal pioneers of the restoration of the chant and examples of the chant sung under their direction.

6. The rendering of these pieces can be heard on the first side of the 1982 reissue.

7. Two pages of this manuscript are reproduced in black and white in Rassegna Gregoriana, 1904, columns 391-4, and on 395 there is a letter of thanks from the pope to the Abbess Cecile Bruyère.

8. Bas had been staying at Appuldurcombe since July, and he published an account of the Summer School in Rassegna Gregoriana, 1904, column 485.

9. Dom Noetinger looked over the property of Quar Abbey House on September 1, 1904.

10. The meeting lasted until Friday, September 9, and a photograph was taken of the participants in front of the main door at Appuldurcombe.

11. In fact, the commission ceased to function in the form in which it was created, though the work continued. Only at the end of 1913 was the commission formally dissolved to be replaced by a new one at the beginning of 1914.

12. De Santi later told Dom Macquereau that the pope had in fact wished to scrap the commission and the edition and, presumably, start again but Scotti, the publisher, persuaded him that he could not go back on their publishing engagements.

13. Stone from this quarry was used in the Middle Ages for both ecclesiastical and military buildings. For example Quar stone was used in parts of the Tower of London, and that stone has recently helped to determine the date of the construction of the White Tower.

14. One of the members of this family was Admiral Thomas Cochrane (1775-1860), who was famous for his part in the liberation of Chile, Peru, and Brazil from Spanish dominion. Admiral Sir Thomas John Cochrane, K.C.B. (1779-1872), lived at Quar Abbey House, and it was from his descendants that the estate was purchased. His daughter Minna (died in 1943) was lady-in-waiting to Princess Beatrice, youngest daughter of Queen Victoria. Princess Beatrice spent her honeymoon at Quar Abbey House after her marriage to Prince Henry of Battenburg in July 1889. Queen Victoria visited Quar Abbey House, and the Prince of Wales and the German Kaiser watched the sailing boats from the balcony of the House during the annual Cowes Week Regatta. Queen Victoria recorded in her diary, only ten days before her death, that Minna Cochrane and her daughter Beatrice had played duets to her. After the death of Queen Victoria at Osborne House on the Isle of Wight, the Cochrane family ceased to visit Quar Abbey House. It was in the hands of a caretaker when the monks acquired the property in 1907.

15. For an ample account of her relationship with Dom Macquereau and Solesmes it is sufficient to consult Dom Pierre Combe’s study, Justine Ward and Solesmes (Washington, DC, 1987). For a detailed history of the development of the work of Solesmes see Dom Pierre Combe’s Histoire de la restauration du chant gregorian, (Solesmes, 1979).


17. Ibid., 12.
The words “cum angelis canimus” (with the angels we sing), which come from the conclusion of the preface to the eucharistic prayer, could be said to encapsulate much of the essence of liturgical music. Inviting the union of earth and heaven in song in the Sancius that follows, they inherently carry within them a tension that affects the whole practice of liturgical music today. How can we be worthy, let alone capable, of singing with the angels? How can we relate the immanence of our all-too-human attempts at singing with the transcendence of the heavenly choir? How can this mysterious union be expressed without either reducing the song of the angels to less than its optimum level or, alternatively, by delegating our human efforts to a few (presumably more worthy) experts within our ranks?

The tension expressed in that simple phrase is between the horizontal and the vertical, the immanent and the transcendent. It can manifest itself in the stylistic distinction between music relating to a specific culture (such as folk, popular, or ethnic) and music thought to be intrinsically “sacred” (such as Gregorian chant and the polyphony of the classical Roman school, in the view of Pius X). Or it can manifest itself in even more practical terms as a distinction between the communal quality of music sung by the entire assembly and the generally more aesthetic qualities of music sung by a liturgical choir. The eucharist, whose central prayer has given this article its title, provides a convenient framework within which to examine some of the tensions surrounding the way in which music functions in the liturgy and in which to explore in particular this tension between music sung by the choir and music sung by the entire assembly.

Tensions in the Documents

The divisions and controversies that have surrounded the practice of liturgical music since the 1960s are well enough known not to be recounted here. The polarization that has developed between traditional “sacred” musicians and those who would style themselves “pastoral” is not altogether surprising. Indeed, it could be said to grow from tensions that are already present in the documents of the Second Vatican Council. In order to find ways forward for the liturgical choir, therefore, it will be convenient first to refer to some apparent contradictions and ambiguities in these documents.

As any church musician who lived through the 1960s and 1970s will know, it was the fundamental ideal of “participation” that had the most far-reaching effect on attitudes toward choirs in the liturgy. This ideal was embodied early in the Constitution on the Sacred Liturgy (1963): “The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy…. In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else.”

The Constitution goes on to describe the forms that such participation might take, including “actions, gestures, and bearing,” but there is a noticeably heavy emphasis on vocalized participation “by means of acclamations, responses, psalmody, antiphons, and songs” (no. 30). Indeed, the responsibility that music has been required to bear in ensuring that all the faithful participate would seem to suggest that such participation is to be measured chiefly in terms of decibel output! This notion has led some “pastoral” musicians to draw an overly simplistic distinction between “performance” music and “community” music, generally coupled with a seemingly automatic preference for music sung by the entire celebrating assembly over music sung by the choir alone.

There is no mention of choirs in the Constitution on the Sacred Liturgy until Chapter VI, which deals with sacred music: “The treasure of sacred music is to be preserved...
and fostered with great care. Choirs must be diligently developed, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that whenever a liturgical service is to be celebrated with song, the whole assembly of the faithful is enabled . . . to contribute the active participation that rightly belongs to it” (no. 114).

Herein lies the tension, and it is a tension that has been left largely unresolved or at least ambiguous. Seemingly to confuse matters further, the Constitution goes on to state (no. 116) that “Gregorian chant . . . should be given pride of place in liturgical services” and also encourages the use of “other kinds of sacred music, especially polyphony.”

Recognizing the unresolved tensions concerning the ministerial function of music inherent in these and other statements, the church produced in 1967 the instruction Musicam sacram. This document upholds strongly the importance of choirs and changes radically some of the earlier teachings of the church with regard to their composition (women are re-admitted) and placement (the choir need no longer be hidden). But the most radical changes concern the reassessment of musical style in relation to the nature of the liturgy itself. Early in the document there is a call for “exact fidelity to the meaning and character of each part and of each song. To achieve this end it is above all necessary that those parts which of their nature call for singing are in fact sung and in the style and form demanded by the parts themselves.”

In recommending the choice of texts to be sung, Musicam sacram gives first priority to “those sung by the priest or other ministers and answered by the congregation or sung by the priest and congregation together,” relegating other parts for “the congregation alone or the choir alone” to a position of secondary importance (nos. 6-7). Musical items such as the Kyrie, Gloria, and Agnus Dei, for example, are listed only in the “second degree” in the detailed list that is given later in the document (no. 29).

In contradiction to earlier thinking, the notion that the use of more ornate musical style denotes the degree of liturgical importance is firmly refuted: “The real solemnity of a liturgical service, it should be kept in mind, depends not on a more ornate musical style or more ceremonial splendor but on a worthy and reverent celebration. This means respect for the integrity of the rites, that is, carrying out each of the parts in keeping with its proper character” (no. 11).

There is an implied warning here against the inappropriate use of ornate choral music, but Musicam sacram also goes on to explain that the participation of the faithful can be both “internal“ and “external,” and the practice of allowing the choir to sing alone at times is not ruled out:

The faithful are also to be taught that they should try to
raise their mind to God through interior participation as they listen to the singing of ministers or choir.

A liturgical celebration can have no more solemn or pleasing feature than the whole assembly’s expressing its faith and devotion in song... Some of the congregational parts may be assigned to the choir alone, however, especially when the people are not yet sufficiently trained or melodies for part-singing are used. But the people are not to be excluded from the other parts proper to them. The practice of assigning the singing of the entire Proper and Ordinary of the Mass to the choir alone without the rest of the congregation is not to be permitted (nos. 15b-16).

For those who might seek a convenient loophole in this suggestion that “some of the congregational parts may be assigned to the choir alone,” there follows a further warning about the rightful place of the congregation, even in major churches where choirs are maintained:

Over the centuries the choirs of basilicas, cathedrals, monasteries, and other major churches have won high praise because they have preserved and developed the priceless treasury of sacred music... such choirs are to be continued in order to carry out liturgical celebrations with greater solemnity.

Nevertheless choir directors and parish priests (pastors) or rectors of churches are to ensure that the congregation always joins in the singing of at least the more simple parts belonging to them (no. 20).

The tensions are obvious, even if the manner in which they are to be resolved is not. The principle that “the people are not to be excluded from the other parts proper to them” (no. 16) is here replaced by the injunction that they should sing at least “the more simple parts belonging to them.” To confuse matters more, Musicam sacram goes on to dilute the imperative further with reference to singing at the eucharist: “When there is to be part-singing for the chants of the Ordinary of the Mass, they may be sung by the choir alone in the customary way, that is, either a cappella or with instrumental accompaniment. The congregation, however, must not be altogether left out of the singing for the Mass” (no. 34).

With such tensions and ambiguities in both the Constitution on the Sacred Liturgy and Musicam sacram, it is understandably difficult to find clear-cut answers concerning the role of the choir in the basic liturgical documents. The lack of clear direction is perhaps to some extent deliberate, allowing flexibility in the face of widely differing musical resources and pastoral needs, but it also reflects the difficulties and controversies that surrounded the genesis of Musicam sacram.7

Ambiguities aside, any attempt to re-examine the role of the choir at the eucharist needs to rest on some kind of guiding principles. The remainder of this article seeks to delineate five paradigms that might provide some direction for re-examining the role of the choir at the eucharist today. Unlike the paradigms identified by Francis Mannion in relation to Catholic church music generally, none of these five is concerned specifically with choices of musical style, for they deal solely with the use of the choir, itself a limiting stylistic factor. The paradigms are not mutually exclusive. Rather than prescribing a specific blueprint, they seek to clear the way for individual solutions in particular circumstances. They draw upon some of the collected experience of choir directors over recent decades and also upon some helpful documents not already cited, particularly the General Instruction of the Roman Missal, first published in 1969 (fourth edition in 1975), and Music in Catholic Worship, first produced in 1972 (revised in 1983).9

The Choir Leads the Assembly’s Singing

Referring specifically to the functions of choirs, Musicam sacram makes it clear that, as well as singing alone, choirs have a responsibility for “helping the faithful to take an active part in the singing” (no. 19). This instruction must be understood in the light of the fact that, before the liturgical reforms of the 1960s, the musical roles of choir and congregation hardly interacted at all. Clergy, servers, and choir acted on behalf of the assembly and clearly apart from them. The dynamic was essentially one between performers and a mute (even if devout) audience. This specialist role of the liturgical choir was not confined to the Roman church: Referring to Anglican choirs in 1932, Sydney Nicholson (founder of the Royal School of Church Music in England) stated almost dogmatically that, in the cathedral service “the duty of the choir is almost entirely representative,”8 and a few years later he was able to state quite baldly that “the choir’s job is to sing; the congregation’s job is to listen!”9

Theological thinking concerning the essentially corporate nature of the liturgy has changed this position radically. Not only is it now seen to be imperative that the faithful be engaged in “full, conscious, and active participation” (SC, no. 14) but also that the people are not to be excluded from the parts that properly belong to them (MS, nos. 16, 20). While the singing of choirs alone is certainly not ruled out, the ideal of the “expert” choir singing to the glory of God on behalf of a mute congregation can no longer be upheld as the liturgical norm.

Joseph Ratzinger has nevertheless argued recently that the principle of “deputyship” remains valid in the liturgical assembly: “The choir acts on behalf of the others [in the assembly] and includes them in the purpose of its own actions. Through the singing of the choir, everyone can be conducted into the great liturgy of the communion of saints and thus into that interior prayer which pulls out our hearts on high and permits us to join with the heavenly Jerusalem in a manner far beyond all earthly expecta-
tions.”

It should be noted that Ratzinger’s remarks are made specifically in the context of the choral singing of the Sanctus, and he goes on to qualify them by observing that “when Sanctus and Benedictus are sung by the choir without a break, then the caesura between preface and canon can in fact become too long, so that it no longer serves to promote that silently participatory entry into the praise of the cosmos.”

Ratzinger’s remarks concerning “deputyship” cannot be taken, therefore, in isolation to denote the liturgical norm. If they were, indeed, the complete silencing of congregations in favor of choirs could again be fully justified—a position he is not advocating. Ratzinger’s agenda is the preservation of the traditional choral Sanctus and Benedictus, which he justifies by placing the Benedictus immediately after the institution narrative, in the current position of the memorial acclamation.

We shall return presently to the vexed question of the Sanctus and Benedictus, noting for now our first paradigm—that the choir’s primary normative function is to lead the singing of the assembly and not to provide a substitute for it.

Music in Service of the Rite

For the purpose of understanding how parts of the eucharist might be sung, and by whom, it will be convenient to provide a list of the musical components that might be considered for the choir to sing, or which have traditionally been sung by choirs: See the table on the next page. The table divides the eucharist into its four broad sections—introductory and concluding rites surrounding the two central and more important sections: the liturgy of the word and the liturgy of the eucharist. In the left-hand column are indicated the items of the ordinary (“O”), which are essentially the same at all celebrations; and those of the proper (“P”), which change from one celebration to another.

From this table, it will be obvious that the musical style in those parts of the eucharist which have traditionally been sung has been determined to a large extent by the distinction between the ordinary and the proper. Indeed, five of the items of the ordinary (the Kyrie, Gloria, Credo, Sanctus/Benedictus and Agnos Dei) comprise the standard five-movement choral “Mass setting” that was the staple diet of many church choirs until at least the middle of the present century. But even here there were oddities: Choral settings of the Requiem Mass, for example, included not only the ordinary but also items of the proper (for example, the introit Requiem aeternam and the communion Lux aeterna), and some of the earliest polyphonic mass cycles (in the fourteenth century) also included the dismissal Ite, missa est. The concept of the traditional five-movement choral Mass setting is nevertheless quite arbitrary from a liturgical point of view: “The five items that make up the Ordinary mass cycle are far from being the backbone of the Mass and constitute no unified liturgical structure: the apostolic age celebrated the liturgy without any of them.”

The musical distinction between ordinary and proper is one that is largely determined by convenience. It makes good practical sense to collect in one place the music that changes from one time to another and in another place the music that does not. But the distinction has also become an important determinant of the musical style to be used and, perhaps as a part of this, of whether a particular item should be sung by the entire assembly or by the choir. The notion that there is something sacrosanct about the “Mass setting,” tied to the distinction between ordinary and proper, with all the movements written for exactly the same forces, needs to be dispelled. Unfortunately, this is as prevalent today among some composers, musicians, and publishers as it has been for centuries.

The fundamental challenge of the liturgical reform is that music must be allowed to serve the rite. This is what is implied by the call in Musicam sacram for “exact fidelity to the meaning and character of each part to be sung” and “respect for the integrity of the rites, that is, carrying out each part in keeping with its proper character” (nos. 6, 11). The appropriateness of a particular piece of liturgical music, therefore, can no longer be determined simply by the aesthetic quality with which the composer sets a particular text or by the ability of the music to evoke pious emotions. There is little virtue in inserting musical settings into the rite, however aesthetically satisfying they may be, simply on the basis of textual correspondence. This is what Patrick Collins describes as “using” art to beautify the liturgy:

I contend that liturgy is an art. Liturgy gets into trouble when it tries to “use” the arts to make itself more attractive, vibrant, or beautiful... [Furthermore], it is no hybrid which uses those performing arts which it resembles—the arts of drama, dance, poetry, and music. Liturgy uses the “objective elements” of action from drama, movement from dance, words from poetry, and sounds and silences from music. But it subsumes those elements into its own overarching aesthetic form... [Music] is meant to “lose” itself in the overarching matrix art of ritual.

Rather than judging the worth of sacred music purely by aesthetic criteria, we have moved to a more clearly “functional” definition, but this is not the kind of functionalism that would strip the liturgy of any aesthetic quality. Rather, this is a functionalism that seeks to place the aesthetic quality where it belongs. As the 1992 Milwaukee report on church music puts it: “Holiness’ from this perspective does not inhere in music itself but arises from the joining of music and texts in the enactment of rite.”

The nature of the rite itself, therefore, must be fully understood, and the “proper character” of each part assessed. In this respect, both the General Instruction of the Roman Missal and Music in Catholic Worship (no. 60-73) provide helpful indications concerning the “proper character” of each part, as well as suggestions concerning the...
Table: Items to be Sung by Choir, Congregation, or the Whole Assembly

Items that may be sung by the choir at the eucharist, categorized according to the General Instruction of the Roman Missal (1975), articles 26-56, and Music in Catholic Worship (1983), articles 60-73. (Note in this table that “assembly” refers to all of those gathered—congregation and ministers—while “congregation” refers to those members of the gathered assembly who have no specialized ministry in the liturgical action.)

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<tr>
<th>INTRODUCTORY RITES</th>
<th>PROCESSIONAL RITES</th>
<th>CONGREGATION RITES</th>
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<tr>
<td>P Entrance Song</td>
<td>Processional Song</td>
<td>Congregation and Cantor/Choir or Choir or Assembly</td>
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<tr>
<td>O Kyrie/ Penitential Rite</td>
<td>Ordinary Chant (Litany)</td>
<td>Congregation and Cantor/Choir Assembly or Congregation and Choir or Choir</td>
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<td>O Gloria</td>
<td>Ordinary Chant (Hymn of Praise)</td>
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<th>LITURGY OF THE WORD</th>
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<td>P Gradual Psalm</td>
<td>Responsorial Psalm</td>
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<td>P Alleluia or Tract</td>
<td>Acclamation</td>
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<td>O Creed</td>
<td>Profession of Faith</td>
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<th>LITURGY OF THE EUCHARIST</th>
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<td>P Preparation of the Gifts</td>
<td>Supplementary Song (Processional Song)</td>
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<td>The Eucharistic Prayer</td>
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<td>O Sanctus and Benedictus</td>
<td>Acclamation</td>
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<td>O Memorial Acclamation</td>
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<td>O Great Amen</td>
<td>Acclamation</td>
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<td>Communion Rite</td>
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<td>O Lord’s Prayer</td>
<td>Ordinary Chant and Acclamation</td>
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<tr>
<td>and Doxology</td>
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<tr>
<td>O Agnus Dei (Fraction)</td>
<td>Ordinary Chant (Litany)</td>
</tr>
<tr>
<td>P Communion Song</td>
<td>Processional Song</td>
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<td>P Song or Psalm after Communion</td>
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<th>CONCLUDING RITES</th>
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appropriate performing forces. While recognizing that these documents may not present a final or definitive statement on these matters, a summary based on the relevant sections is given in the middle and right-hand columns of the table shown above.

From an understanding of the “proper character” of each part of the eucharist in relation to the enactment of the rite, it is possible to return to the vexed question of choral performance versus performance by the whole assembly. The table reveals that the “proper character” of each of the musical parts of the eucharist is varied, even within the old five-movement Mass ordinary. The Gloria, for example, is a hymn of praise within the introductory rites; the Credo is a proclamation of faith by the entire assembly; and the Sanctus is just the first of the acclamations within the eucharistic prayer, the great prayer of thanksgiving that forms the central part of the entire celebration. Like the other acclamations of the eucharistic prayer and the Alleluia, it is by its very nature one of the “shouts of joy which arise from the whole assembly” (MCW, no. 53) The table also reveals that there is room for considerable flexibility with regard to performing forces. Indeed, it is a rubrician’s nightmare!

If there is still a role for the choir at the eucharist, it is clearly not as simple as it used to be, and it can no longer be based on the distinction between ordinary and proper.
The central imperative is that music must serve the rite, and, in order to do so, the "proper character" of each musical part must be observed. The use of the choir, for example, must take into account the fact that some texts belong ritually to the entire assembly and that the demands of ritual function subsume those of musical style and scoring. Music is but one of the conspiring artistic partners in the greater aesthetic of the art of liturgy, and its own aesthetic qualities are not sufficient in themselves for judging its worth as liturgical music.

Musical Integration of Choir and Assembly

One of the problems in choosing between music for the choir and music for the entire assembly is the fact that music has tended to be written either for one or the other. Some of the immediate results of the reforms in the 1960s, for example, were compositions that simply took most of the texts of the ordinary that had traditionally been sung by choirs and turned them over in their entirety to unsuspecting (and often bewildered) congregations, albeit with modifications such as the addition of the eucharistic acclamations.

Perhaps in recognition that choirs might feel disenfranchised by these changes, through-composed unison settings of the eucharist have sometimes included passages in optional four-part harmony, intended to be sung by the choir together with the congregation. These provide little sustenance for choirs of more than modest ability, however, and can serve in any case to confuse the congregation into wondering whether or not they should be singing. Equally unsuccessful have been some attempts to write congregational parts into moderately complex chorals settings. Michael Joncas rightly observes that "frequently the compositions overestimate the congregation's capacity or underestimate the choir's." Lest these remarks suggest otherwise, it should be stated that the integration of congregational and chorale components is a worthy objective. Indeed, composers might well be encouraged to explore ways of blurring the distinction between choral music and music for the entire assembly, and the techniques for doing so could be quite varied. Even in the simplest responsorial music, a threefold combination of choir, cantor (or leader of song), and congregation allows the choir to lead the congregation in responding to the cantor, or alternatively, the leader of song to lead the congregation in responding to the choir. When the responsorial patterns are more complex, as in Peter Jones’s imaginative setting of the Gloria (Portland: OCP, 1981, 1982), such a threefold combination is almost essential. Integration of even more complex kind can be found in Colin Mawby’s Festival Mass (Rattlesden: Kevin Mayhew, 1992), a work that involves the quadruple combination of choir, soloist, cantor, and congregation, and in which there is remarkably independent and expressive choral writing. Mawby’s setting employs responsorial technique, but is not dominated by it.

Even in the acclamations, now considered unequivocally the preserve of the entire congregation, choirs have the opportunity to enhance the music of the assembly (MCW, no. 58). It is possible, for example, for the choir briefly to extend a congregational Alleluia during the procession of the gospel and ministers to the ambo or to extend a congregational Sanctus and Benedictus with a brief choral Hosanna. A choral extension of the congregation’s Great Amen at the end of the eucharistic prayer can carry the conclusion of the prayer to a higher plane than is commonly achieved when the musical setting is intended solely for the assembly and may serve well to accompany the ceremonial elevation of the eucharistic elements.

Not only does the concept of choral "extension" suggest new approaches for contemporary composers, but also possibilities for using a great deal of the "treasure of sacred music" in new and creative ways. Polyphonic Alleluias embedded in the motet repertory of the Renaissance and Baroque, for example, are often detachable and sufficiently brief to be used as extensions to congregational acclamations. A large number of Hosannas within traditional Mass settings are similarly detachable, and Amens can be found throughout both the motet repertory and at the ends of Glorias and Credos in traditional Mass settings. Many of these require minor "surgery" in transplanting them to their new surroundings, but some of this...
adaptation can be modeled on the parody technique of Renaissance composers who, it should be noted, devoted a great deal of their energy to converting their motets and madrigals (as well as those of other composers) into Mass movements. Furthermore, the stylistic juxtaposition of classical polyphony and chant-based acclamations (either in the vernacular or in Latin) works very naturally.

The integration of the musical roles of assembly and choir can thus be achieved in a large variety of ways. These can involve both choral embellishment and choral extension of the assembly’s music, and they need not be limited to simple responsorial structures. The blurring of the distinction between choral and congregational musical settings for individual texts of the eucharist is an area that is open for exploration both by contemporary composers and by musicians who are able to deal creatively with the use of older music in the context of today’s liturgy.

Appropriate Use of the Choir Alone

Music has an ability to clothe text in a way that probes deeper than the rational meaning of the words, in a way that transcends the rational, or in a way that opens whole new dimensions to our understanding. Because it possesses its own grammar, syntax, and vocabulary, music can be likened to verbal languages, but, as Susanne Langer points out, “Music can articulate forms which language cannot set forth.” A musical performance of Britten’s Hymn to St. Cecilia, for example, can be many times more powerful than a reading of the poem by Auden on which it is based. In order to achieve this powerful expression, the musical language needs to be fairly sophisticated, and this is where the use of the choir alone is important.

The integration of the musical roles of assembly and choir can thus be achieved in a large variety of ways.

The reforms of recent decades have been concerned particularly with reinstating the participation of the whole assembly after centuries of neglect, and there has therefore been a tendency to dismiss the singing of the choir alone, largely because it is seen in retrospect as having deprived the congregation of its right to sing. It is important to reassert that there are many parts of the eucharist where the choir may legitimately sing alone, using styles ranging from Gregorian chant to modern polyphony (see the right-hand column of the table on page 29). Further than this, it is possible to assert that the choir may be the preferred musical option for certain parts of the celebration in circumstances where the appropriate musical resources are available. The documents do not provide clear guidance in this regard, but an examination of the nature of the rite itself suggests that there are instances where priority might be given to the use of the choir alone:

Fraction Rite. The Breaking of the Bread (fractio panis) has been restored appropriately as a distinctive action in the rite between the eucharistic prayer and the communion procession. The focus at this point is the physical breaking of bread (and the pouring of the cup), a symbol of the unity of the assembly, and the rite is therefore best understood if attention is focused visually on the ceremonial, although this is not always enacted well. The assembly’s participation at the fraction ought, therefore, to be primarily visual, and the choir can be permitted to sing choral settings of the Agnus Dei without in any way usurping the right of the assembly to participate. The assembly does not need to sing in order to prove that it can see!

Cardinal Ratzinger’s suggestion that the Agnus Dei might as well be sung during the communion as at the fraction seems to stem more from an imperative to preserve it from oblivion than from any concern that the breaking of the bread (one of the four distinctive actions of the liturgy of the eucharist) should be appropriately delineated within the liturgy. There are rich possibilities for extended ceremonial, as well as possibilities for troped texts. If alternative texts such as “As grain once scattered...” (from the Didache) or “The bread which we break...” (from 1 Cor 10: 16-17) were permitted, there would be enormous potential for the growth of a whole new tradition of choral music at this point in the rite.

Preparation of the Gifts. Similar comments concerning the role of the choir can be made with regard to the preparation of the gifts. The primary focus here again is visual: the bringing of the bread and wine to the altar, the gifts that will become Christ’s body and blood (GIRM, no. 49). Like the entrance, therefore, this is a procession, but the focus is quite different. All the people gather at the beginning of the liturgy, and it is therefore appropriate that they express their unity by singing together at the start of the celebration. But the focus at the preparation of the gifts should be on the presentation of the gifts, preferably by members of the congregation, as a preparation for the eucharistic prayer that follows. Music in Catholic Worship (no. 70-71) rightly classifies the song for the preparation of the gifts as a “supplementary song,” in which “the choir may play a fuller role.” A congregation that is intent on singing may fail to observe the primary focus of the rite at this point.

Communion Procession. Like the preparation of the gifts, the communion rite also involves a procession, but this time it physically involves most or all of the assembly. One might well question the need expressed in the General Instruction for the song at the communion procession to “express outwardly the communicants’
union in spirit by means of the unity of their voices” (no. 561). Is not the physical action sufficient? Admittedly, the General Instruction allows for antiphons to be sung by the choir, and Music in Catholic Worship (no. 62) appears to acknowledge the difficulties of expecting the entire assembly to sing while processing. Given that the participation of the assembly is fully manifest by their actions and that communal singing is difficult under these circumstances, the communion procession would seem another ideal place for choral music. If the choir has sung during the communion, a balance between congregational and choral singing can easily be achieved by engaging the congregation in singing immediately after the procession. It is possible to reverse these roles of choral and congregational singing, but the practicalities suggest (other considerations being equal) that the preferred position for choral music might normally be during the communion.

Musical Balance and Coherence within the Rite

It is clearly necessary to achieve balance in assigning musical forces to various parts of the liturgy, and this balance is of several kinds. There is an obvious danger, for example, in overworking the congregation by giving them simply as much as possible to sing. Even a glance at the number of times the word “congregation” appears in relation to the word “choir” in the right-hand column of the table will explain why there has grown up a conception that choirs are redundant. Unfortunately, the flexibility of musical performing forces that is implied in the documents is not often exercised, and a “new fundamentalism” has developed suggesting that all liturgical music must be reduced to the lowest common denominator. In our quest for “full, conscious, and active participation,” we run the danger of producing musically hyperactive congregations who have lost the ability to “be still and know,” and we have allowed our newfound forms of liturgical and pastoral judgment to override rather than be integrated with our musical/aesthetic judgment.

There are equal dangers of imbalance inherent in the overuse of choral music, even where the choir is singing texts that it may legitimately sing alone. This is particularly true during the introductory rites, which ought to be no more than that—introductory. The ritual absurdity of taking twenty minutes to reach the opening prayer after hearing the entire Kyrie and Gloria of Haydn’s Nelson Mass should be quite obvious, and it is only magnified when such treatment of the introductory rites is followed by comparatively apologetic music for the liturgy of the word.

Balance and coherence within a single component of the rite needs also to be considered, especially within a section such as the eucharistic prayer. If choral music is used to enhance the acclamations of the prayer, for example, it should be used in such a way as to contribute to the unity of the prayer and not to disrupt it. It is surely no longer acceptable to sing the first acclamation of the prayer (Holy, holy) in an entirely different style from the other acclamations, and using entirely different forces, simply because elaborate choral settings exist that enable this to happen.

When church music is regarded primarily as “repertoire,” inserted in the rite merely on the basis of correspondence of text, worship can become simply “the background for historical music—an element in a musical performance.”

More Flexible

It will be obvious that the role of the choir in worship, and particularly its role in the celebration of the eucharist, is potentially much more flexible than it used to be. The reformed liturgy has provided the choir with many new roles, many of them little explored, but it has also taken away some of the roles that choirs once had. The choir’s role will vary from one situation to another, depending on the musical resources and other circumstances, but it must always be assessed in the light of the central imperative that liturgical music maintains “exact fidelity to the meaning and character of each part and of each song” (MS, no. 6).

Choirs could be said now to have a more important role in worship than ever before, but there is a need for informed imagination and much creative energy in working with the degree of flexibility that is possible. There is a need to rebuff the kind of fundamentalism that suggests choirs are no longer relevant, and there is an equal need to rebuff the kind that suggests their role can remain unchanged.

Somewhere between these two extreme positions, neither of which requires serious creative effort, may perhaps be found the solution—or, indeed, the many solutions—to finding refreshed and renewed roles for the choir at the eucharist. Would it be too much to hope that all such solutions could unite the immanent and the transcendent, producing liturgy that has both its feet on the ground and its head in the clouds? Would it be too much to hope that such solutions could truly suggest the union of heaven and earth in song, a song in which the voices of redeemed humanity are united with those of the angels?

Notes


2. For a succinct summary of these divisions, see M. Francis Mannion, “Paradigms in American Catholic Church Music,” Worship 70:2 (1996), 101-02.


13. Ibid., 15.


19. This can be seen, for example, in Kenneth Leighton’s *Communion Service in D* (London: Oxford University Press, 1965) and even quite recently in settings by Donald Hunt and Stephen Darlington, published in *Four Festal Settings* (Rattlesden: Kevin Mayhew, 1989).


21. In this setting there are repetitions of the short phrases “have mercy on us” and “receive our prayer” immediately after they have been sung by the choir or cantor, as well as complete or partial repetitions of the principal refrain: “Glory to God in the highest and peace to his people on earth.”

22. Notable work in this area has been carried out by Richard Proulx over many years at Holy Name Cathedral, Chicago.

23. Such adaptation of older repertory can be observed in some European cathedrals (e.g. Paris and Wurzburg) and increasingly at St. Patrick Cathedral, Melbourne.


27. Historic precedent for the use of a variety of texts may be found in the *contractoria* of the Ambrosian rite. A recent attempt to establish a corpus of suitable texts appears in *The Book of Occasional Services*, 2nd ed. (New York, NY: Church Hymnal Corporation, 1988), 15-19.

28. MSCC, articles 81-86.

29. See also Joncas, p. 226, fn. 37.

Descriptions of the cantor's role in Roman Catholic liturgy have varied at different times in the Church's history. Even over the course of the twentieth century, official descriptions of the cantor's role have ranged from choir director to one of the crucial music ministries. Its incarnation in a visible individual serving the assembly after the Second Vatican Council finds a precursor not in any of the music ministries but in the preconciliar role of “commentator,” whose task was to “explain the rite” (then in Latin) and to “direct the external participation of the faithful—their responses, prayers, and songs.”

This article will trace the development and subsequent evolution of the cantor’s role as it appears in the official twentieth-century Roman Catholic liturgical documents in order to provide a concise arrangement of this information for cantors and other interested persons. Though the documents are cited chronologically, it should be noted that the documents hold varying degrees of authority. While some (such as the apostolic constitutions, the most solemn form of document issued by the Apostolic See) promulgate directives to be followed by the entire Church, others hold no official prescriptive authority. Still, this rich collection of documents issued in our century offers valid insights into the evolution of thinking about the cantor’s role. All, regardless of the degree of formal authority they may possess, have influenced (or, at least, reflect) present Catholic liturgical thought and practice.

Barely Mentioned Possibilities

The liturgical role of cantor is barely mentioned, if it is mentioned at all, in the liturgical documents released between 1903 and 1963 which, in other respects, are of major significance in developing our current understanding of liturgy, especially sung worship.

The first of these is the motu proprio, Tra le sollecitudini of November 22, 1903. A motu proprio is a document produced on the pope’s personal initiative and presented to the Church as law. Pope Pius X’s 1903 motu proprio is considered by many writers to be a crucial turning point in the development of Catholic liturgical music, because of its mandate for the restoration of Gregorian chant as “the proper chant of the Roman Church,” its establishment of the Pontifical School of Sacred Music, its reform of music education in seminaries, and its mandate to bishops to establish local music commissions. Although it never mentions the cantor, Tra le sollecitudini does present ideas that will influence future development of this ministry. One of its key provisions is that lay men can substitute for clerics in the liturgical choir (no. 12). (Women were barred from participation in the choir because, the pope explained, “singers in the church have a real liturgical office, and women, therefore, being incapable of such an office, cannot be admitted to the choir” [no. 13].) This assertion that at least some lay people could perform a musical liturgical ministry was a crucial step toward our current understanding of who may function as a cantor.

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called the "cantor") to chant the incipits and litanies, it became possible—in theory—for a lay man to function as a cantor.

On December 20, 1928, Pope Pius XI issued an apostolic constitution on sacred music, *Divini cultus sanctitatem*. As noted above, an apostolic constitution is the most solemn form of papal legislation; it is doctrinal as well as disciplinary. *Divini cultus* appears to be very similar to Pius X's *motu proprio*; it was probably issued because many musicians had simply chosen to ignore the mandate of Pius X. By restating the message of *Tra le sollecitudini* in the form of a constitution, then, Pius XI was insisting on the observance of these principles.

Though *Divini cultus* does mention the role of "cantor," it is almost as silent on this role as was *Tra le sollecitudini*. The constitution describes the cantor as the choir director for the choral office, re-establishing this role for one person in "each chapter or choir of religious, whose duty will be to see that the rules of the liturgy and of choral chant are observed, and, both individually and generally, to correct the faults of the choir" (no. 4).

While the document's use of "cantor" for director of the choral office had little effect on the later development of the cantor's ministry, a much broader statement did have immense impact:

In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at the sacred ceremonies, they should not be merely detached and silent spectators, but, filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or the choir, as it is prescribed. If this is done, then it will no longer happen that the people either make no answer at all to the public prayers ... or at best utter the responses in a low and subdued murmur [no. 9].

Although Pius X had earlier called for the people to take "an active part in the sacred mysteries and in the solemn public prayers of the Church" (Introduction to *Tra le sollecitudini*), Pius XI was the first pope in the twentieth century to urge the faithful actively to participate in the music of divine worship, which heretofore had been considered the property of the "choir of clerics." To be sure, Pius XI realized that such active musical participation would have to occur gradually; after all, most of the faithful had never before taken an active musical role in the liturgy. They would need guidance, as *Divini cultus* recognizes: "Let the clergy, ... under the lead of their Bishops and Ordinaries devote their energies, either directly or through other trained teachers, to instructing the people in the liturgy and its music, as being matters closely associated with Christian doctrine" (no. 10).

This vision of a massive musical-liturgical education of the faithful remained, for the most part, unrealized for nearly fifty years. Still, Pius XI's call for the active musical participation of the faithful can be understood as a seed that would eventually lead to the need for someone who would encourage and direct the people's participation in sung worship. In part, therefore, the role of the cantor developed to guide those among the faithful who were continually urged to sing but left musically illiterate.

An encyclical does not carry the same authority or degree of solemnity as either a *motu proprio* or an apostolic constitution. Encyclicals are usually addressed to the bishops of the world. So Pope Pius XII's 1955 Christmas Day encyclical, *Musicae sacrae disciplina*, was not of the same "weight" as the earlier documents. While it did not mention the role of cantor, however, it did make a significant step forward in doing away with the restriction against women serving in a liturgical choir (no. 74) and, therefore, opened the door, again in theory, to the possibility of a female cantor.

**Pius XI was the first pope in the twentieth century to urge the faithful actively to participate in the music of divine worship, which heretofore had been considered the property of the "choir of clerics."**

The next document from Rome on the topic came from the Congregation of Sacred Rites. The instruction *On Sacred Music and the Sacred Liturgy* came three years after *Musicae sacrae disciplina*, on September 3, 1958. As an instruction it did not have the authority of universal law but was intended, rather, to be a "doctrinal explanation or a set of directives, recommendations, or admonitions issued by the Roman curia." Once again, as with previous documents, this instruction did not mention the role of the cantor, but it did extend formal recognition to the role of a "commentator." As mentioned above, this role had been developed by pre-Vatican II pastoral liturgists to facilitate the assembly's external participation in the liturgy. The instruction explains that the use of a commentator may aid "the active participation of the faithful, especially at Holy Mass and some of the more complex liturgical functions ... At the proper moment and in a few words, he [women were prohibited from serving as commentators] can explain the rites and the prayers or lessons being read by the celebrant or his sacred ministers, and he can direct the external participation of the faithful—their responses, prayers, and songs" (no. 96). Although women could not serve as commentators, they were allowed by this document to function "as director of the song and prayers of the faithful" (no. 96a). (Musicians and liturgists were soon to term this role the "animator" of sung worship.) Both the role of the commentator and that of the animator are direct predecessors to and instigators of the resurgent cantor's role following the Second Vatican Council.

Curiously, the most important liturgical document of this century, the apostolic constitution *Sacrosanctum
Concilium, the Constitution on the Sacred Liturgy, does not even mention the role of cantor or animator, though it does mention the commentator in passing (no. 29). This constitution was the first document approved by the Second Vatican Council, on December 4, 1963.

A Recognized Ministry

The Church officially recognized the ministry of cantor in 1967, in the instruction Musicam sacram, the implementation document for the conciliar teaching on music found in Sacrosanctum Concilium. This instruction is the final word from Rome, so far, specifically on the matter of sacred music. Like the conciliar constitution, the instruction is focused chiefly on the active participation of the people, here their musical participation, especially in “the acclamations, responses to the greetings of the priest and the ministers and responses in litanies, the antiphons and psalms, the verses of the responsorial psalm, and other similar verses, hymns, and canticles” (no. 16a, DOL no. 4137). As did previous documents, this instruction recognized that such participation had not been the common practice of the Christian faithful, and therefore “pertinent catechesis as well as actual practice should lead the people gradually to a more extensive and indeed complete participation in all the parts proper to them” (no. 16b).

Such actual practice would soon become the responsibility of the cantor, whose role in many places includes teaching new music to the congregation. The role envisioned for the cantor in Musicam sacram, however, is as a kind of substitute for the choir, which exercises a “liturgical ministry” and should be “developed with great care,” even in smaller churches (no. 19, DOL no. 4140). Still, the document expects parishes to provide “one or more cantors” when “even a small choir is not possible.” These cantors are to be “thoroughly trained to intone at least the simpler chants that the congregation sings and to lead and sustain the singing.” Still, the document notes, “even in churches having a choir it is better for a cantor to be present for those celebrations that the choir cannot attend but that should be carried out with some degree of solemnity and thus with singing” (no. 21, DOL no. 4142).

Thus Musicam sacram expands the cantor’s role to include not only the intoning of chants for the choir—the cantor’s earlier role—but also the leading of the assembly’s sung prayer. Still, the document understands the choir as the ideal leader of the rest of the assembly and the cantor as a less-than-equal substitute for this ideal. To be sure, its explanation of the cantor’s role is vague (perhaps purposefully so), which leaves the responsibility for further delineation to other unnamed authorities, most likely the national and regional councils of bishops.

An interesting perspective on the role of the cantor in these years immediately after the council comes in a letter of February 2, 1968, on liturgical music addressed to the Italian conference of bishops by the Consilium for the Implementation of the Constitution on the Liturgy (DOL 512). Such letters do not carry the weight of law, but they do point out areas of Vatican concern and offer suggestions.

The main concern of this letter is congregational singing. Responding to a report on the pastoral results of the liturgical reform in Italy, the members of the Consilium make this suggestion:

Measures should be taken to train cantors . . . and for this purpose courses or special classes should be established. Although they should not be too young, adolescents and young men should be chosen, or even mature men, who have the ability and the religious understanding to intone and direct the songs of the assembly or to sing their own parts in responsorial singing. Their example will be an invitation and an encouragement for men, who often take no part in the singing in church (DOL 512, no. 4201).

The statement is interesting for two reasons: First, it

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elaborates on the cantor training mentioned in Musicam sacram, and, second, it suggests that male cantors are the ideal. Note that the letter does not prohibit women from functioning as cantors, nor does it offer any doctrinal or liturgical reason for preferring male cantors. It simply asserts a pastoral observation (and the assertion is likely correct) that male cantors would encourage male members of the congregation, who are often silent, to sing.


There were no international documents focused solely on music in the liturgy issued by the Vatican congregations or by the pope after 1968. In that vacuum, the National Conference of Catholic Bishops in the United States approved the release of two documents prepared by its Committee on the Liturgy. Music in Catholic Worship, a revision of the Committee on the Liturgy’s 1967 statement, “The Place of Music in Eucharistic Celebrations,” was released in 1972 and was itself revised in 1983. Between these two editions of Music in Catholic Worship, the NCCB Committee on the Liturgy released Liturgical Music Today—treated in the next section—as a supplement to the first edition of Music in Catholic Worship. Neither document is officially binding as law, though both documents should be given the utmost consideration and respect because they represent the official position of the bishops of the United States on the use of music in the liturgy. Jan Michael Joncas summarizes their role, especially that of Music in Catholic Worship, this way: They should be “considered a set of pastoral guidelines applying the prescriptions of Sacrosanctum Concilium and

This paragraph overflows with new developments in the evolution of the cantor’s role.

Musicam sacram to the situation in the United States.”

Paragraph 35 in the 1983 edition of Music in Catholic Worship, describing the role of the cantor, reflects recent developments in this evolving ministry:

While there is no place in the liturgy for display of virtuosity for its own sake, artistry is valued, and an individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings, and take his or her part in other responsorial singing. “Provision should be made for at least one or two properly trained singers, especially where there is no possibility of setting up even a small choir. The singer will present some simpler musical settings, with the people taking part, and can lead and support the faithful as far as is needed. The presence of such a singer is desirable even in churches which have a

In fact, this paragraph overflows with new developments in the evolution of the cantor’s role. First, while the final
quoted sentence retains the perception that the cantor "cannot enhance the service of worship in the same way as a choir," the view that a cantor should only be used when a choir is not available, present in many earlier documents, has disappeared. The document's use of the term "ministry" to describe the cantor's role also shows an increased perception of the importance of this role.

Second, the paragraph's assertion that "there is no place in the liturgy for display of virtuosity for its own sake" and the seeming addition of the phrase "so far as is needed" to the quotation from Musicam sacram concerning the cantor's responsibility to "lead and support the faithful" are, most likely, indirect references to abuses that were already occurring among cantors when this document was written. That is, at least some cantors were displaying "virtuosity for its own sake" and were attempting to lead the faithful when such leadership was unneeded. These same abuses still seem to plague the cantor ministry today.13

Third, and perhaps most important, Music in Catholic Worship describes three appropriate functions of the cantor: "effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings, and take his or her part in other responsorial singing." This list of functions is the most concise official definition of the cantor's role to date.14

Two final points worth noting: With this document the role of commentator seems to disappear from the American conception of liturgy, and the document makes no distinction between the cantor and the "psalmist."

Though they are not solely concerned with music in the liturgy, two documents of the universal Church provide additional indications of the development of the cantor's role in the 1970s: the General Instruction of the Roman Missal and the revised Introduction to the Lectionary for Mass.

The General Instruction of the Roman Missal, first published in 1969 and revised after the suppression of the subdiaconate in 1972, was published in its fourth (and current) edition on March 27, 1975.15 This document makes a distinction between two cantorial ministries: the "cantor" ("or choir director") as leader of the assembly's singing (see GIRM no. 26, 30, 37, 47, 56e, 56f) and the "psalmist or cantor of the psalm" (no. 36). This distinction is enhanced by the fact that the description of the cantor as leader of "the various songs" (no. 64) appears under the heading "Office and Function of the People of God," while the description of the cantor of the psalm appears under "Special Ministries" (no. 67). While no special requirements are listed for the cantor as song leader, the cantor of the psalm is expected to "possess singing talent and an aptitude for correct pronunciation and diction" (no. 67).16

The first Introduction to the Lectionary for Mass (1969) was a brief document that mentioned the "chants between the readings" but did not say who was to sing them or lead them. The second "typical edition" of the Lectionary for Mass appeared in 1981 with an expanded Introduc-

This distinction is not problematic in itself; it is the document's inconsistent application of this distinction that is problematic.

The Introduction to the Lectionary seems to maintain the distinction, made in the General Instruction, between the "cantor, or director of singing" (no. 33) and the "psalmist, or cantor of the psalm". Because its focus is primarily on the liturgy of the word, its major focus in describing these music ministries is on the psalmist. This minister "is responsible for singing, responsorially or directly, the chants between the readings—the psalm or other biblical canticle, the gradual and Alleluia, or other chant. The psalmist may, as occasion requires, intone the Alleluia and verse" (no. 56). In other words, the cantor as psalmist is the one responsible for the major solo vocal music in the liturgy of the word—apart from the gospel and the conclusion of the other readings (nos. 17-18). The cantor as song leader, while generally discouraged from using the ambo (no. 33), is encouraged to use it when chanting the petitions of the universal prayer/prayer of the faithful (nos. 31, 53).

Two Steps Backward . . .

Many people active in the field of liturgical music became increasingly aware of the limitations in the document Music in Catholic Worship in the years following its promulgation in 1972.17 A supplement to Music in Catholic Worship, designed to address many of these limitations, was prepared by the Bishops' Committee on the Liturgy and issued in 1982 as Liturgical Music Today.18 Apart from the second edition of Music in Catholic Worship (1983), which has been discussed above, this is the last official liturgical document of the twentieth century to address musical worship. To be sure, this document makes many important contributions to our understanding of ritual music (one such contribution is its official acceptance of the term "pastoral musician"—no. 64).

In its discussion of the role of the cantor, however, Liturgical Music Today seems to take two steps backward for every step forward. Whereas Music in Catholic Worship presented a concise delineation of the proper functions of the cantor, Liturgical Music Today seems to ignore that delineation in favor of the distinction made in the General Instruction and in the Introduction to the Lectionary between the cantor and the psalmist, though it does recog-
nize that “frequently the two roles will be combined in one person” (no. 69). To be sure, this distinction is not problematic in itself; it is the document’s inconsistent application of this distinction that is problematic. While other documents understand the role of the psalmist as limited to the chants between the readings in the liturgy of the word, Liturgical Music Today muddies the waters by adding the communion psalm to the list of responsibilities for the psalmist (no. 69). It is important to note that there are those active in the liturgical music field who advocate an understanding of the psalmist as the “keeper of the psalms” and, therefore, presumably the one to lead the psalms whenever they are sung. If this understanding is what the document intends, then its addition of the communion psalm to the psalmist’s responsibilities makes sense. Without further clarification, however, Liturgical Music Today seems to confuse the ritual functions of the cantor. Joncas comments on this problem:

The responsorial psalm appears as a wedding of text and music sung for its own sake as a proclamation alongside other scriptural proclamation in the Liturgy of the Word, while the communion psalm is a wedding of text and music sung to accompany congregational motion. It is difficult to see why singing the communion psalm should be the prerogative of the psalmist when the entrance psalm and preparation of the gifts psalm are equally processional in character.

In spite of such confusion, Liturgical Music Today does make positive contributions to understanding the cantor’s role. First, like Music in Catholic Worship, the document warns against certain abuses. Cantors are warned, for example, to perform their ministry “with sensitivity” and not to “intrude on the communal prayer or become manipulative. Introductions and announcements should be brief and avoid a homiletic style” (LMT, no. 68). These abuses were included in the document, more than likely, because they were prevalent, even common, in the years before Liturgical Music Today was composed. (And it is unfortunately obvious to any Catholic churchgoer that such abuses still continue, seventeen years after this document was published.)

Second, the document, unlike the General Instruction, officially recognizes the cantor as song leader as a minister who needs some special skills: “Besides being qualified to lead singing, he or she must have the skills to introduce and teach new music, and to encourage the assembly” (no. 68). Implied in this description is a recognition of the cantor as the music minister who introduces and teaches new music to the rest of the assembly. “Among music ministers, the cantor has come to be recognized as having a crucial role in the development of congrega-

It is unfortunately obvious to any Catholic churchgoer that such abuses still continue.

**Continually Evolving**

The role of the cantor has undergone a dramatic evolution since the beginning of the twentieth century, evolving from the singer of the liturgical choir’s incipits to “commentator” and “animator” and, finally, to leader of the assembly’s sung prayer. The person who should assume this role has changed from a male cleric to any properly trained lay person and from “singer” to “minister.” Apart from some lingering confusion in the distinction between cantor and psalmist, the functions proper to the cantor are, at present, defined.

Today’s cantors have a responsibility to the assemblies they serve to know and follow the guidelines set for them by the Church. In this knowledge they can understand their ministry, effectively lead their assemblies, avoid abuses that might hinder their assemblies’ prayer, and become aware of how they might adapt these guidelines to serve their communities better. To be sure, the role of the cantor will—indeed, must—continue to evolve as the Church evolves and as the needs of the faithful change. But in this century, we have laid a solid foundation for that future development.

**Notes**

3. The understanding of a cantor as the choir director, indeed, as the parish music director, was especially prominent in early Lutheran churches. See Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Ltd., 1980), s.v. 3737, “Cantor” by Owen Jandor. In the Roman Catholic Church, for whatever reason, the use of “cantor” as the title for a church’s music director faded into obscurity.
6. Ibid., 3.
7. See ibid., 80.
8. See ibid.
10. The texts of these documents in their most recent form may be found in *The Liturgy Documents: A Parish Resource*, third ed., hereafter TLD (Chicago, IL: Liturgy Training Publications, 1991).
The psalmist (right) chants the responsorial psalm during the eucharist at an NPM Regional Convention. NPM file photo.

12. TLD, 282. The quotations in this paragraph cite Musikam sacram, no. 21, and the Bishops’ Committee on the Liturgy Newsletter for April 18, 1966. The first quotation, from Musikam sacram, uses a different translation from that found in DOL 508, no. 4142. Specifically, the phrase “as far as is needed” does not appear in the DOL translation.


14. The document does not mention the teaching of new music as part of the cantor’s role. Perhaps the authors of Music in Catholic Worship understood this function as part of the cantor’s responsibility to lead the assembly.

15. The official English translation of the General Instruction, hereafter GIRM, appears in DOL, document 208, nos. 1376-1731, pages 465-533, and in TLD. References in this article will be to the paragraph numbers in the GIRM.

16. An additional point: The General Instruction, like the second edition of the Introduction to the Lectionary for Mass, retains the special ministry of the commentator (see GIRM no. 68a, Introduction to the Lectionary, no. 57). The musical function formerly assigned to a commentator in earlier documents, however, is not mentioned here; this task seems to have been transferred to the cantor as song leader.

17. The unofficial text appears in TLD, pages 127-164.


20. TLD, 297-312.

For Further Reading


An Invitation to Instrumentation

BY KATHLEEN DEJARDIN

In his bull of indiction proclaiming the Great Jubilee of the Year 2000, Pope John Paul II issued an invitation to “the Christian community to lift its eyes of faith to embrace new horizons in proclaiming the Kingdom of God” (Incarnationis Mysterium [November 29, 1998], 2). What will lie beyond those new horizons from a musical perspective? What will our musical embrace sound like? How do we as music ministers not only accept this invitation but seize the incredible opportunity to engage in a renewed emphasis on evangelization in the world today and tomorrow? These are all challenging questions and, when faced with such challenges, it is easy to lose sight of the bigger goal, becoming mired in the day-to-day execution of our responsibilities, missing any opportunity for real growth.

Each of us must renew our own commitment to find new and exciting ways to share Christ’s Gospel with the community through the gift of music and the instruments we choose in our musical praise of God. We can breathe new life into music of all styles and languages—music calling us back to our roots in Gregorian chant, hymnody written and sung throughout the ages, motets, and good contemporary music—through the creative use of a variety of accompanying instruments.

Much of the liturgical practice of the early church was adapted from the synagogue, where the use of instruments was the exception rather than the norm. But today, Music in Catholic Worship states: “Song is not the only kind of music suitable for liturgical celebration. Music performed on the organ and other instruments can stimulate feelings of joy and contemplation at appropriate times” (no. 37). In addition, “musical instruments other than the organ may be used in liturgical services, provided they are played in a manner that is suitable to public worship.” This decision deliberately refrains from singling out specific instruments. Their use depends on circumstances.

Although the Catholic Church in the United States has established sensitive guidelines for the use of instruments in the liturgy, there are still many options to explore.

Instrumental Options

We gravitate toward the brass family during our major festivals and feast days such as Easter, Christmas, and Pentecost because musicians and non-musicians alike associate the full, rich, and majestic sounds of brass instruments with celebrations. To support this trend, GIA publishes sets of brass quartet arrangements of hymns and Christmas carols. During the remainder of the church year, a single trumpet used as the “solo” voice on the introduction verse of a song or hymn is a simple yet effective way to bring our music alive both for congregational participation and for those who are unable to sing.
Documentation: Instruments in the Liturgy

1903, Pius X, *Tra le sollecitudini.* The organ may be used in church “according to the proper character of the instrument” and “according to all the rules of real sacred music.” “The use of the piano-forte is forbidden in churches, as also that of all noisy or irreverent instruments such as drums, kettledrums, cymbals, triangles, and so on. Bands are strictly forbidden to play in church, and only for some special reason . . . may a certain number of specially chosen wind instruments be allowed.”

1912, Cardinal Pietro Respighi, *Regulations for Sacred Music in Rome.* “Organists must take great care in the accompaniment not to drown the voices by constant overstrong registration and by abuse of the reed stops particularly . . . Failing special permission, . . . no instrument except the organ or harmonium is to be played in the church . . .”

1928, Pius XI, *Divini cultus sanctitatem.* “We hereby declare that chant combined with orchestra is by no means considered by the Church as a more perfect form of music or more suited to sacred things. It is proper that the voice itself rather than musical instruments should be heard in the churches . . . There is one musical instrument, however, which properly and by tradition belongs to the Church, and that is the organ . . . Let that organ music alone resound in our churches which expresses the majesty of the place and breathes the sanctity of the rites . . .”

1955, Pius XII, *Musicae sacrae disciplina.* “Among the musical instruments that have a place in church, the organ rightly holds the principal position . . . Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music . . . Among these the violin and other musical instruments that use the bow are outstanding because . . . they express the joyous and sad sentiments of the soul with an indescribable power.”

1958, Sacred Congregation of Rites, *Instruction on Sacred Music and Liturgy.* “During liturgical functions, especially on the more solemn days, musical instruments other than the organ may also be used—especially those with strings that are played with a small bow . . . Those musical instruments which by common consent and usage are suited only for profane music must be absolutely prohibited in liturgical functions and pious exercises. The use of ‘automatic’ instruments and machines such as the automatic organ, phonograph, the radio, dictaphone, or tape recorder . . . is absolutely forbidden in liturgical functions or pious exercises . . . even if they are used only . . . to replace or assist the singing of the choir or the faithful.”

Consider the style of music carefully when selecting instrumentation. The style can sometimes direct you to the most appropriate instrument. Early music was probably doubled with available instruments, so instruments were not always grouped by like timbres, thus adding variety and lots of color to ensembles. The recorder offers the perfect character and color for many Renaissance works. Continue the early tradition today by doubling voices with a string quartet on a cappella choral works. Again, the readily available parts for C instruments provide a distinctive way to utilize strings. A violin is very appropriate as an obbligato/descant instrument. String quartet parts for hymns and songs can be arranged from standard four-part accompaniments.

The addition of percussion to any piece of music, whether choral, congregational, or instrumental, provides an incredibly uplifting and exciting sound. Whether the instrument is tambourine, triangle, claves, or small drums, percussion gives your song new life and energy. This is also a way either to involve more parishioners in your ministry or more wholly to engage some of your choir members. Timpani parts are included in the Hymns with Brass series from GIA. Remember to include percussion on your ethnic choral octavos whenever possible! Orff instruments, if available, are an excellent way to include school-age children and adults with less musical experience in your music ministry program. Borrowing Orff instruments from an area elementary school is an effective method of gauging whether this is a good investment for your parish before making a financial commitment.

A larger number of Catholic parishes are discovering the joys of adding handbells or tone chimes to their worship programs. While, in the past, handbells were most often found in Protestant congregations, Catholics are discovering the musical and educational benefits of these instruments. Although handbells are a sizable investment, one way to fund the purchase and generate interest is to ask parishioners to “sponsor a bell” of their own. Handbells are an excellent way to involve a greater number of parishioners in the music ministry, especially those who aren’t necessarily drawn to choral music. A handbell selection can be used as a call to worship before the cantor announces the first hymn. The bells can ring the melody before the keyboard comes in and ring a coda after the song is sung. Handbells are invaluable descant instruments, as there are countless arrangements published and you can easily come up with your own. Taizé music is especially suitable for the addition of handbells. Depending on which Mass setting you are using, unob-

1963, Second Vatican Council, Sacrosanctum Concilium. “In the Latin Church the pipe organ is to be held in high esteem… But other instruments may also be admitted for use in Divine worship… This applies, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful.”

1966, Cardinal Giacomo Lercaro, L’heureux développement. “Where musical instruments are concerned, differing mentalities, cultures, and traditions are to be borne in mind, and those instruments which have an entirely secular connotation should not be allowed in church. The Church has immense possibilities for deep, effective, and uplifting action, without having recourse to means which are very dubious and even, by common consent, harmful.”

1967, Sacred Congregation of Rites, Musicam sacram. “Musical instruments either accompanying the singing or played alone can add a great deal to liturgical celebrations… One criterion for accepting and using musical instruments is the genius and traditions of the particular peoples. At the same time, however, instruments that are generally associated and used only with worldly music are to be absolutely barred from liturgical services and religious devotions.”

1967, National Conference of Catholic Bishops (later included in the Appendix to the General Instruction for the Dioceses of the United States). “The Conference of Bishops has decreed that musical instruments other than the organ may be used in liturgical services, provided that they are played in a manner that is suitable for public worship. This decision deliberately refrains from singling out specific instruments.”

1970, Sacred Congregation for Divine Worship, General Instruction of the Roman Missal. “The organ and other approved musical instruments should be located in a suitable place so that they may assist both choir and people when they are singing and may be heard properly when played alone.”

1973, Congregation for Divine Worship, Directory for Masses with Children. “The ‘use of musical instruments can add a great deal’ in Masses with children, especially if they are played by the children themselves.”

1982, NCCB Committee on the Liturgy, Liturgical Music Today. “The liturgy prefers song to instrumental music… Yet the contribution of instrumentalists is also important…” Church music legislation of the past reflected a culture in which singing was not only primary, but was presumed to be unaccompanied… The music of today, as indeed musical culture today,
regularly presumes that the song is accompanied. This places instruments in a different light... There is a large repertoire of organ music which has always been closely associated with the liturgy. Much suitable music can be selected from the repertoires of other appropriate instruments as well.”

1983, NCCB Committee on the Liturgy, *Music in Catholic Worship* (second edition). “Song is not the only kind of music suitable for liturgical celebration. Music performed on the organ and other instruments can stimulate feelings of joy and contemplation at appropriate times... In the dioceses of the United States, musical instruments other than the organ may be used in liturgical services, provided they are played in a manner that is suitable to public worship.” This decision deliberately refrains from singling out specific instruments.”

1987, Congregation for Divine Worship, *Concerts in Churches*. “Sacred music, whether vocal or instrumental, is of importance... Any performance of sacred music which takes place during a celebration should be fully in harmony with that celebration.”

Sources:


Practice during the 1999 NPM Guitar School. Photo courtesy of Karen Talmage.

Trusive ostinato handbell chords can focus attention during the introduction to the Holy, Holy and the other eucharistic acclamations. Find an appropriate chord and begin ringing it during the end of the preface; allow that chord to lead you into the introduction of the Holy, Holy. Do the same during the introduction to the memorial acclamation and the doxology before the Amen. Handbells are very effective punctuation instruments and add a new dimension to your music program. Oregon Catholic Press has a set of two volumes of handbell arrangements of contemporary favorites. If your budget is limited, contact area churches and ask them if they would be interested in sharing handbell arrangements.

Available Instruments

Up to this point, we’ve explored various instruments and how they might be used with music in the liturgy. The next critical step for music directors is to take stock: What instrumental forces do you have at your disposal, and what are their strengths and weaknesses? Where are the gaps? What more can you do to enhance liturgies instrumentally?

First, identify and draw into service the instrumentalists you have available. Are there resources that you have not explored? One way to begin marshaling forces is to start with a summer orchestra or chamber group rehearsing once a week and playing for one of the weekend liturgies. During the summer months, people have more time in their schedule than they do during the rest of the year, and you too may have more evening time and energy. Invite everyone with an instrument and a desire to play to come out for an evening rehearsal. Have them call in ahead of time so that you can have music ready for them. You may be surprised at the results.

Another great way to generate interest and assess
available instrumentalists is to prepare an instrumental ensemble for a special feast day celebration. It is not a long-term commitment, so you may have a larger number of parishioners able to take part. Publish a list of the specific instruments for which you are looking and the number of rehearsals you anticipate. To find additional qualified instrumentalists, begin with your local orchestra, band, or area college or university. If none of these sources is available in your area, contact your local high school band or orchestra director and ask for the names of all of the first chair players. Let them know that you are forming a chamber group at your church. Also contact other local churches, asking whether they presently have a chamber group in residence and whether they would be willing to share musicians or, perhaps, would have names of other musicians that they might share. In larger metropolitan areas, you will find musicians who, for a fee, can contract the instrumentalists you need.

Once you have a working list of instrumentalists, create and maintain a database of information, including name, address, telephone number, instrument, ability, sight reading skills, rhythmic assessment, and other appropriate facts. It will be to your benefit to keep the database as current as possible. Also important will be the creation of an assessment process for you to use at the end of short-term projects. This enables you easily and objectively to evaluate their effectiveness, possibly saving you time and money in the future.

Perhaps your challenge is not lack of instrumentalists but lack of arrangements for them to play. If you call any of the large national music stores listed in professional journals and tell them what instruments you have available, they will be able to steer you toward quality prelude, interlude, and postlude music. Instrumental parts are already published for many Mass settings. For songs and hymns, you can arrange the keyboard accompaniment part for your instrumental ensemble. This may be a time-consuming project the first few times, but it will get easier, and you’ll improve with each song. Purchasing a book or two on arranging will help you get started. There are even music notation software programs available that can assist you in printing your own arrangements.

Begin with something easy, working your way through your favorite selections. If this project is currently beyond your capabilities, contact your local college, university, or community college and ask for the names of their best composition students. Tell them your needs and your instrumentation and see what they can come up with. Although this project may be an expense, it will benefit both you and the students. Not only will you have some fresh arrangements for your specific needs, you will also be opening the door to students who may be encouraged in their vocation and realize just how much in need of arrangements we are. If you are not satisfied with the arrangements, identify exactly why not, and work with your arranger to ensure success the next time. If the local college or university does not have a composition department, call a local music store, high school, or the local chapter of a music teachers’ association.

Don’t forget to use the internet as a source or starting point for discussion of instruments, instrumentation, and arrangements. There are many sites where you can find lists of music for various forces as well as comments regarding the success of certain works. Put your questions out there and gather suggestions from colleagues across the country. Sometimes it’s not how much you know—although that certainly helps—but whether you know where to find the answer.

From Present to Future

There is one segment of our congregation that has not been mentioned thus far, and that is our youth. If we don’t give our young people an opportunity to become excited about church music, we will experience some dry and unmusical years in the future. Consider establishing a scholarship program to sponsor students by funding a percentage of their music lesson fees. This will show our youth just how committed to church music we are and how much they are valued as members of our ministry and community. In one such West Coast program, candidates are asked to audition and write a paper stating their reasons for applying for the scholarship. If chosen, they are given opportunities to play in church for prelude, interlude, or postlude.

Much of the information presented here is about becoming more aware of where you are in your scheduling and use of instruments other than the organ or piano during liturgies. Perhaps the way toward a broader use of instruments is simply a matter of better managing resources or showing more imagination and foresight when programming musical accompaniments. If you don’t already have a working list of instrumentalists at your disposal, establish it. If you don’t have arrangements for these additional instruments, begin locating or working on them now by including others in the process and/or improving your own orchestration skills. Find someone to work with or begin improving your own skills now. Lent is almost here! During this January and February of Ordinary Time in the Jubilee Year, give yourself the opportunity and time to do something new and exciting for your church’s music ministry.

How much time and creative energy are you willing to invest in the full, active, and conscious participation of our congregations? In this Year of Jubilee, music ministers will inspire our communities to “Praise! Praise God with trumpet blasts, with lute and harp. Praise God with timbrel and dance, with strings and pipes. Praise God with crashing cymbals, with ringing cymbals. Hallelujah!” (Psalm 150:3-5).

December-January 2000 • Pastoral Music
Liturgical inculturation calls for a long reciprocal adjustment between the proclamation of the Gospel on the one hand and the religious sensibility of the celebrating assemblies on the other. In this way the Catholic reform of the Roman liturgy following the Second Vatican Council nourished itself by its own growth and must continue to do so. We see this clearly in the case of the eucharistic prayer.

A Progressive Rediscovery

The Fathers of the Council approved the use of living languages in the Roman liturgy for the biblical readings and the chants sung by the assembly. In the beginning, the possibility of translating the Roman Canon was not discussed. But as soon as the living languages were effectively put to work in the liturgy of the word of the Mass, the recitation—henceforth spoken aloud—of the canon in Latin soon became intolerable. Therefore the use of the vernacular for the canon was also authorized.

However, the weekly (even daily) repetition of this single, long, and ancient prayer gave rise the desire for other anaphoras. Pope Paul VI, therefore, permitted the preparation of two or three other eucharistic prayers. This was done. But soon the silent presence of an assembly which wanted to participate in the summit of the Church’s prayer became apparent. The three Eucharistic Prayers for Masses with Children were the occasion to allow for several acclamations, to link all the elements better and at the same time to search for a language more accessible to the people. During this time some creative experiments were carried out in various countries (Holland, France, Italy) so that the assemblies could participate better in the eucharist.

Halt and Stagnation

After 1975, all the experimentation and new creations stopped. We have been habitually using Eucharistic Prayers II and III for twenty years in our Catholic eucharists: Eucharistic Prayer IV and the Roman Canon have been little used in the parishes. The priest says the approved text alone, normally interrupted twice by the song of the assembly: the Sanctus and the memorial acclamation.

It is a rather common evaluation in the Catholic Church that, at the Sunday Mass, the liturgy of the word is received actively and fruitfully by the assemblies, but that there is a perceptible falling off of participation and fervor in the eucharistic liturgy. Is it without reason?

How can the faithful understand that the Christian eucharist is the great praise that all the assembled people address to their God (as the General Instruction of the Roman Missal [GIRM, no. 54] reminds us), when it appears under the form of a long monologue said by the priest at the altar and that so often he reads with his nose in the book?

The question is pastorally too widespread and too important to be simply ignored. A visible altar, facing the people, a sound system which amplifies the voice of the priest, a singing of the Sanctus and the memorial acclamation by the people: All this does not suffice to resolve the question. It is necessary to ask oneself if the model of celebrating is good and credible.

One Single Model

How was the question posed at the Consilium, which was charged with the liturgical reform after Vatican II? The Roman Canon, at the same time venerated and criticized, was not retained as the model for the new eucharistic prayers that were to be created. The only model envisaged was that of a unified discourse of the Antiochian type. For all the consulting experts, the eucharistic prayer contained in the Apostolic Constitutions and attributed to Hippolytus of Rome served as an undisputed reference.

In this way the group of eucharistic prayers created...
after Vatican II, official and unofficial, used this single model as a reference. Attention was concentrated essentially on the “constitutive elements” of a eucharistic prayer, as enumerated in GIRM no. 55, on their content and their proper sequence. Not so much attention was accorded to the oral form of the prayer (speech-cantillation-chant) or to the role and the posture of those taking part. The forms of the participation of the assembly, in particular, remained entirely in the background in comparison with the presidential role and the doctrinal content of the eucharistic prayer.

A Single Variable

Taking the model of the unified presidential discourse, what are—outside of simply hearing—the possibilities for the assembly to participate? Over and above the traditional gestures of gazing and adoring at the consecration, little considered by the reform, there remain several possible oral interventions of the assembly.

From the earliest days we have inherited the initial dialogue opening the prayer and the Amen which concluded it. Then from the fourth-fifth centuries came the chant of the Sanctus in the first part of the praise. Thereafter each liturgical tradition has followed its own bent. Rather quickly, some important parts of the great prayer were no longer proclaimed aloud. Some dialogical elements and some acclamations of the assembly were introduced into the eucharistic prayer, above all in the eastern regions of the church. In the Coptic Rite, there are seventeen interventions of the assembly in the institution narrative alone. On the other hand, the Roman Canon simply acquired the Sanctus, the music of which would, little by little, cover over the parts of the prayer said in a low voice.

Coetus (Session) X of the Consilium wished there to be a greater opening to the sung participation of the assembly. However, only the single acclamation called “anamnesis” was considered. Sadly, it was attached to the institution narrative by the words “mysterium fidelitatis” that higher authority decreed it was necessary to conserve.

The eucharistic prayers “for children” would extend and improve this way of participation. The same thing happened in certain eucharists for large assemblies of people with the approved eucharistic prayers for such occasions. But the hoped-for changes in the ordinary Sunday Masses were not allowed.

In a report made to the Liturgical Congress of Bose (1994), I have analyzed the interest and limits of the acclamations in the eucharistic prayer. Let us notice here only that repetitive acclamations in our Western cultures, except at certain festive occasions, very quickly become wearisome for the ordinary Sunday celebrations. More deeply, they aggravate the contradictions between the principle of a continuous discourse and the insertion of interventions of the assembly which break up the discourse. It is necessary that the parts given to the assembly should already be envisaged in the conception of the prayer and its redaction.
Our Ten Eucharistic Prayers

In the years following the Second Vatican Council, the following prayers have been approved for use in Catholic Churches in the United States. Some other nations use additional prayers not yet approved for use in the U.S.

1963 Canon Missae or canon actionis, the Roman Canon (later known as Eucharistic Prayer I) contains elements dating to the end of the fourth century, though substantial additions were introduced in the fifth and sixth centuries. Pope Paul VI gave permission for the canon of the Mass to be celebrated in the vernacular ad experimentum on January 31, 1967.

1969 Eucharistic Prayers II, III, and IV are included in the revised Missale Romanum.

Eucharistic Prayer II is based on the anaphora in the Apostolic Constitutions, attributed to Hippolytus of Rome, written at the beginning of the third century. It has a proper but replaceable preface.

Eucharistic Prayer III is a new composition based on ancient models.

Eucharistic Prayer IV, based on anaphoras in the Antiochene (or Antiochan) tradition, has a fixed preface in the style of the Eastern Church anaphoras.

1973 Circular Letter Eucharistiae participationem from the Sacred Congregation for Divine Worship to the presidents of conferences of bishops: "There are ... to be only four eucharistic prayers, those, namely, contained in the revised Roman Missal; it is unlawful to use any other prayer that is composed without leave of the Apostolic See or that does not have its approval."

1974 Eucharistic Prayers I, II, and III for Masses with Children and Eucharistic Prayers I and II for Masses of Reconciliation are approved by Pope Paul VI and published in Latin, despite the restriction of the 1973 circular letter. The Introduction to Eucharistic Prayers for Masses with Children and Masses of Reconciliation (Sacred Congregation for Divine Worship, November 1, 1974) observes: "Because the principles of active participation are in some respects even more significant for children, the number of acclamations in the eucharistic prayers for Masses with children has been increased, in order to enlarge this kind of participating and make it more effective."

1991 Eucharistic Prayer for Masses for Various Needs and Occasions (formerly known as the Swiss Synod Eucharistic Prayer, 1974) is offered in a Latin editio typica. (By 1987 it was already in use by twelve language groups throughout the world, sparking the need for this "typical" or standard form of the prayer.) The English translation is approved for use in the United States in 1995.

Ways Leading Nowhere

Some creations of sung prayers integrating at the same time the assembly, the choir, and the presider were made in the 1950s, in particular at the Dominikuskerk in Amsterdam. Both the model and certain remarkable realizations of it are very seductive. I was able to experience it over a period of several years. Its main limitation comes from the fact that the whole thing is led more by the music than by the text of the prayer. We are moving, in this example, toward the oratorio.

To stick to the official texts, certain people tried setting the whole prayer to music. Contrary to the desired effect, the continuous cantillation of the presidential parts makes the role of the presider even heavier, which stresses and augments the dissymmetry between his role and that of the assembly. Moreover, the movement so characteristic of the eucharistic prayer—which commences in praise, continues in thanksgiving, then turns to intercession and ends in doxology—tends to become homogenized by the continuous cantillation and the repetitive acclamations.

Ways Which Are Open

To inculcate the Christian eucharistic prayer, while taking into account the sensibilities of people and their modes of expression, we set out from two privileged starting points. The first consists in utilizing the base model offered by the eucharistic prayers in the present Roman Missal in a creative, not servile, manner. The second would be to reconsider certain models of the eucharistic prayers anterior or parallel to the Antiochian model under the form of a unified discourse.

But before exploring these tracks, it is necessary to recall three suppositions in the celebration of all eucharistic prayers.

1. The Prayer of a Meal. The eucharistic prayer is part of the total “Lord’s Supper.” It can neither be understood nor celebrated except in the eucharistic assembly in which it belongs.

Although GIRM no. 49 mentions the time of preparation of the table of the Lord as well as the procession of gifts, the reform of Vatican II had little interest in what one could call the “opening of the eucharist.” A chant is mentioned but without any concrete proposition in regard to the meaning and content. On the other hand, some private prayers were proposed for the priest as he took up the bread and wine. They were then adopted by the people, for there was a vacuum to fill. This has resulted in an anticipatory solemnization of the eucharistic prayer, which was just what the reform had precisely wished to avoid.

We have not truly considered the models offered by the other liturgical families, where the Lord’s Supper is solemnly opened as the Great Entrance of the Byzantines or the Procession of the Mysteria of the Syrians. Experience confirms that if all the assembly enters into the eucharist by bringing up the holy gifts and by a chant
opening to the mystery of adoration and praise, then the preface takes on a remarkable prominence, and all subsequent action finds itself energized from the interior. Neither the introductory dialogue on its own nor the prayer over the gifts can obtain the same celebratory effect.

2. Stability of the Unfolding Ritual. Each of the great historical rites, in incultering itself, arrived at a stable and virtually unique model in the course of the eucharistic action. The ancient continuous discourse permitted the president to modulate his prayer freely on the traditional plan faithfully transmitted. But gradually the assembly began to take part in the action by gestures, postures, acclamations, and chants; this was only possible thanks to a development that was stabilized and encoded. Such a gesture, such a word, such an intonation became the signal for an intervention. The clearest example is the *una voce dicentes* which ends the preface and leads into the singing of the *Sanctus*. It is the same for “This is my body—Amen!”

Mention must be made here of the important role of the *ekphonesis*, that is, the vocal means by which, after a passage of prayer has been said, be it in a low voice or simply spoken, the voice raises itself (*ek*-phone) onto a note which serves as a signal and intonation for all the assembly. This genre of *ekphonesis* must be made by the deacon or a cantor when the presider cannot do it himself.

The ritual fixity and the stability of the whole model is a condition if the eucharistic prayer is to be a prayer of all the assembly. Far from appearing as a constraint or engendering fatigue, it is a liberation for the celebration of the Spirit by all the assembled people.

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3. An Oral Action. The one who presides brings into being by his words the prayer of all the *ekclesia* assembled here and now. This prayer is not read from a book, as in the case of the Holy Scriptures. Turned toward God, he is the mouth of the people who, today and in an unrepeatable manner, directs the praise and the supplication of the assembly toward God. The communication in the group happens here from mouth to ear. Everyone hangs on that which comes from the lips of the presider.

We should be operating here under the laws of oral communication, but we have lost the practice of it under the absolute rule of the liturgical book and of a dead language. A prescription in the Mishnah forbids the presider of the Jewish liturgy to read the prayer. He must always repeat it by heart. In this way, on the basis of a stable structure, according to some well-inculturated convention of forms, the traditional content of the prayer is produced in a living manner. The verbal variations strike the attention and awake the senses of the hearers who are familiar with the prayers.

The use of living languages obliges us today to reconsider the given of oral communitarian communication. Our modern media have many modes of oral communication. But, for most of the time, they cannot serve as a model for the liturgy for the fundamental reason that the individual who speaks addresses himself to some dispersed listeners and individuals and not to an assembly celebrating its faith. We must learn from the situations in which the model has remained “alive.” It is important to note that, despite appearances, this oral flexibility does not contradict the fixed character of the ritual model but, rather, presupposes it.

To Adapt the Model of Vatican II

We can only develop and re-create by beginning with a model that has been received and confirmed. In the Roman Catholic Church it appears wise to work on the celebration of the eucharistic prayer beginning with the model diffused after Vatican II and according to the eight components enumerated in no. 55 of GIRM. We will briefly consider what experience has taught us on each of them.

1. Dialogue and Preface. Let us recall that the initial dialogue only fully plays its role of *springboard* for the praise if it is prepared for and preceded by a processional and poetic overture, as we have said.

The preface calls for a cantillation or a lyric tone of
speech. The Roman preface is variable by nature. The Missal furnishes numerous models from which to choose, to be read not as one reads syllables and notes in the book but as an oral, living proclamation.

2. The Sanctus. It is not a hymn separated from or separable from the eucharistic prayer. It is like an eruption in the assembly of the praise of the preface which unites the song of the earthly church to the cosmic and celestial praise.

3. The Pre-Consecratory Epiclesis. With the pre-consecratory epiclesis the reforms of Vatican II have broken the logic of the Antiochian discourse and, in Eucharistic Prayer II, have substantially modified the model of the Apostolic Constitutions. The prevailing Western theological notion, according to which one cannot invoke the Holy Spirit after the consecration, has without doubt played a role. But, for the experts and the bishops of the Consilium, the decisive reason was pastoral: The invocation of the Holy Spirit shows that the consecration is not a magical action but the work of the power of God.

The decisive reason was pastoral: The invocation of the Holy Spirit shows that the consecration is not a magical action but the work of the power of God.

Like other liturgists, I at first regretted that the movement of praise was broken in its momentum in this way and no longer included the memorial of the Last Supper and the paschal mystery. I have, however, succumbed to the opportunity offered in this way of allowing the assembly to participate in the epiclesis by an invocation preceding that of the presider: "Come, most Holy Spirit of God, and sanctify for us this cup and this bread." I quickly observed the powerful effect in the assembly of this prayer accompanying the gesture of the priest. It is a moment of interiorization in the course of the prayer, the effect of which endures in what follows.

It is important to note that the Vere Sanctus thus spontaneously becomes again, as in certain ancient anaphoras, a request for the acceptance of the eucharistic offering.

4. The Verba Domini. The cantillation of the verba Domini during the institution narrative, followed by the adoring Amens of the assembly (or other words like "Body of Christ given for us" and "Blood of Christ poured out for us"), respond well to the desire of the faithful to express at this moment their faith and their piety without distorting the actualizing of the memorial.

5. The Paschal Memorial. The prayer of the paschal memorial, the death and resurrection of the Lord, needs to be cantillated as the summit of the eucharistic act of giving thanks. It then comes to a climax in the confession.
of the people by the acclamation: “Glory to you who died! Glory to you who are alive! Come, Lord Jesus.” It is here that the paschal memorial finds its meaning and scope and colors the demands which follow it with an eschatological dimension.

6. The Oblation. The oblation can also be underlined by an acclamation of praise, well attested in the Eastern anaphoras.

I have learned, to my cost, that it is a mistake to underline the epiclesis of communion by a congregational addition symmetrical to the one made with the preconsecrational epiclesis. This false symmetry points backward, instead of pointing forward toward communion.

7. The Intercessions. I have given up underlining the intercessions of the eucharistic prayer by invocations made by the assembly (like the Kyrie eleison of certain Eastern anaphoras) so as not to fall again into the multiplication of demands which disturbs the balance of the eucharistic prayer and appears as a doublet of the universal prayer (general intercessions).

8. The Final Doxology. On the other hand, in the final doxology, a single Amen does not suffice to culminate the praise of the whole assembly. To invite all to participate in the per ipsum is not a good solution. It would be better to search for a formula adapted to the situation and more ample. The repetition of the Amen does not seem to be the ideal.

In the spirit of the preceding remarks, my experience of many years has convinced me that eight to ten interventions of the assembly—provided that they be organically joined to the eucharistic action as a whole and to the words of the prayer—far from breaking the unity of the prayer, reinforce it.

To Inculturate from Other Models

All that I have related above takes place in the contemporary Western world. When other cultures seek to inculturate the eucharistic prayer, they will also be able to do it working on the base given by Vatican II. But perhaps they will have more chances to exploit the ancient heritage of the paleo-anaphoras recently re-examined by Professor Enrico Mazi from the University of the Sacred Heart in Milan.

In continuity with the three Jewish prayers of the Birkat ha-mazon, the Christian Church very soon created its own model of the eucharistic prayer, similarly articulated on three prayers, of which we have quite numerous traces. (The principal witness is furnished by the Didache; Apostolic Constitutions, Book VIII; and the Strasbourg Papyrus Gr 254; some relationships are perceptible in later anaphoras.)

The model in question is one of great simplicity, and it is easy to adapt. First, for the one who presides: three prayers, clear in their object and supple enough in their form. Next, for the assembly: The listening is easy and a response is possible, be it by the traditional Amen, or by a refrain response as in the Didache (“Glory to you for-ever”), or by a more developed response where the assembly would echo what they have heard and would thus make it their own after each strophe.

To say more, it would be necessary to try such things over a long period in diverse pastoral situations.

Conclusion

The cause of the eucharistic prayer as an act of thanksgiving of the whole assembly is too important not to make it the object of new research and experiments. It could be easier to progress if there were more local attempts in this direction, followed up by serious evaluation, and finally a better intercultural dialogue between parallel practices. It is the hope that I formulate in this international and ecumenical assembly.

Editor’s Notes

These notes have been added to Father Gelineau’s article for this issue of Pastoral Music.

1. The Consilium was established outside the existing Congregation of Rites as a “special commission with the principal task of seeing that the prescriptions of the Constitution [on the Sacred Liturgy] are put into effect” by the motu proprio Sacram Liturgiam of Pope Paul VI, January 25, 1964. It was dissolved as a separate commission by Pope Paul VI on April 10, 1970, when the work of liturgical renewal was handed over to the Congregation for Divine Worship, which had been established to replace the Congregation of Rites on May 9, 1969.

2. Those constitutive elements are thanksgiving (“expressed especially in the preface”), acclamation (Sancitus), epiclesis, institution narrative and consecration, anamnesis, offering, intercessions, and final doxology “to which the people’s acclamation is an assent and a conclusion.”

3. The Mishnah is a collection of early oral interpretations of the Torah, compiled during the first two centuries of the current era by the Tannaim (a group of scholars) and put in final form about 200 C.E. by Judah Ha-Nasi. With the Gemara—a set of commentaries on the Mishnah, it constitutes the Talmud.

4. This acclamation is not currently approved for use in the United States. Like some of the other acclamations mentioned by Father Gelineau, however, it is part of the Order of Mass as celebrated in France. Other acclamations include Amens sung after the words of institution and these additional acclamations that may be used with the epiclesis: “Send your Holy Spirit upon us, Lord, to sanctify us through the bread and the cup”; in Lent: “Send your Spirit upon us, Lord, to consecrate us to your service for your glory.” See the Messe notte de l’Assemblée (Brepolis: Cerf, 1990), prepared by Joseph Gelineau et al.

5. The English translation of the Order of Mass approved for use in the United States translates the Latin original of this acclamation in two ways: “Christ has died, Christ is risen, Christ will come again!” and “Dying you destroyed our death, rising you restored our life. Lord Jesus, come in glory.”


7. The ritual grace after meals, also transliterated as Bircas HaMazon. The threefold pattern is praise of God, thanksgiving, and petition.
NPM Chapters

At the National Convention in Pittsburgh this past July, a Council of Chapters was formed. The purpose of the council will be to assist in recruiting, developing, and encouraging Chapter formation. Members of the Council of Chapters include Mark Ignatovich, Chapter director in Scranton, Pennsylvania; Joanne Johnson, outgoing Chapter director in Tampa, Florida; Jacqueline Schnitzius, founding Chapter director in Rapid City, South Dakota; Tom Stehle, Chapter director in Washington, DC, and Rick Gibala, Chapter director in Arlington, Virginia, who serves as chairperson.

With professional assistance, the Council of Chapters plans to conduct a survey of all Chapters before the end of the year. We hope that this survey will help to assess the development and operations of our local Chapters and determine how we can assist their growth. Other projects include updating the Chapter Manual and studying how Chapters relate to the diocesan structure.

We are most grateful to Rev. Jim Cheepin and Bennett Porchirian, chairpersons of the ‘99 National Convention, and to the host of Pittsburgh Chapter members for their hard work and exemplary hospitality. This active Chapter continues to serve as a model for all of us.

Richard P. Gibala
Chapter Coordinator

Dallas, Texas

Marty Haugen presented a concert on Friday, September 17, at St. Elizabeth Ann Seton Catholic Community in Plano. A workshop was held on Saturday. The members of NPM-Dallas are deeply grateful to Steve Williams, founding director, who is relocating to Illinois.

John Sarlay
Chapter Director

Detroit, Michigan

Our newly formed Chapter began in May with a program at St. Michael’s Parish, Southfield. “Evangelization through Music” was the title of a presentation by Fr. Joe Daily and Louis Canter. On September 14, at Sacred Heart Seminary, “Justice in the Workplace” was the focus as presenters from the archdiocesan office conducted a dialogue with Chapter members. On October 19, a program on Jubilee 2000 was hosted by the Archdiocese of Detroit, concluding with evening prayer.

Louis Canter
Chapter Director

Gary, Indiana

We met for a potluck supper on June 25 at Saints Peter and Paul Church, Merrillville. The evening ended with Taizé Prayer. On October 9 our Chapter hosted a Holy Spirit Songfest and Taizé Prayer.

Sr. Evelyn Brokish, osv
Chapter Director

Philadelphia, Pennsylvania

The annual Pastor/Musician’s Banquet was held on September 24 at Twelve Caesars. On October 17 Helen Kemp presented a workshop at St. Aloysius Academy, Bryn Mawr.

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On September 27 we held a Convention celebration and recognition at St. James Church in Sewickley. The evening featured a video recorded throughout the Convention week. On October 18 Father Jim Chepponis was the presenter for a program titled “Ritual Music for the Liturgy: Jubilation Mass,” held at St. Sebastian Church, Ross Township.

Rev. James Chepponis
Chapter Director

Rapid City, South Dakota

On October 23 Sacred Heart Church in Philip, SD, was the host for a showcase on the gathering rite for Advent and a panel discussion on the Pittsburgh Convention.

Myron Volk
Chapter Director

St. Louis, Missouri

Marty Haugen performed a concert at St. John Bosco Church on September 12. Marty also conducted a workshop and was guest of honor at the annual Chapter banquet on Monday, September 13. On Monday, October 25, the Chapter offered a program at St. Anselm Parish Center on celebrating the Jubilee Year. The Duchesne Branch conducted a program on that same night at St. Paul Church, St. Paul, MO. The guest speaker, Rev. Rich Bochskopf, addressed the topic “Reconciliation: Preparing for the Millennium.”

Sr. Virginia Marie Perkins, osu
Chapter Director

St. Petersburg, Florida

Thirty-seven of our Chapter members attended the Pittsburgh Convention to receive the honor of being named Outstanding Chapter of the Year. Members of our Chapter are working on the 2000 Regional Convention to be held in Orlando. Our October meeting was called “Pipe Screams”: an evening of scary music as played by our members in a church which has an old theater organ.

Joanne Johnson
Chapter Director

San Antonio, Texas

Advent gathering rites were the focus for a program on September 18 at St. Luke Church. On October 23, teen choirs from the North Urban Deanery, joined by the Youth Choir of the Archdiocesan Deaf Community providing special music, gathered for a World Youth Day ’99 Mass.

Dolores Martinez
Chapter Director

Santa Rosa, California

Our Chapter celebrated its first anniversary on September 10 with a potluck dinner at Resurrection Parish; thirty-five members were in attendance. We have begun sending our members a newsletter titled Newsworthy. On October 8, we celebrated evening prayer and had a wine tasting at Our Lady of Perpetual Help in Calistoga.

Alexandria Nichol
Chapter Director

Scranton, Pennsylvania

Our Chapter meetings begin with dinner at 6:00 p.m. hosted by a local parish, followed at 7:00 p.m. by the meeting. On September 21 Doreen and Mark Ignatovich helped us examine the topic “Evaluating Music Currently Used for the Eucharistic Liturgy in Your Parish.” Is it or is it not, they asked, appropriate to the various rituals? This program took place at St. Nicholas Church, Wilkes-Barre. On October 18 Father Albert Liberatore presented “Revisiting the Funeral Rite through Music, Movement, and Ritual.”

Mark Ignatovich
Chapter Director

Washington, DC

Chapter members met in September to give brief presentations on material they gathered at the Pittsburgh Convention. On October 25 Laetitia Blaine presented a cantor workshop at Holy Redeemer Parish, College Park, MD, with Joan Laskey as host.

Tom Stehle
Chapter Director
The Parma Millennium Choral Festival is planned as a tribute to the late American composer of liturgical music, C. Alexander Peloquin, and will feature the voices of outstanding choirs and the world premiere of the Jubilee Te Deum commissioned for the festival and conducted by the composer Fr. Anthony Mancini.

The festival is designed for choir directors, choir members, church musicians and anyone interested in choral performance.

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Hotline

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). The cost is $15 to members, $25 to non-members for the first fifty words. The cost is doubled for 51-100 words. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM webpage—www.npm.org—monthly. The Membership Department provides this service at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. Ask for the Membership Director; if the director is unavailable, leave your name and phone number, and we will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Position Available

NPM National Office

NPM Director of Education and Convention Planning to assume responsibility for the program planning of the NPM Conventions, beginning with the 2002 Regional Conventions, working with the NPM Convention Coordinator. Candidate will have a working knowledge of the pastocan's field, including familiarity with speakers, clinicians, programs, and music industry. Candidate will be committed to the mission statement of NPM. Candidate will have demonstrated planning and negotiating skills. Salary $45,000, plus benefits. Send letter of intent, résumé, and salary requirements before January 31, 2000, to NPM, Dept. E, 225 Sheridan Street NW, Washington, DC 20011-1452. HLP-5290.

CALIFORNIA

Director of Music. Burlingame United Methodist Church, 1443 Howard Avenue, Burlingame, CA 94010. Fax: (650) 344-0185. Seeking energetic, creative, artistic, educated, and vibrant musician well-versed in the classical and contemporary mediums of music to head and direct adult and youth choirs, coordinate music staff, and lead the church musically into the next century. Qualifications are a bachelor degree (prefer MA or MM) in music; professional style; and strong conducting, organizational, and people skills. Salary commensurate with experience. Please send letter of application, résumé, and references to the Music Search Committee at the above address/number. HLP-5284.

CONNECTICUT

Director of Music. Sacred Heart, 910 Main Street South, Southbury, CT 06288. Full-time position in a suburban 2,200-family parish. Responsible for adult and youth choirs, cantor training, funerals, weddings, four weekend liturgies, and special liturgical services. Requires BA in music. Ability to organize and conduct volunteers. Keyboard skills (piano/organ). Salary and benefits commensurate with qualifications/experience. Send résumé and references to Father Mark F. Flynn, PO Box 686, Southbury, CT 06488-0686. HLP-5312.

ORGANIST. St. Anthony Maronite Catholic Church, 17 Granville Avenue, Danbury, CT 06810. E-mail: Faustina61@aol.com. Seek permanent organist. Requirements include ability to read "lead sheets" with chord symbols, flexibility in accompanying various styles of music, performing with other instruments, and willingness to learn the rich musical and liturgical traditions of an intimate Eastern Rite Catholic Parish. Duties include playing for 10:00 AM Sunday Mass, accompanying choir at that Mass, attending one-two rehearsals monthly, and playing for an Easter Vigil Mass as well as the High Mass. Salary competitive and commensurate with experience. Send résumé to Linda Gaboardi, Choir Director, at the above address. HLP-5304.

Director of Music. St. Peter, 107 East Main Street, Torrington, CT 06790. Part-time position. Responsibilities include four weekend liturgies, funerals, weddings, and other services as needed; parish choirs and cantors. Candidate must be familiar with Catholic liturgy and employ a vision espoused by Church documents on liturgy and music. Strong keyboard and directing skills and willingness to collaborate with pastoral staff in planning liturgies are essential. Estey pipe organ and Baldwin piano. Potential for full-time position, with benefits, if combined with part-time K-8 school program. Salary commensurate with qualifications and experience. Send résumé and three references to Music Search Committee at the above address. HLP-5293.

FLORIDA

Director of Liturgy and Music. Our Lady Queen of Peace, 5340 High Street, New Port Richey, FL 34652-3995. Phone: (727) 849-7521; fax: (727) 849-4614. Full-time position in large multicultural parish. Should have excellent organ, keyboard, and vocal skills with willingness to embrace traditional and contemporary music. Responsible for total parish music program including adult, children's, Spanish, handbell, and contemporary choirs; train and direct cantors. Strong organizational and people skills required. Salary/benefits commensurate with experience and training. Send/fax résumé and three references to Search Committee at the above address/number. HLP-5296.

ILLINOIS

Director of Liturgy and Music. St. Marcelline, 822 South Springinsguth Road, Schaumburg, IL 60193. Fax: (847)

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Director of Music. SS. Peter and Paul, 36 North Ellsworth, Naperville, IL 60540. Phone: (630) 355-1081, ext. 252; fax: (630) 355-1179. Full-time position in a 4,000-family parish in large southwest suburb of Chicago. Requires organ/piano proficiency, cantor training, and choral conducting skills. Responsibilities include 40-50 voice traditional choir, 15-20 voice funeral choir, small handbell choir, monthly cantor workshops, 4-5 liturgies per weekend. Must work collaboratively with Director of Liturgy and Coordinator, staff, liturgy committee, and auxiliary musicians. Austin pipe organ, Yamaha grand piano, Gather Comprehensive hymnal. Must be comfortable with traditional and contemporary repertoire. Competitive salary commensurate with credentials and experience. Parish goal: full and active participation at worship. Send/fax résumé to Music Search at the above address/number. HLP-5307.

Director of Music and Liturgy. Cathedral of the Epiphany, 1081 Grandview Boulevard, Sioux City, IA 51103. Phone: (712) 255-1637. Full-time position serving the needs of a multicultural parish. Requires knowledge and understanding of Catholic liturgy, keyboard and conducting skills, and a willingness to accommodate both traditional and contemporary music styles. Responsibilities include accompanying liturgies, directing choral music, planning music, coordinating the recruitment and scheduling of liturgical ministers and assisting with episcopal liturgies at the cathedral. Salary $28-33,000, plus full benefits. Graduate degree in music and three years experience preferred. Spanish helpful. Send résumé and professional references to Father Paul Kelly at the above address. HLP-5305.

Director of Liturgical Music Ministry. Church of St. Pius X, 14101 Superior, Southgate, MI 48195. Phone: (734) 285-1100; fax: (734) 285-3510; e-mail: psquared@aol.com. Full-time position in a 2,000-family parish with a 375-student elementary school. Responsibilities include the formation of adult and children's choirs and coordination of music for holy days, other sacramental celebrations, bimonthly school Masses, weddings, and two seasonal evenings of reconciliation. Salary commensurate with experience. Interested candidates should send résumé to Rev. Peter Petrose or Brother Thomas Henning, csc, at the above addresses/numbers. HLP-5282.

Director of the Office of Liturgy, RCIA, and Evangelization. Diocese of Winona, PO Box 588, Winona, MN 55987. Requirement is an MA degree or its equivalent in liturgical studies or a related field. Applicants must demonstrate a strong knowledge of liturgical theology and praxis, organizational and collaborative skills, as well as a strong commitment to the Catholic faith. Salary negotiable, fringe benefits. Send letter of application and three references to the Director of the Office of Liturgy, RCIA, and Evangelization Search Committee at the above address. HLP-5821.

Director of the Office of Ministry Formation. Diocese of Winona, PO Box 588, Winona, MN 55987. Requirement is an MA degree or its equivalent in theology or pastoral ministry or a related field. Applicants must demonstrate competency in the areas of curriculum development skills, administrative skills, organizational planning, and collaborative skills as well as a strong commitment to the Catholic faith. Salary negotiable, fringe benefits. Send letter of application and three references to the Director of the Ministry Formation Search Committee at the above address. HLP-5280.

Director of Music & Liturgy. St. John the Baptist, 4625 West 125th Street, Savage, MN 55378. Phone: (612) 890-9465. Full-time position for growing 2,700-family parish. Responsibilities include directing adult choirs, graded choristers program (RSCM), training cantors, four-octave bell choir (Malmark), organ/pianist for one Saturday/three Sunday liturgies, weekly school liturgies, and coordinating all liturgies. Must work collaboratively with staff, school faculty, and part-time assistant organist/accompanist. Requires knowledge of Catholic liturgy, excellent organ/piano/conducting skills. Worship III, Gather II hymnals, 1978 two-manual Allen, Yamaha studio upright, Kurzweil PC88mx, timpani, and Macintosh G3-333 with Office 98 and Finale 98. Salary mid- to upper-$30s plus weddings, funerals, and full benefits. Send résumé to Music Search at the above address.

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address. HLP-5276.

Missouri

Music Coordinator/Campus Minister. Saint Louis University, Human Resource Department, 3500 Lindell Boulevard, St. Louis, MO 63103. Job Information Hotline: (314) 977-2265; fax: (314) 977-1785. Saint Louis University, a Catholic Jesuit institution dedicated to education, research, and healthcare, has an immediate, full-time (ten month), campus ministry position as Music Coordinator and Campus Minister for DeMattias Hall. This position involves coordinating music for the weekly Sunday liturgies at 4:30 pm and 10:00 am and all special university liturgies, directing the student choir, and training cantors and musicians. DeMattias Hall will provide pastoral counseling to the residents and coordinate weekly prayer and eucharistic worship services with resident Jesuit chaplain. Minimum qualifications include a bachelor’s degree in theology or social science related area with MA or MDiv. preferred, supplemented with one year work experience in youth ministry or allied field. Prefer knowledge of Ignatian spirituality and ability to work with students, staff, and faculty in nurturing a Christian value system. Benefits include medical/dental/life/retirement/tuition remission. To apply, send cover letter and résumé specifying the vacancy number (02279) to the above address/number. HLP-5298.

Music Director. St. Cletus, 2705 Zumbehl Road, St. Charles, MO 63301. Fax: (314) 946-6466. Full-time position requires excellent keyboard (organ and piano)/vocal/cantorskills, active engagement with children, teens, adults in contemporary musical setting. Degree in liturgical/pastoral music preferred but experience will be considered. Competitive salary. Send résumé and two references to the Search Committee at the above address/number. HLP-5278.

New Jersey

Director of Music Ministries. St. Peter the Apostle, 445 Fifth Avenue, River Edge, NJ 07661. Full-time position in suburban community of 1,800 families. Responsibilities include facilitating music ministries including contemporary, traditional, and children’s choirs. Salary range $32-35,000 plus benefits with weddings and funerals extra. Choral direction, organ, keyboard, vocal, and liturgical skills desired. Starting date negotiable. Send résumé to Rev. Robert H. Slape at above address. HLP-5295.

Organist. St. Clement, 154 Mt. Pleasant Avenue, Rockaway Township, NJ 07861. Phone: (973) 770-2265. Part-time position in a friendly, family-oriented parish. Responsibilities include four weekend liturgies, holy days, holidays, special liturgies, and one evening rehearsal. Requires knowledge of Catholic liturgy. Please contact Debbie Cicchino at above address/number. HLP-5294.

New York

Music Director. Holy Name of Jesus, 15 St. Martins Way, Rochester, NY 14616. Phone: (716) 621-4040; e-mail: Padre@ aol.com. Interim/full-time position at medium-sized suburban parish to serve as a choir director and organist for choirs and cantor groups. This faith community has strong music history whose legacy calls for quality musicianship that encourages congregational singing. Please send inquiries, résumé, and cover letter to Rev. Charles T. Manning at the above address/number. HLP-5301.

North Carolina

Minister of Music. Olin T. Binkley Memorial Baptist Church, 1712 Willow Drive, Chapel Hill, NC 27514. E-mail: binkleychurch@uno.com. Welcoming and inclusive congregation affiliated with American Baptists USA and Alliance of Baptists seeks Minister of Music. 30 hours/week. Salary/benefits. Requires undergraduate music degree, at least two years experience including directing, knowledge of church liturgy, and varied choral repertoire. Graduate music and/or seminary training desired. Send résumé and references to above address. HLP-5297.

Ohio


Director of Liturgical Music Ministries. St. Gertrude, 7630 Shawnee Run Road, Cincinnati, OH 45243. Phone: (513) 561-5954. Full-time position. 2,200-family parish seeks a professional with skills in piano/organ, voice, choral direction, and liturgy planning. Responsibilities include working collaboratively with pastoral staff and existing music personnel, fostering congregational participation, developing a youth/children’s choir, and training/developing existing adult choir and cantors. Familiarity with Oregon Catholic Press music a plus. A practicing Catholic with a passion for the liturgy is preferred for this position. Salary and benefits are commensurate with abilities and experience. Send résumé and three references to the Music Search Committee c/o Father Ken Letoile, OP, at the above address. HLP-5286.

Musichow Director/Organist. Northminster Presbyterian Church, 104 West Portage Trail Extension, Cuyahoga Falls, OH 44223. E-mail: northminsterchurch@ yahoo.com. Nurturing congregation seeks part-time music director/organist (one or two persons). Responsibilities include directing one adult, one youth, and one adult handbell choir. Candidate should possess strong proficiency on organ and piano with experience in planning and coordination of liturgical worship and strong interpersonal skills. Music degree or equivalent experience required, well experience helpful. Send résumé to Choral Search Committee at the above address. HLP-5274.

Pennsylvania

Director of Music Ministry. St. Irenaeus, 387 Maryland Avenue, Oakmont, PA 15139. Full-time position. Duties include planning and playing the organ/piano at four weekend liturgies, holy days, school liturgies, weddings, and funerals; attendance and participation at parish and (liturgy) council meetings; directing and training adult, children’s, and funeral choirs, cantors. Salary negotiable according to diocesan scale. Send résumé and three letters of recommendations to Rev. Paul D. Cwynar at the

December-January 2000 • Pastoral Music
above address. HLP-5285.

TEXAS

Music Minister. St. Albert the Great, 12041 Bittern Hollow, Austin, TX 78758. Phone: (512) 837-7825; fax: (512) 834-2377. Has an immediate opening for a full-time, highly talented, and creative musician in a 1,200+ family parish. Requirements are proficiency in keyboard (organ/piano) and guitar, a working knowledge of bell and orchestra conducting, ability to train and direct cantors and choirs, knowledgeable in a wide variety of musical styles, effective communication and people skills, and work collaboratively with a liturgy team. Competitive salary and benefits commensurate with qualifications and experience. Send résumé with references to the above address. For more information about our parish community visit us at stalbert@freewwww.com. HLP-5306.

Organist/Choir Director. St. Andrew, 3717 Stadium Drive, Fort Worth, TX 76109. Fax: (817) 927-8507. Position in a vibrant 2,800-family parish with a supportive pastor and staff. Requirements: music degree, understanding of Catholic liturgy, good people skills, keyboard and choral skills, and possible handbell experience. Knowledge in all types of church music, classical to contemporary. Potential teaching and accompanying in Catholic school. Position available immediately. Salary commensurate with experience and education. Send résumé and references to Music Ministry Search Committee at the above address/number. HLP-5299.

WASHINGTON

Pastoral Assistant for Music/Liturgy & Office Assistant. St. Mary, 4001 St. Mary’s Drive, Anaconda, WA 99211. Seeks a PA for Music, Liturgy cum Office Assistant to PA for Administration. Full-time position with benefits. Successful candidate will have excellent vocal skills, background in traditional liturgical music, as well as qualified experience in directing choirs and planning music for liturgy. As Office Assistant to PA for Administration, the successful candidate will provide part-time administrative support in the parish office. Computer skills required in music ministry and office assistance. Send résumé with references to the above address. HLP-5302. WISCONSIN

Director of Liturgy and Music. St. Jude the Apostle, 734 North Glenview Avenue, Wauwatosa, WI 53213. Phone: (414) 258-8821; fax: (414) 258-7371; e-mail: stjude@exsecpc.com. Join a dedicated team serving this suburban Milwaukee parish/school of 1,200 families. Responsibilities include provision of music for all worship, planning for the liturgical seasons, coordination of the spiritual life and worship committee, training of all the liturgical ministries, and development of the parish music programs. Candidate should possess strong proficiency on organ/piano/conducting with experience in planning and coordination of liturgical worship and strong interpersonal skills. Two Mason & Hamlin grand pianos located in sanctuary and choir loft. Competitive salary, excellent benefits. Send/fax résumé to Reverend Peter P. Carek at the above address/number. HLP-5311.

Scholarship Available

Holy Cross Organ Scholarship. The College of the Holy Cross, Worcester, MA, is offering a full-tuition undergraduate scholarship, renewable on a yearly basis, beginning in the fall of 2000 for an organ scholar. The recipient of this scholarship will have his/her disposition the 1985 four-manual, fifty-stop mechanical action organ built by Taylor & Boody Organbuilders, located in the beautiful St. Joseph Memorial Chapel. The awardee will assist the college organist as needed in all aspects of the chapel music program. The awardee must major in music, take voice and conducting lessons, and study organ privately for four years and have a career in church music and/or organ performance. Applicants for the scholarship should have experience in church music and a strong background in keyboard studies and good sight-reading skills. A letter of intent, a detailed résumé of the applicant’s studies in music and musical experience, as well as a complete list of his/her organ repertoire are to be sent to Professor James David Christie, Department of Music, College of the Holy Cross, Worcester, MA 01610. Please do not send tapes. After formal application to the College and upon receipt of all the applicant’s materials, Prof. Christie will contact the applicant for a personal interview and audition at Holy Cross. Please write directly to the Admissions Department, College of the Holy Cross, Worcester, MA 01610, for a catalogue, all necessary application forms, and financial aid information; there is no special form to apply for the organ scholarship, but please inform the Admissions Department that you intend to apply for the Holy Cross Organ Scholar position for the class of 2004. Deadline for submission of scholarship application is January 15, 2000. HLP-5287.

Miscellaneous

NPM Polo Shirt. A great Christmas present for yourself or a fellow NPMer. Only $20.00 plus postage. M, L, XL, XXL. Call the NPM National Office at (202) 723-5800 and order soon for Christmas delivery! HLP-5310.

For Sale: Hymnals. 459 brand new hardback Glory and Praise Comprehensive Edition (1987 maroon) hymnals. Available at $5.00 each. Also available are 900 like new and some used Worship II hymnals at $5.00 each. Purchaser will pay for shipping. If interested, please contact Anne Glover or Richard Owen at the Church of the Immaculate Conception, North Little Rock, AR. Phone: (501) 835-4323. HLP-5288.

In Need of a Setting of the 40th Psalm in the Vulgate? Look no further! Announcing a new a cappella choral work, Expectans expectavi Dominum, by composer Geoffrey Peterson. Priced at the affordable price of $1.30 per copy. To place an order, receive a complimentary copy, or to ask any questions please e-mail, phone, or send your order or inquiry with address to Geoffrey Peterson, 426 North Essex Avenue, 3rd Floor, Norberth, PA 19072. Phone: (610) 617-9834; e-mail: beggiani@earthlink.net. HLP-5279.

Church Seeks Organ Transplant! Our church is currently selling its organ. Allen model ADC 420 with four speaker cabinets. Excellent condition. Ideal for sacred or private use. $10,000. Please call (850) 837-0357. HLP-5275.

CLEARANCE!!! 1999 Pittsburgh Convention T-shirts. XL and XXL only. Limited quantities. Only $5.00 each (Postage extra). Discontinued Circle of Friends T-shirts. L and XXL only. Limited quantities. Only $5.00 each (Postage extra). Call Patrick or Paul at the NPM National Office: (202) 723-5800. HLP-5291.
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Hispanic Choral

The following octavos from the collection Cantar Alabanzas are published by OCP.

Vayan al Mundo/Go out to the World. Jaime Cortez; keyboard acc. Jeffrey Honoré. Congregation, cantor, SATB choir, keyboard, guitar, flute. #10494. $1.25. This joyful setting of Psalm 96 (Salmo 95) with a bilingual text was originally written for a priestly ordination in the Diocese of Phoenix; it is also useful as a song for sending forth. Even though the guitar music is written in English, the composer recommends the use of nylon-stringed guitars for an authentic Spanish rhythm and style. It would have been helpful to use solfege (sol-fa) syllables for Hispanic pastoral musicians. The setting includes the piano score.

Letanía de Alabanza/Kyrie Litany of Praise. Bob Hard; choral arr. Craig Kingsbury; keyboard acc. Dominic MacAller. Congregation, cantor, SATB choir, descants, keyboard, guitar, flute I and II. From the collection Somos el Cuerpo de Cristo/We Are the Body of Christ. #10493. $1.15. As usual, it is easy to follow Bob Hard’s suggestions for this setting. He writes that the Kyrie with invocations can function either as the current penitential rite, form C, or as the litany of praise that is proposed for the revised English-language Sacramentary. The descants are optional, although, for bilingual celebrations, one would certainly want to add the “Ten piedad” Spanish descant.

This single piece of music may actually be used for the entire gathering rite (apart from the Gloria): introduction and one Kyrie for the procession, continuing the refrain instrumentally and quietly under the sign of the cross, greeting, and presider’s introduction, then on to the invocations.

Verses in Spanish are from the Missal Romano (texto único), Acto Penitential 3, and the English translation of the invocations by Bob Hard is based on these. I would recommend some pastoral guid-

Organ Recitative

All the compositions described here are recent publications in the Saint Cecilia Series from H. W. Gray.

Appalachian Pastorale Based on “Consolation.” #GSTD9801, $3.95. Fanfare, Chaconne, and Sortie. #GSTD9820, $4.95. “Kingsfold” Chorale. #GSTD9802, $3.95. Partita on “Holy Manna.” #GSTD9621, $3.95. “Sussex” Variations: A Carol Suite for Organ. #GSTD9703, $4.95. Franklin D. Ashdown. Dr. Ashdown’s writing is well known and very consistently of high quality. His lyrical gift always strikes the right balance between melodic invention and deft counterpoint, as in the haunting Appalachian Pastorale Based on “Consolation” or in the spirited “Sussex” Variations. As is the case with the next two composers mentioned here, Dr. Ashdown’s LDS background serves him well, since that denomination has strong organ and choral traditions. Some of the best writing among the pieces reviewed here comes, in fact, from these three composers.

Choral Improvisation on Let All Mortal Flesh Keep Silent (Percy). J. J. Keeler. #GSTD9619, $3.95. Professor Keeler—longtime professor of organ at Brigham Young University—begins his gorgeous setting of Percy softly, builds to full organ, and then lets it die away on soft strings. The writing is simple, effective, and evocative.

Toccata on All Creatures of Our God and King (Lasst uns erfreue). Darwin Wolford. #GSTD9804, $3.95. Professor Wolford, of Ricks College in Idaho, has composed a skillful (and somewhat difficult) toccata on Lasst uns erfreue, a tune that does not easily submit to such original elaboration.

Prelude on Go, Tell It on the Mountain. Gordon King. #GSTD9614, $3.95. We hope to see more from Mr. King. This prelude is an unexpected pleasure.

Partita on Lo, How a Rose E’er Blooming (Es Ist Ein Ros’ Entsprungen). John Krieble. #GSTD9613, $4.95. This partita strikes just the right mood for the season.

Craig Cramer

Choral Recitative

Perfect Charity (Song before the Cross). David Hans. Choir, cantor, congregation, keyboard, guitar. GIA #G-4745, $1.20. This
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setting of St. Francis of Assisi's "Prayer before the Crucifix" is a sweet meditative piece, especially apt for a strong baritone cantor. The cantor (or choir in unison) has well-crafted verses, and the congregation has a refrain which will grow on you with every use. The keyboard accompaniment is fairly simple and should sound equally fine on a piano or organ. This composition could be used effectively for a pre-service call to worship or for a communal celebration of reconciliation.

**Glory Day.** David Haas and Kate Cuddy, vocal arr. Choir, cantor, congregation, keyboard, piano. GIA #G-4746, $1.20. This title piece from David Haas's 1997 double CD is a spirited take on passages from Isaiah. Choir forces need not be huge, for there is only some movement in parallel thirds on the refrain, and the verses call for solo singers, with a tag call-and-response ending for the choir or the whole assembly. Coming as it does from Isaiah, this text would certainly be appropriate for use in Advent, especially as a gathering song.

**Wade in the Water.** Bruce Trinkley, arr. SATB, piano. Augsburg Fortress #11-10896, $1.30. This arrangement of the old spiritual, by the director of the Penn State Glee Club, is at once fairly easy and pretty innovative. It doesn't try to add swing to a staid choir but instead seeks to articulate the familiar text with a rich, full, slightly crunchy sound. The "gospel style" isn't so important here, for free syncopation would slight these nice sonorities. A beginning choir might have a few trouble spots, but they could easily be worked out.

**Pachelbel's Canon in D and Gathered in the Love of Christ.** Marty Haugen. Cantor, congregation, keyboard, guitar, flute, oboe, cello. GIA #G-4858, $12.00 (complete instrumental parts). Given the popularity of Pachelbel's Canon, especially for weddings, it's amazing that someone hasn't created such a nice arrangement sooner. Here the processional becomes the gathering song with a very singable melody, a slight derivation from the canon's stepwise melody. The refrain of the gathering song may even be sung as a countermelody to the verses, so the congregation can continue to sing the refrain while the cantor or another soloist sings over them. The instrumental parts are very simple, with the cello bearing the brunt of the workload. With a bit of creative editing, the instrumental parts may be used in any combination.

**With Songs of Jubilation.** James Chepponis. SATB, cantor, congregation, organ, brass quartet, percussion, handbells. GIA #G-4223, $1.10. As you can tell by the instrumentation, this is a big piece suitable for huge feasts with large musical forces in place. The introduction, for brass and percussion only, sets the majestic and joyful scene. The felicitous text of the refrain, with a powerful descent, is perfect for a large assembly. The verses are in what may probably now be called the "Chepponis style," with the choir taking turns according to gender and the cantor above them all, proclaiming the melody. The piece may be simplified by omitting the fanfare, and it may also be used with just organ and congregation. The verses call out for a choir, with the rest of the assembly repeating the last line, but the congregation may sing the entire piece.

**Voices Raised to You.** Text by Herman G. Stuemple, Jr.; tune and setting by Carolyn Jennings. SATB, congregation, brass, timpani, organ. Concordia #89-3461, $1.25. Here's another big piece, albeit in a more square-away vein. The hymn is a beautiful setting of a deliberately antiquated text, one which harkens back to the English School at the turn of the century. The part-writing is straightforward, using standard classical counterpoint and stepwise motion. The organ part reflects this approach also, adding a sense of majesty. The verses put the choir through its paces, using a different device on each. The piece as a whole is reminiscent of Vaughan Williams's "Old Hundredth Psalm Tune" and certainly does not suffer for the comparison. It can be performed without the additional instrumental forces for any suitably significant occasion.

**Good Friday Anthems.** Russell Schulz-Widmar. SATB, cello. GIA #G-4390, $1.20. The instrumentation alone makes this a wonderful piece for Good Friday. The texts are from The Book of Common Prayer, and the music is based on traditional chant melodies. I can imagine a quiet church, perhaps during Tenebrae, with a mournful cello breaking the silence. Then the tenors and basses enter in a single chant, break into two parts for the cadence, and are followed by the sopranos and altos in two-part harmony. The choir and cello exchange continues, all moved by the mysterious pulse of the chant, until the choir fades away and the cello continues to a resolution filled with tears. This is a must for the next Triduum.

**When Jesus Wept.** Melody and text by William Billings, arr. Hal H. Hopson. SATB, opt. solo voice, keyboard. H. W. Gray #GCMR9804, $1.30. This setting of the traditional Billings tune and text is perfect for a beginning choir, especially one lacking in the lower voices. The first delivery of the text is by solo voice or by the entire ensemble. A nice fugue section follows, and the conclusion has the sopranos on the melody, harmonically supported by the altos and basses until the final cadence, when all join again in unison.

**I Am the True Vine.** Margaret Vardell Sandresky. SSATB. Paraclete Press #PFM09816, $2.10. This is a good piece for an advanced choir. The Johannine text is appropriate for the communion rite, or it may serve as a charge for any liturgy celebrating discipleship. The modulations and key changes are refreshing, if sometimes unexpected, and
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the part-writing sounds modern but not too crunchy. While this text has been set many times before, this one will be worth the work, for its surprises elucidate the central message that we are called to a life of service and love.

Joe Pellegrino

When My Savior Wept Alone. William Billings, arr. Patrick M. Liebergen. Four-part chorus or mixed voices, keyboard, opt. flute or C-instrument. Carl Fischer #CM8475, $1.30 (flute part on end sheet). The best-known Lent/Passiontide round by William Billings has been arranged here by the director of choral activities at the University of Wisconsin-Stout and director of the chancel choir at United Methodist Church, Menomonie, WI. Dr. Liebergen’s additions include an original melody in the keyboard and an optional flute part plus introductory words and music. The original text and melody of “When Jesus Wept” begin at measure 47. The additional words are personalized, whereas the original text stands on its own, neither needing nor having any personalization. Easy to sing and play.

Alleluia! Alleluia! (Christ Is Risen). SAB, keyboard, opt. flute. Carl Fischer #CM8451, $1.30 (flute part on last page). Taken from Telemann’s Der Schulemeister, this could be an effective Easter anthem. Short, melodic, with a text redolent of a Paschal celebration, it is worth comparing to William Boyce’s similar scalar Alleluia; easy to teach and perform.

A Christmas/Easter Alleluia. Arr. by Mark Schweitzer after Francis Cooperin’s Lecons de Tenebres. SAB, opt. organ. Selah, $1.20. This particularly attractive Alleluia can serve many a celebration: The word “Alleluia,” of course, need not be restricted to Christmas and Easter. For this setting you will need sopranos and altos accustomed to singing lyric lines with good articulation. The basses take care of the long-lined Alleluia, composed within easy singing range. Easy to learn, easy to sing, and easy to listen to.

Rise Up This Joyful Day. From Wolfgang Amadeus Mozart, Scande coeli limina, arr. Patrick M. Liebergen. SAB, keyboard. Carl Fischer #CM8497, $1.30. This is an effective anthem of praise for an SAB choir and a fleet-fingered organism who can work with a director capable of instilling good articulation habits with a repetitive text: “Sing to the Lord, give praise to the King now adored!” This piece may be used for a number of festive occasions, so rehearsal time spent learning the intricacies of Mozart’s seamless writing style will bear much fruit as the liturgical year proceeds. Much fun to learn and perform.

James M. Burns

Congregational

Love and Anger


This collection is a rare gem. Not all of these songs are appropriate for communal worship, nor are any of them new. They are, however, inspired by the work of peacebuilding and political engagement, and they incorporate traditions from Malawi, South Africa, South America, and Asia. To quote from the introduction: “We hope that this material will help to preserve Christians of this and the next century from the seductiveness of easy praise which maximizes the feel-good factor at the expense of biblical faith.” While some of these songs are, in fact, uncomfortable to hear, I consider this “spiritual listening” and will treasure it until I feel more at home with this connection between the sacred and the secular.

Certain songs merit individual attention. “God to Enfold You” is a chant reminiscent of the Celtic style of prayer of protection, in which God is asked to set a halo of divine presence around those who need help. The text reminds me of “St. Patrick’s Breastplate,” and the simple music lives up to such a lofty precursor. The title song, “Inspired by Love and Anger,” for guitar and piano, is one of the songs that cause me to question my own commitment to social justice and to wonder why so few songs of such strength can be brought inside our churches. The text of “How Can We Stand Together?” is taken from the fifth chapter of Amos to serve as a critique of contemporary society that holds out hope at the same time that it recognizes our weakness. “Goodness Is Stronger than Evil” sets a text by Archbishop Desmond Tutu. Again, the music is simple and singable, while the sentiment is challenging.

Joe Pellegrino

Books

The Musician’s Soul


Read this book. Especially if you are a choir director, read this book. James Jordan has written from his life’s experience a guide to making contact with the inner self. His encounter with Elaine Brown is the highlight of the experiences from which Jordan draws his insights but, in truth, the entire book leads the reader to reflection. The reflections to which readers are drawn are not simply about being a choir director, however. Any musician struggling with the question, “How can I make my music better?” (and who isn’t?), and any musician struggling with how to find more meaning in personal life (and who isn’t?) will find here a solid and accessible pathway toward the answers to such struggles.

As I read this book, I thought of many musician friends who could benefit from this sentence, that chapter, those ideas. Finally, I succumbed to the truth: This book is beneficial for me! Read this book.

Virgil C. Funk

Living Liturgy


I am not sure why, but this is a difficult book for me to review. It is designed to be a preparation manual for “presiders, deacons, music ministers, hospitality ministers, altar ministers, lectors, and Eucharistic ministers.” On the plus side it shows a great deal of effort on the part of a very competent team. Each Sunday and solemnity is given four pages of text with a column of faith sharing that offers a question or observation to each of the target audiences, an overall article on the spirituality of the readings, and the texts of the readings themselves. There are music suggestions, homily hints, catechesis remarks, and music for the general intercessions. The book advertises itself as a “one source” preparation manual, and it lives up to that billing.

On the negative side, however, there
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is a level of busyness in this book with which I find myself uncomfortable. The four pages for each day have different shadings of print, columns of text that run vertically as well as horizontally, differently sized type and several fonts, and blank space for writing down ideas and observations. Some of the comments are intended for one or another particular audience; some are intended for all. There are some deeply profound thoughts offered in various places for most Sundays, especially in the section titled “Working with the Word.” But there are also some comments and suggestions which are little more than sweet, pious platitudes. (The various levels in depth of thought reveal the committee nature of the authorship.)

I usually have a difficult time with people who over-explain the mystery of the Scriptures or of the liturgy, who tell you what something is supposed to mean. I feel that such overkill is going on in this book: More is being said than is really necessary for good planning. At the same time, I am open to the possibility that there are people who really do need this much information.

The book is a real bargain for the price. I would recommend it for people just beginning to prepare their community’s liturgy—or for people who like “busy” books. I think it will be disappointing to others. It rates a four on my seven-point scale.

Once Upon a Mystery: What Happens Next?


This book describes itself as a collection of “Gospel mini-dramas for churches and schools.” Its origin is among the students at Santa Clara University and the question of what happens at the end of various Gospel stories, such as the stories of the prodigal son and the ten bridesmaids.

The dramatic answers to this question are well done. The dramas are varied and interesting, with suggestions for props and production notes. Each of the nine dramas built on Gospel passages ends with a series of reflection questions. The theology expressed in the dramas is good.

This is a book to be used by people who have some ability in drama as well as a solid sense of Scripture. Performance of the dramas does not require an expert’s ability but it does demand at least a basic knowledge of how to stage a production with minimal resources. This would be a very valuable resource to use for a college or high school retreat or at a parish family night.

The production of this book is odd, with unusually good art both inside and on the cover, but with the usual uninteresting interior design that seems to be a hallmark of Paulist books. Overall, it rates a five on my seven-point scale.

Wine and Bread


This is one of the most interesting books I have seen in a long time; it consists of two essays from a much longer German work, Key to the Cosmos: A Symbolism of Creation, written by a cloistered German Benedictine nun who died in 1985 at the age of sixty-nine. Sister Photina, coming from the Beuron and Maria Laach traditions of German liturgical thought, spent many years of her life as a disciple of Odo Casel. Her personal masterpiece, Key to the Cosmos, contains a creationist theology based on Casel that uses much of the work on symbolism she had previously contributed to the Encyclopedia of Antiquity and Christianity.

I usually do not like books which stretch out the meaning of our symbols to book-length essays, and I have always felt a bit put-upon by someone who tries to tell me what a symbol is supposed to mean. But Sister Photina manages to write without doing that to me. Her sixty-some pages on wine and fifty-some pages on bread are provocative and challenging. At the end, I wanted to read more. Unfortunately, the book itself makes this quest difficult. While the translator’s introduction gives details of the author’s life, there is no mention of whether the larger work from which these reflections are drawn has been translated into English or, if so, how to obtain it.

Special praise has to be given to the text, layout, excellent artwork, and the overall pleasantness of this book. Martin Connell was the editor, assisted by a number of people, and the art came from Luba Lukova. As is often true of products coming from Liturgy Training Publications, the book design fits the quality of the content. This is the kind of work which you could give to someone well-versed in theology or liturgy or to someone just beginning. It would make a good retreat reflection or Lenten project. It certainly rates a high six on my scale.

God Is Close to the Brokenhearted


This book explores depression and its relationship to the healing power of God. Depression is a more common affliction than is usually thought and, all too often, the only responses to it are clinical. This is a professional look at depression from the perspective of professional people who are involved in faith. Rachel Callahan is a clinical psychologist with a PhD from Catholic University in Washington, DC, and Rea McDonnell is a professional spiritual director and pastoral counselor with a PhD in biblical studies.
from Boston College; each is an experienced author.

The combination of experience and training that they bring to this book works extremely well. The book is easily readable, highly educational, and very uplifting. As someone not in depression, I found it very good, and I think it will be valuable for those who are this state. It deserves a six on my seven-point scale.

W. Thomas Faucher

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In the beginning, God uttered one powerful word, and the whirling, swirling waters split into quiet, nourishing rains above and crashing, enveloping seas below, with a middle earth of solid, stable, dry land. And so there was the music of nature amid the silence. God’s word made possible a lush garden for wind singing in the trees, the chirp of birds, and the rasp of bees. A single divine cry hurled the fires of the universe into existence and made possible human cries and whispers that have crooned songs of love, consoled weeping children with compassionate melodies in the night, lamented horrifying pain, mourned the dying, and joyfully trumpeted the birth of new life.

As we human beings evolved, inhabiting this planet’s symphonic auditorium, we imitated what we heard, metered and measured the sounds, and gave voice to the noises of creation. We became the soloists and the chorus in an oratorio, celebrating the graceful surprise that our universe (and ourselves within it) exist at all.

When we human beings make music, we play with the sounds of the universe we have heard. We shape the murmurings of nature, sharpen the roar and twitter of animals, and extend the sound lines so that they will reach far beyond what we can attend to with our unaided ears. In effect, our music becomes prayer, for every time we reassemble the thrumming, grinding world into song, we hope to overhear the original word of God that resounded so effectively in the vacuum. At the center of every sound we hear, imitate, and shape is the “tiny whisper” (1 Kings 19:12) that the prophet Elijah overheard at the mouth of his cave. Every tone, every melody, every instrument, every song imitates that one divine word that modulated the music of the spheres, the geometry of the planets, and the timing of the stars.

So we make music because we are in love—in love with God’s voice. We want to cherish and reshape the sounds of our world, distilling from them the quintessence of God’s sound. Like someone in love, we long to hear that divine voice again and again, even when the melodies seem pedestrian or banal. We feel that, if we do not express our love, it will die;3 in effect, like most people in love, we cannot completely help ourselves. As the American hymn asks: “Since love is Lord of heaven and earth, how can I keep from singing?”

Music Is Prayer

Music, therefore, is prayer. As the Bishops’ Committee on the Liturgy stated in 1972: Music “can unveil a dimension of meaning and feeling, a communication of ideas and intuitions that words alone cannot yield.” Music speaks with the voice of the Holy Spirit, since we do not always “know how to pray as we ought” (Rom. 8:26). So the “Spirit personally bears witness with our spirit that we are children of God” (Rom. 8:16). That Spirit rumbles underneath the melody lines of our lives in thunderingly deep bass voices and chants higher and higher in soprano descants and obbligati. In all those excesses of sound, we overhear the voice of the Spirit crying out to God for us, within us, interceding on our behalf, praying when we do not know how. When our hearts beat faster because of music that we hear or sing, when our feet tap to tunes we did not even know we were listening to, when our eyes pool with tearful longing for what our minds cannot express, then we know in the resonant vibrations of our very bodies that “all creation is groaning” to speak of God (Rom. 8:21).

The organ has been celebrated in our tradition as the sound of prayer rising. Its many voices reflect some of the best that we humans can do to permit the resonant voice of God to speak.4 When we hear organists playing across three manuals in instrumental splendor, we are truly able to listen to the Spirit’s yearning. But, when the organ supports a trained choir of human voices or our whole assembly lifts voices in praise and petition, then we hear something more. Now the organ ministers to us—the assembly of God’s people. In supporting the music of our

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there exist for all a creative peace, not war; sufficient sustenance and housing for the poor, not hunger and homelessness; tolerance, compassion, and inclusion instead of violence, abuse, and division. The wounds of Christ, now glorified, shine to remind us of our mission in this wounded world. The organ and all other instruments used in worship, therefore, must not only support our joyful triumph as believers but must also prophesy that the pain of our world, the suffering of the innocent, and the loss of the dead can be transformed. The voice of our music must become a prayerful lament and a gratefully prophecy that recall the bloody sacrifice of the innocents who have died trying to change our world for the better and announce a holy city, a “new heaven and a new earth” where there will be no more tears, pain, or death, for the “old order has passed away” (Rev. 21:1-4).

Prayer, Prophecy, and Lament

Music is prayer, prophecy, and lament; we sing and play all these for the whole world as well as for ourselves, with ourselves, and to ourselves. In our music, we will always “be thankful,” as Paul reminds the community at Colossae (Col. 3:15). We will learn to teach and admonish one another, to build up the community in love. We will continue “singing psalms, hymns, and spiritual songs with gratitude.” The Gospel we preach has not changed in the past millennium, though many things in our church and our world have changed dramatically. We still proclaim that the voice of God calls us to worship in faith and love, to mourn our sinfulness, and to prophesy justice and peace in our world. And still, in every syllable we speak, in every sound we make, we yearn to hear the overtones that intimate to us that God has not left us orphans but has molded us into a people: the adopted children of God.

As the poet T. S. Eliot would say: “You are the music while the music lasts.” But this is only a hint, followed by a guess. The rest, he says, “Is prayer, observance, discipline, thought and action. The hint half guessed, the gift half understood, is Incarnation.” In our instruments and our songs of praise, we hint and we guess, hoping to release from the things of earth the sweet music of heaven. “For us,” the poet reminds us at the end, “there is only the trying. The rest is not our business.”

Notes

2. Ibid., no. 24.
3. The St. Luke pipe organ, dedicated in part with this homily, has 3,142 pipes and 59 ranks, with 16' Principal and Subbass, viola, gemshorn, celesta, crumhorn, and trumpets.
4. See Music in Catholic Worship, no. 23.

Central pipes, St. Luke Parish Organ, McLean, VA. lives, the organ serves our ability to express our faith, our hope, and our love. We will strain our minds, hearts, tongues, and ears to sing and to overhear the marvelous speech of God.

Not Always Easy

The struggle to hear God is not always easy. Our prayer as Christians is born in the cross of Christ, so no Christian dare forget the sacrifice of the one man that gave us new life—daily, our baptismal promises remind us of this truth. In addition, no Christian should ignore the horrifying realities in our world for, while our redemption is complete in Christ, its effects are unfinished until
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