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OF
PASTORAL MUSICIANS

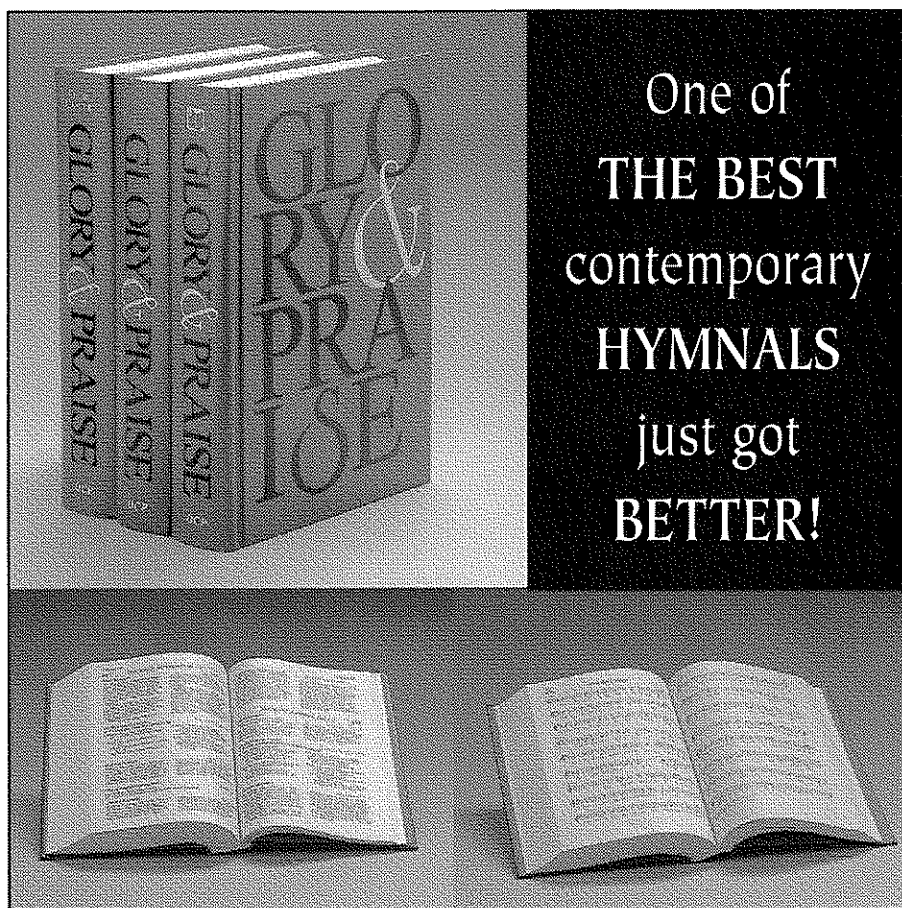
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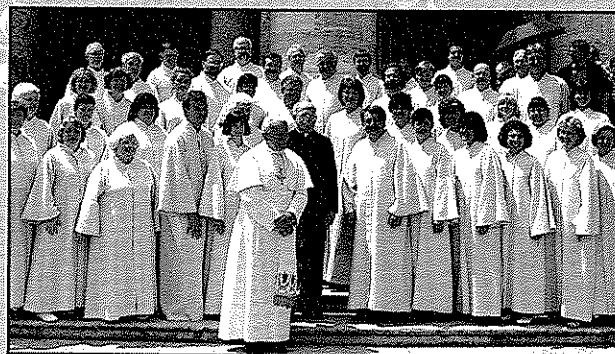


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From the President

How Could We *Not* Sing?

In churches, synagogues, mosques, and other places of worship, Americans and others have joined in songs of faith to help them deal with the unspeakable violence of September 11, 2001. Over these past weeks, church musicians have been faced with the difficult task of finding the words and tunes that enable worshipers to give voice to their prayer. We struggle with some of the same feelings that the psalmist felt when, in the midst of the unspeakable violence of exile, she asked: "How could we sing the LORD's song in a foreign land?" (Of course, as the text of Psalm 137 shows so clearly, the psalmist asked this question in a song.)

Music has arguably been the most powerful means of expression for dealing with this time of tragedy, both inside and outside the churches. Throughout the country, a reawakened sense of community has been accompanied by a renewed willingness to sing together. Even members of Congress, instead of racing for their cars as they evacuated the Capitol, stood on the steps and belted out a strong and heartfelt rendition of "God Bless America."

One of our colleagues, Sister Judith Kubicki, spoke movingly of driving along the New Jersey Turnpike just days after the attack on the World Trade Center and hearing the exquisitely poignant sounds of Samuel Barber's Adagio for Strings on the radio, as she watched the smoke drift uptown. In New York the haunting drone of bagpipes has accompanied the funeral procession of each fallen fire fighter whose body is laid to rest.

Radio and television news programs quickly replaced their usual cheery theme music with music of a more somber character. Pictures of devastation, grief, heroism, and compassion have been accompanied by music to draw the viewer more deeply into those experiences.

In our churches people have taken part in songs that give them the strength to face the terror. Watching the televised funeral for CNN commentator Barbara Olson, I felt myself comforted as members of the congregation lifted their voices in Marty Haugen's contemporary rendition of the beloved Twenty-Third Psalm: "Shepherd me, O God, beyond my wants, beyond my fears, from death into life."

Our churches are served by pastoral musicians, both professional and volunteer, who take on the responsibility of placing words and tunes on people's lips. Sensitive pastoral musicians prepare music for worship in response to the genuine spiritual needs of the community. They know, for example, that times of tragedy and violence call for songs of lament. The shared experience of fear, confusion, hurt, and anger cannot simply be papered over or brushed aside. Authentic sung prayer allows worshipers to express their uncertainty in the face of terror, as in these words by Dr. Carl Daw, president of the Hymn Society in the United States and Canada:

From this abyss of doubt and fear
we grope for words to pray,

and hear our stammering tongues
embrace
a timeless Kyrie.

In these difficult days, the church's songs have allowed people to express a wide range of emotions as they come before God in prayer. Pastoral musicians have helped us to sing songs expressing our dependence on God's power, songs that acknowledge that "infinite justice" belongs to God alone, songs that bring us together in mutual support, songs that seek God's peace in our hearts and in the world. Our spirits are heartened by songs that express confidence in God's strength, as in the well-known text by the eighteenth century hymn writer Isaac Watts:

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

A particularly thorny issue for church musicians is the use of patriotic hymns or songs in worship. Some of our members reported that their pastors and congregations expected "America the Beautiful" or even "God Bless America" to be included among the congregational hymns on the Sunday following the terrorist attack. One colleague received telephone calls accusing him of being unpatriotic because no patriotic songs were included at Sunday Masses in his church.

It seemed only natural to want to express our solidarity as a nation and to invoke God's blessing on our nation in prayer and worship. The church, however, transcends national boundaries and ethnic identity. How can the song of our worship at the same time respond to the needs of people here and now while remaining open to the church's true identity as a universal family of believers?

In response to the brutality and horror of September 11, 2001, we have witnessed the strength of the human spirit through innumerable acts of compassion. Songs of hope have accompanied the many acts of valor and love. Just as the shared experience of grief and shock has brought us closer together, so may our songs continue to heal our spirits and strengthen our resolve to work for peace and justice in the world.

J. Michael McMahon

PASTORAL Music

Pastoral Music

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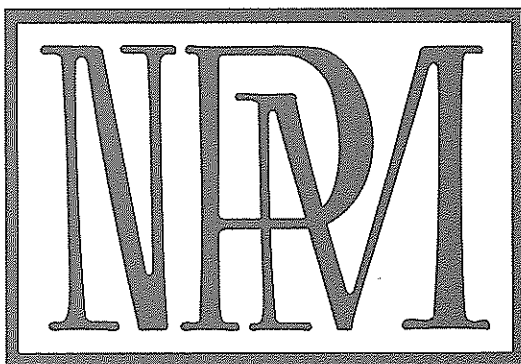
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National Association of Pastoral Musicians Mission Statement

The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshipping communities in the United States of America.

Five Challenges

adopted by the NPM Board of Directors, August 1996

We are challenged to keep on singing a new Church, to stay committed to the ongoing renewal of the Church.

As an Association, our challenge is to continue to teach the power of music in faith, to name and begin to heal divisions which too often are symbolized through musical styles. The center, of course, must always remain the message of Jesus who is the Christ.

We are challenged to maintain and develop competency in our ministry.

For full-time musicians, competency should expand to professionalism. For volunteer or part-time musicians, competency should include working at building knowledge and values but, most importantly, working to develop the skills to celebrate a musical liturgy in the parish or worshipping community.

We are challenged to ongoing formation.

As an Association, as a circle of friends, and as members in the discipleship of Jesus, we need to assist each other in the work of formation.

We are challenged to be an Association.

We associate with one another because we need each other. *Koinonia* is the bond of our Christian life. We associate to find ways of sharing our experiences of worship, to tell our stories of success and failure, to contribute to the growth of pastoral music.

We are challenged in our diversity to celebrate the unity we have through music.

Music holds a mysterious power to unite and to divide communities. The work of inculturating our liturgy challenges us to find ways to celebrate the transcultural vision of the church as a world community.

Readers' Response

In Praise of Schools

I recently joined NPM and, this past summer, attended an NPM school in Worcester (July 16-20) for organists and choir directors. I am writing to let you know how much I valued that experience and learned so much. The instructors were educated, thoughtful, and professional. I made many great connections that week and felt as though I were truly part of a greater Christian community. Keep up the good work, all of you, as I intend to do the same in my ministry. God bless.

Carl Bowlby
Pittsfield, MA

Get Practical

After reading the August-September 2001 issue, I feel I must comment on it. I am pleased to have found a couple of sentences that really pertained to what I do as a music liturgist. Then, on page 37, there were a couple of good music reviews; I think I will pick up these collections.

I am disappointed, however, with the bulk of information that is usually printed in this publication. When will you begin to speak to those of us in the trenches of day-in-day-out Sunday-after-Sunday liturgy, instead of speaking to each other? I realize you must practice using your million-dollar words in order to impress your colleagues, but when it appears in a publication such as this one, people like me feel talked-down-to.

Get with it! What most of us truly need are not more articles on "mystagogy" but more articles on burn-out, ideas for smaller choirs, the organist shortage, etc.

Thank you.

Julie Ciurleo
Duluth, MN

What's in a Name?

This year's National Convention in Washington, DC, was a magnificent, awesome, beautiful experience and a

cherished gift to me. The music, the stories, the inspiration, the workshops, performances and showcases, reconnecting with old friends and making some new ones—all this filled me to the brim with God's love for me (for us) and my (our) love of our God. I was moved to joy, to tears, to laughter, and to love, and much of what it means to be wonderfully human and a member of NPM. And I thank everyone involved who made it all possible.

But . . . (Isn't there always one?) I do have one little question. In that we are the National Association of *Pastoral Musicians*, I am wondering where the workshops were that speak of what it means to be a *pastoral* musician. It seems to me that we spend much time and energy concentrating on developing our musical and liturgical skills (of major importance, to say the least) and our processes for dealing with issues such as just compensation, health benefits, certification processes, and so forth—all of which are very crucial and helpful. But when do we devote time to discussing and developing our *pastoral* sense?

In my humble opinion and experience, this is a *core ingredient* of who I am and who we are as *pastoral* musicians. We have included [that concern] in our very name as a national organization; it is at the very heart of us as cantors, musicians, choir directors, liturgy planners, liturgy directors, directors of music ministries, cathedral directors, volun-

teers, professionals, and so on. I dare say, through our baptism as priests, prophets, and kings (royal persons), it is at the very center of our lives as Christians, as Catholics, as stewards of this planet, members of this universe, and children of our God.

So I am confused about why we don't speak of it more often. *Music in Catholic Worship* [includes the pastoral judgment as part of the threefold] criteria for church music . . . I acknowledge that in any number of workshops this pastoral . . . sense may leak into the presentation or even be partly included by design on the part of the presenter. But I am wondering if this is enough. Am I just happening to take workshops that don't include this important part of our ministry? Are most workshops including instruction or questions regarding what it means to be pastoral in our respective roles to our community, our choir, our presider, and to each other? Of the 210 workshop titles listed in this year's program, only one used the word pastoral in the title: "The Pastoral Guitarist." That makes me wonder . . .

To make a sound, pastoral judgment, don't I need to learn, explore, and develop my pastoral qualities, virtues, and sense? Are my judgments and pastoral sense not informed by my *relationship* with the community? What is that relationship? Is it formal? familiar? personal? Is it a *love* relationship?

While many of us may have different

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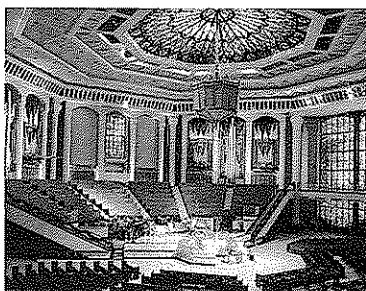


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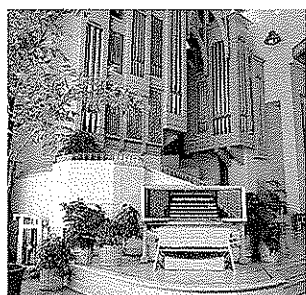
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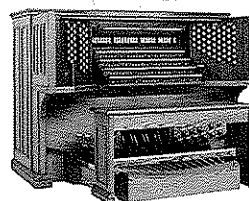
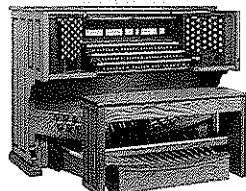
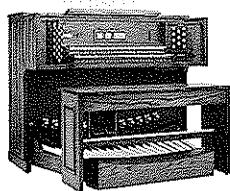
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ideas about [the word's meaning], for me to speak of being pastoral (distinguishing it from our prayer and spiritual lives) involves words like patience, respect, compassion, love, forgiveness, listening, understanding, courage, more patience, and seeking, finding, seeing, and experiencing the Christ in every one and in each other. Can we truly serve the church, our God, and each other without developing these virtues and gifts? How do we develop this part of our ministry without making it a central and integral part of our ongoing dialogue, presentations, workshops, and our very lives?

... As pastoral musicians, I believe we have to love our community first—until it hurts, until we come to discover the sweetness of that hurt. I believe we need to pour ourselves out to them through our ministry, emptying ourselves the way Jesus did for us. Sometimes this means choosing a song that is best for them and not merely best for us as a musician, cantor, or director. Sometimes it means going beyond what keeps us comfortable—teaching a song while walking down the aisle, where we can look into their eyes, rather than teaching it from

the songleader's position . . . Sometimes it means choosing a Mass setting that most people will know, regardless of the size and splendor of the celebration. Sometimes it just means being present to a parishioner or choir member or fellow musician at coffee and doughnuts or after choir rehearsal or during the week—or even after Mass, when we're in a hurry to leave. But always it calls us to be Christ to each other in church, on the street, at the market, on the phone, at a convention, in the pew, on the organ bench or piano stool.

This is what it means to be a pastoral musician: Through our deep, abiding, burning love for each member of our community, we grow in authenticity as human beings and as ministers, first and foremost as disciples of our Lord. As we become more authentic (and pastoral) as ministers, our liturgy grows more authentic . . . We begin with love, with being lovers; everything else is in (close or distant) second place . . .

I can't help wonder, with the hundreds of thousands of words spoken, sung, and even whispered through the 2001 Convention, if we may have missed

a few. We have just celebrated twenty-five years as the National Association of Pastoral Musicians. Some of us who have been around a while are now becoming the senior citizens of our organization. (Ouch!) This is a good time to reflect on where we are, from where we have come, and what we will pass on to the younger, newer members of our organization and our respective ministries. I think we are doing very well, and I am proud to be a member of our association. But I am concerned that, in passing on our years of learning and experience, with the Spirit moving among us, we not forget who we are: *pastoral* musicians and the National Association of *Pastoral* Musicians.

Peter J. Fritz
Portland, OR

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your response to Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1452. By fax: (202) 723-2262. By e-mail: npmedit@npm.org.

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Association News

Conventions 2002

Come to Anaheim

Come to Anaheim, California, early in the summer for the first NPM 2002 Regional Convention. The dates are June 25-28, and the theme is "See, I Make All Things New" (Rev. 21:5). Major presenters include Rev. J-Glenn Murray, sj, Drs. James D. Whitehead and Evelyn Eaton Whitehead, and Tom Conry. There will also be fifty-six breakout sessions and opportunities for sung prayer. Don't miss the pre-convention crawl to historic Mission San Juan Capistrano and the new Our Lady of the Angels Cathedral in nearby Los Angeles. Concerts at this convention include performances by Anonymous Four, the Liturgical Organists Consortium, and the Los Angeles Children's Chorale. A special youth panel will explore various models of liturgical ministry with youth.

Anaheim, now the tenth largest city in California, began in 1857 as a colony of German farmers and vintners. They named it for the nearby Ana River and *heim*, the German word for "home." These early settlers were also writers, artists, and musicians: The first public buildings in the city were a school and an opera house. After a plague wiped out the vineyards in the 1870s, local farmers replaced them with orange groves—a crop that gave the county (and, eventually, the Catholic diocese) its name. In the 1950s, many of the orange groves gave way to urban growth and a new enterprise: Disneyland. Originally planned as "Mickey Mouse Park" for an eleven-acre lot across the street from the Disney Studios in Burbank, Disneyland opened in 1955.

The Catholic history of Orange County began in 1776, when Fray Junipero Serra founded the seventh of his California missions at San Juan Capistrano. Two hundred years later, on June 18, 1976, Pope Paul VI established the Diocese of Orange County, separating it from the Archdiocese of Los Angeles, and Bishop William R. Johnson, an auxiliary bishop



Garden and bell at the historic Mission San Juan Capistrano, Anaheim.

in Los Angeles, was installed as the first bishop of the new diocese, which had begun, according to the diocesan history, "with far more enthusiasm than money." Today, under the leadership of Bishop Tod Brown, there are more than a million Catholics in the diocese, thirty-eight percent of the total population. Many of these, who have migrated to the area from Latin America and Asia, do not speak English, or they have English as a second language. There are several ethnic centers in the diocese: a Vietnamese Center in Santa Ana, a Korean Martyrs Center in Westminster, and the John Paul II Polish Center in Yorba Linda.

Don't miss Anaheim! More details in the next issue of Pastoral Music.

Come to Omaha

The second 2002 Regional Convention takes place in midsummer—July 9-12—in Omaha, Nebraska. The theme is "Proclaiming Your Glory As We Sing: Holy, Holy, Holy!" We will gather on the Great Plains to hear teamed presentations featuring Msgr. M. Francis Mannion

and Dr. Nathan Mitchell; Rev. Roc O'Connor, sj, and Ms Wendy Wright; and Rev. John Foley, sj, and Dr. James Savage. We will have ample occasions to pray together, and there will be forty-two breakout sessions. Here we will have the opportunity to join in a pre-convention organ crawl and liturgical space tour, share in a hymn festival, and exult in concerts with the Omaha Chamber Singers and local youth choirs.

Catholicism first visited the area in 1838 with the Jesuit missionary Peter de Smet, but the creation of a permanent Catholic presence started in 1855, one year after the city of Omaha was established, when the first Mass was celebrated in the city, then part of the Vicariate of the Indian Territories. Within a year, the first church in Omaha, St. Mary's, was dedicated. James O'Gorman, a Cistercian (Trappist) monk from New Melleray Monastery in Dubuque, Iowa, was appointed the first bishop of the new vicariate of the Nebraska Territory in 1859, serving 5,000 Catholics in an area of 367,265 square miles, assisted by three priests. The Diocese of Omaha, which included all of Nebraska and Wyoming, was created in 1885, and the first bishop was James O'Connor. Two years later, responding to the rapid western expansion of the United States, the diocese was split, and new dioceses were established in Lincoln and Cheyenne (the diocese was split again when Kearney—later Grand Island—was created in 1912). Omaha became an archdiocese in 1945. The archdiocese, headed by Archbishop Elden Curtiss, currently serves 214,000 Catholics in 157 parishes and missions. The Cathedral Arts Project, housed at St. Cecilia Cathedral, offers a dozen events each year, ranging from programs "In the Benedictine Tradition," to a summer jazz festival, to the Cathedral Flower Festival, held each January.

In 1914, Father Edward Flanagan, an assistant pastor at St. Patrick Church in Omaha, established the Workingmen's Hotel as a shelter for homeless men. Three years later, turning his attention to troubled boys in the city, he started the

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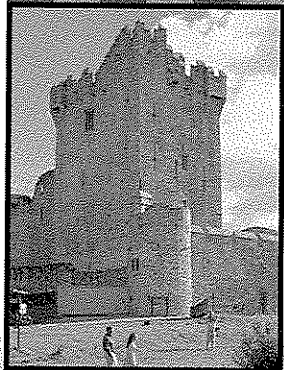
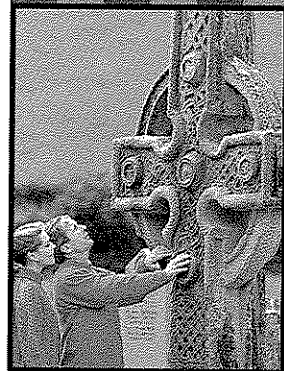
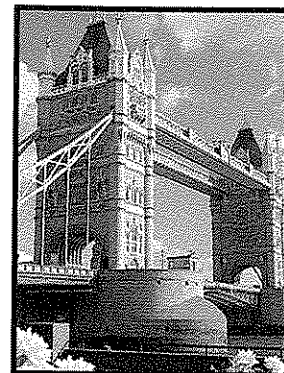


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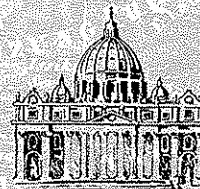
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There are several ways to contact the association's staff members directly: by mail to the address given above, by phone (individual extensions are provided with each name), by fax, and by direct e-mail. In this list, you will find the names of all the staff members who serve our members with their contact information. Feel free to contact any staff member with concerns, questions, or even commendation.

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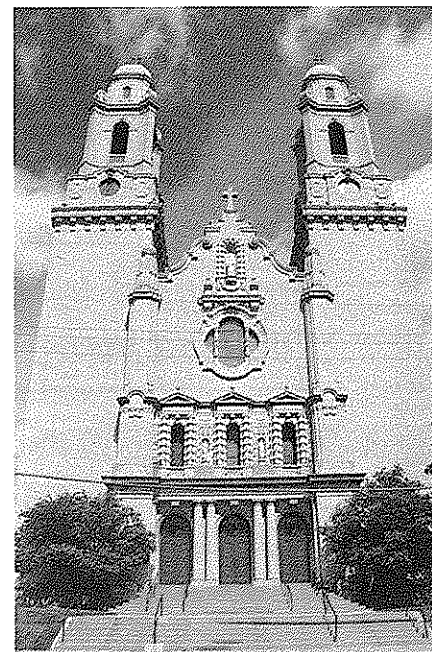
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St. Cecilia Cathedral, Omaha

Home for Homeless Boys. Aided by two nuns, he devoted himself full-time to this program which, after a move to a site that was then about ten miles outside Omaha and a vote by the residents of the self-governing village, changed its name in 1926 to Boys Town. Now on a site in west Omaha, the village and its international program are known as Girls and Boys Town (girls were admitted to the community in 1979).

According to Indian legend, the word "Omaha" means "above all others on the stream." The stream, in this case, is the Missouri River, and the city was created in 1854 as the terminus for a ferry company operating between Iowa, on the other side of the river, and the Nebraska Territory. The Lewis and Clark, Mormon, California, and Oregon trails all passed through this area. Omaha owed its rapid early growth to a decision by President Abraham Lincoln in 1863 to locate the eastern terminus of the transcontinental railroad here. The Western Union's first telegraph wires were strung west from Omaha, and today Omaha can claim the title of "the 800-number capital of the world." Offut Air Force Base, south of the city, is home to the U.S. Strategic Air and Space Command. The city was the birthplace of such well-know figures as Malcolm X (born Malcolm Little; he later changed his name El-Hajj Malik El-Shabazz) and President Gerald R. Ford, Jr. (his adopted name; he was born Leslie Lynch King, Jr.).

Don't miss Omaha! More details in the next issue of Pastoral Music.

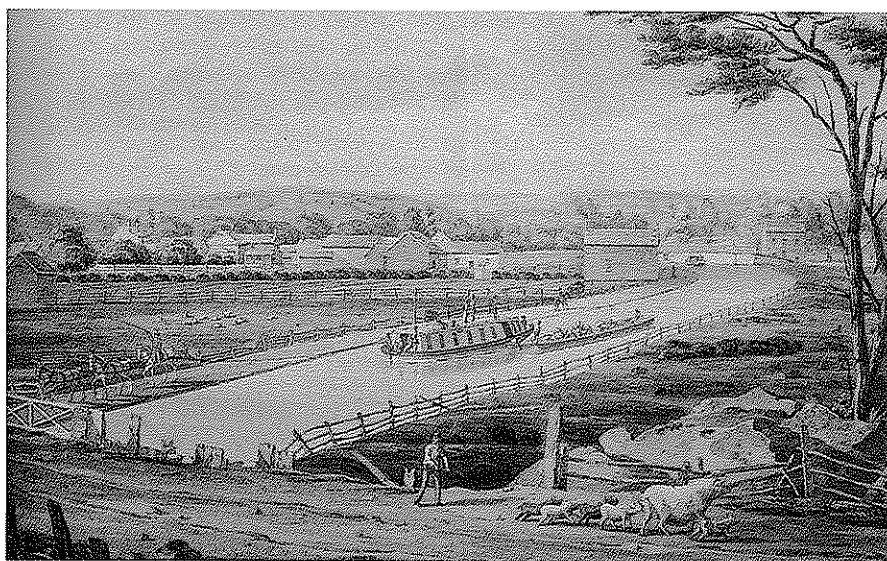
Come to Rochester

The third 2002 Regional Convention takes place later in the summer—July 30-August 2—in Rochester, New York. The theme of this gathering is "Voices of Hope." Here we will participate in plenum sessions with Bishop Donald W. Trautman, Rev. Edward B. Foley, CAPUCHIN, and Sister Jamie Phelps, OP. Bishop Matthew Clark will be the homilist at the convention Eucharist. There will be fifty-six breakout sessions in Rochester, and we have been invited to an open house at the Eastman School of Music. In addition, there will be a pre-convention organ crawl, a multicultural banquet, a multicultural event with John Bell, a hymn festival, and a performance of Hildegard von Bingen's *Ordo Virtutum*. Concerts? Certainly: There will be the NPM Children's Choir Festival concert, the Black Catholics of America choral concert, and a concert by the Notre Dame Folk Choir.

Christianity was first preached among the indigenous people in the area by French Jesuit missionaries traveling with Champlain and Cartier in the seventeenth century, though, as the official diocesan website history says, "the presence and activity of God has always been at work among the . . . Seneca, the Cayuga, and other native American peoples from the beginning of their time in this land." By the time that the Diocese of Rochester was created in 1868 out of the Diocese of Buffalo, there were about 54,500 Catholics in the area. The first bishop, Bernard J. McQuaid, came to Rochester to serve an ethnically diverse population; in addition to the Native American Catholics

and Catholics of English descent, there were growing immigrant populations from Ireland, Germany, and French Canada, and an increasing number of African-American Catholics. Later immigrant groups included Polish and Italian Catholics as well as Belgians, Dutch, Portuguese, and Lithuanians. Members of the Eastern Catholic Churches who moved to the area included members of the Ukrainian, Ruthenian, Maronite, and Melkite Churches. Today, Bishop Matthew Clark, the eighth bishop of the diocese, assisted by more than 300 diocesan and religious priests, more than 100 deacons, and nearly 700 members of religious communities, serves more than 360,000 Catholics gathered in 161 parishes and 20 missions.

What attracted many of the first Catholic settlers to Rochester was the Erie Canal. Begun in 1817, the canal reached the city in 1823. With the arrival of the canal, the population of Rochester exploded, growing faster than any other American city of the time. Soon the city became known as "Flour City" because of the huge quantities of grain being milled into flour at sites near the falls of the Genesee River and shipped out via the canal. When the mills moved west, the city became famous as a horticultural center. In the mid-nineteenth century, it became a center of social activism, especially for abolition and women's rights. Today, the Frederick Douglass Museum and Cultural Center and the Susan B. Anthony House are important tourist stops, as are their gravesites in Mount Hope Cemetery and the National Women's Hall of Fame in nearby Seneca Falls.



Nineteenth century illustration of the Erie Canal

Many of the manufacturing companies that form the current base of the city's economy were established in the second half of the nineteenth and the early twentieth centuries. These include the Eastman (later, Eastman Kodak) camera company; the optical shop of John Jacob Bausch and Henry Lomb (now Bausch & Lomb Incorporated); and the Haloid Company, founded in a loft above a shoe factory in 1906 to produce photographic paper, which is now the Xerox Corporation. Many of these corporations have supported educational and artistic enterprises in the city, most notably the Eastman School of Music at the University of Rochester.

Don't miss Rochester! More details in the next issue of Pastoral Music.

Children's Choir Festival

The NPM Children's Choir Festival is planned to coincide with the 2002 Regional Convention in Rochester. The festival will take place July 28-30 (*note that these days correct the dates in the November issue of Notebook*), concluding in a massed children's choir concert on Tuesday, July 30. The convention opens immediately after this concert. Director and clinician for the festival is Mr. Michael Wustrow, co-director of music at St. Agnes Cathedral, Rockville Centre, NY. Application packets may be requested from NPM West, 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@npm.org. The final deadline for registration is February 11, 2002; all the choirs accepted for the festival will be notified by March 4.

Music Educators' Day Times Three

Before each of this year's regional conventions there will be a special Music Educators' Day that will include two workshops for anyone who is musically involved with youth in school programs or other aspects of parish life. The dates are June 24 (Anaheim), July 8 (Omaha), and July 29 (Rochester). Each day will consist of two three-hour sessions given by two different presenters. One session, presented by Sister Maureen Griner, OSU, director of worship for the Diocese of Memphis, will focus on preparation of liturgies with children; the other session will explore music education in school and church. This second session will be offered by a different presenter at each

site. In Anaheim, the clinician will be Ms Jean Strickland, a music educator in the Los Angeles Unified School District and a music specialist with Silver Burdette Publishing. Mr. Thomas Borden will be the clinician in Omaha; he is a music educator on the staff of Macmillan-McGraw-Hill in New York. The clinician in Rochester will be Dr. Vincent Lawrence, former professor of music at Towson State University in Maryland, chair of the music education department, and director of the University Chorale.

Come, be enriched; bring another music educator with you. And remember, in the next decade, with a strong music education *now*, U.S. Catholic education programs will provide 7,866,800 music ministers: priests and deacons, choir members, cantors, organists, instrumentalists, and members of singing congregations (based on enrollment figures in *The Official Catholic Directory 2001*).

Brochures

Early in 2002, full brochures for all the 2002 Regional Conventions will be sent to NPM members and subscribers as well

as to all parishes in the United States. If you have not received a set of brochures by February 1, please contact the National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org. Or check out the convention information on the NPM web page: www.npm.org.

Schools 2002

Something Old, Something New

Many individuals and dioceses have come to rely on NPM's basic summer education programs for cantors, choir directors, organists, guitarists, and pastoral liturgists. The good news is that those programs are being offered again in 2002, as well as some other NPM favorites. The even better news is that NPM's educational offerings will be enriched by new programs: an innovative ministry formation program for pastoral musicians in small and rural parishes (using a new educational model), institutes on the *General Instruction of the Roman Missal 2000*, and a school for leaders

of prayer. More details will be available in the February-March issue of *Pastoral Music*, and informative brochures will be sent to all NPM members and subscribers as well as to all U.S. parishes. If you have not received a brochure by February 1, please contact the National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org. Or check out the schools information on the NPM web page: www.npm.org.

Members Update

New at National Shrine

On August 1, 2001, NPM member Christopher Berry became the assistant director of music at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC. A laureate of numerous domestic and international organ competitions, Mr. Berry has been a guest organist at NPM regional conventions, and he was an organist at the 1994 World Youth Day in Denver. As part of his continuing efforts to improve music education, Mr. Berry co-founded the Midwestern Catholic Youth Chorale.

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At the request of its Standing Committee for Choir Directors, the National Association of Pastoral Musicians has developed a tour agency certification program to provide a standard for agencies wishing to take choirs directly to St. Peter's Basilica in Rome as part of a tour and to establish a common ground on which all agencies would operate in relation to St. Peter's. Certification is good for one year.

Code of Ethics

NPM Certified Tour Company

HOSTING CATHOLIC CHOIRS TRAVELING TO CATHOLIC SACRED SHRINES

OUR TOUR COMPANY shall make no exaggerated claims when soliciting choir directors and/or choir members in our written or spoken promotion.

OUR TOUR COMPANY shall provide the choir director with *Choirs Traveling to Catholic Sacred Shrines: Recommendations & Information* before signing a contract.

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OUR TOUR COMPANY shall provide, if the choir is to sing at the liturgy at St. Peter's Basilica, Vatican City, the necessary confirmation from the Vatican's representative before any deposit monies are transferred to our company and shall provide the choir director with "Tips to Assist Your Participation" before signing a contract.

OUR TOUR COMPANY agrees to attempt to resolve all disputes with the choir amicably and agrees to utilize the resolution of disputes procedure provided by the National Association of Pastoral Musicians for any unresolved grievances.

Hovda Memorial

Rev. Robert Hovda, a presbyter of the Diocese of Fargo, ND, lived a life marked by three passions: liturgical reform, social justice, and artistic integrity. His work at The Liturgical Conference (1965-1978) had a profound effect on the progress of liturgical renewal in the United States, as did his work on the draft of the document *Environment and Art in Catholic Worship*. A friend of NPM, Bob spoke at several of our conventions and taught in our schools. In his later years, he served on the staff of St. Joseph Parish in Greenwich Village until his retirement. Bob died during the night of February 4-5, 1992.

In anticipation of the tenth anniversary of his death, NPM sponsored the "Hovda Lectures" during the 2001 National Convention, and a book of those lectures and other materials is being prepared for publication. Other friends of Father Hovda are planning a memorial celebrating that anniversary in New York City on February 5. For additional information, check the website www.hovdamemorial.org or e-mail: learyjack@yahoo.com.

Meetings & Reports

National Meeting of Liturgists Focuses on Sunday

More than 200 delegates from 110 dioceses gathered in Philadelphia, PA, October 2-6, for the annual National Meeting of Diocesan Liturgical Commissions. The meeting, jointly sponsored by the Federation of Liturgical Commissions and the Bishops' Committee on the Liturgy, focused on the theme, "Sunday: Day of Days." In light of the tragic events of September 11, the delegates gathered in prayer for the victims at the opening Eucharist at St. Joseph's University Chapel, with Cardinal Anthony Bevilacqua of Philadelphia presiding.

During the meeting the delegates adopted resolutions concerning a need to work with the International Catholic Stewardship Council to coordinate stewardship efforts with the cycles of the Sunday Lectionary and to develop materials to assist architects and other construction professionals in the design or renovation of churches in accord with local guidelines and the principles of *Sacrosanctum Concilium*, *Built of Living Stones*, and chapter five of the *Institutio*

Generalis Missalis Romani 2000.

Keynote speakers included Father John F. Baldovin, SJ; Sister Theresa F. Koernke, IHM; Father Andrew D. Ciferni, O PRAEM; and Bishop Daniel N. DiNardo of the Diocese of Sioux City, IA. At the meeting banquet, Archbishop Daniel E. Pilarczyk of Cincinnati was awarded the Frederick R. McManus Award for his leadership in the liturgical renewal in the United States.

Music Ministry Alive! Third Annual Institute

Music Ministry Alive!, an annual summer liturgical music institute for youth and youth leaders, held its third annual program, "For the Life of the World!" at

the College of St. Catherine in St. Paul, MN, this past July 24-29. Endorsed by the National Association of Pastoral Musicians, GIA Publications, World Library Publications, The Emmaus Center for Music, Prayer, and Ministry, and The College of St. Catherine, this year's program gathered 160 high school and college youth and more than 60 adult leaders in liturgy, music, and youth ministry, representing more than 23 states, Canada, and Ireland.

The dates for next summer's institute are set for July 23-28, and the program will once again be held at the College of St. Catherine in St. Paul. For more information, or to be put on a mailing list, please contact: Music Ministry Alive!, 1595 Blackhawk Lake Drive, Eagan, MN 55122. Phone: (952) 250-2100; e-mail: mmasong@aol.com.

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Eligibility Requirements

Applicant must be an NPM member enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music. Applicant must intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; recipient may re-apply, but renewal is not automatic.

Application Deadline: March 1, 2002

For application or additional information contact:

National Association of Pastoral Musicians

225 Sheridan Street, NW • Washington, DC 20011-1452

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Scripture and the Fifth Instruction

BY THE EXECUTIVE BOARD
OF THE CATHOLIC BIBLICAL ASSOCIATION

This article begins with the text of a letter addressed first to Bishop Joseph Fiorenza, president of the U.S. Conference of Catholic Bishops, and then to each U.S. bishop individually, explaining an attached presentation addressed to the Latin Rite bishops of the U.S. Conference of Catholic Bishops (USCCB) by the Executive Board of the Catholic Biblical Association, founded in Washington, DC, in 1936, is to promote, within a context of faith, scholarly study in Scripture and related fields.

August 10, 2001

Your Excellency:

This letter is written at the instruction of the Executive Board of the Catholic Biblical Association of America to convey our concern relating to the document of the Congregation for Divine Worship and the Discipline of the Sacraments, *Liturgiam authenticam*, issued in March of this year. Having studied this document in detail and having discussed our reactions to it, we conclude that although it contains much that is positive and beneficial to true liturgy, some of its provisions are sufficiently ill-advised as

Our main concerns have to do with the presentation of the *Nova Vulgata* as the model for Scripture translations.

to be the likely occasion of embarrassment to the Church. And it is our considered opinion that the document can have a seriously detrimental impact on the reverence and love for as well as study and knowledge of the Bible in the Church.

Our main concerns have to do with the presentation of the *Nova Vulgata* as the model for Scripture translations in various ways and the provisions that translations conform to it, even to the

point of requiring conformity to the *Nova Vulgata* in the tradition of original language manuscripts used for translation. Such procedure, and others mandated in the document, would produce an inferior product. The problem is compounded by the attempt to make the Bible translation so produced the only one in general use for Catholics in the given language.

The enclosed presentation, authored in large part by Fr. Richard Clifford, SJ, and endorsed by the members of the CBA Executive Board, will provide details for what is here summarized. We send you this letter and this document in order to convey our concerns and the reasons for them. We request that you and your fellow bishops urge the Congregation for Divine Worship and the Discipline of the Sacraments to review the scriptural provisions of *Liturgiam authenticam*, asking the Pontifical Biblical Commission to review them, in accord with the *Motu Proprio* of Pope Paul VI—since it does indeed set forth new provisions for the use of Scripture—as well as seeking counsel for Scripture scholarship worldwide.

With thanks for your kind attention to this request, I am,

Sincerely and respectfully
yours in Christ,
Joseph Jensen, OSB
Executive Secretary

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To the Prelates of the U.S. Conference of Catholic Bishops

Speaking in the name of the Catholic Biblical Association of America, we, the Executive Board of the CBA, wish to communicate to you our concerns relating to the Instruction *Liturgiam authenticam* (LA) issued in March 2001 by the Congregation for Divine Worship and the Discipline of the Sacraments. The CBA was called into existence in 1936 by Archbishop Edwin V. O'Hara, largely for the purpose of providing the Catholic Church in America with a proper translation of the Scriptures in English. Our Constitution identifies the CBA as founded for "the scientific study of the Bible . . . in conformity with the spirit and the instructions of the Catholic Church . . ." (art II, sec. 1), and for cooperation with the hierarchy in expounding and defending the teachings of the Church regarding the Bible and in promoting a greater love for and a deeper knowledge of the Sacred Scriptures (art. II, sec 2). Since its inception the CBA has been involved in such work, first in revising the Douay-Rheims on the basis of the Vulgate, then (after the publication of *Divino afflante Spiritu* in 1943) in translating the Bible from the original languages.

While we recognize many positive aspects of *Liturgiam authenticam*, we believe it contains provisions detrimental to solid biblical scholarship and ultimately to the Church and its authority. Among other things, it appears to misinterpret the authority of the *Nova Vulgata*

(NV) and advocates policies that make it difficult to produce good vernacular translations.

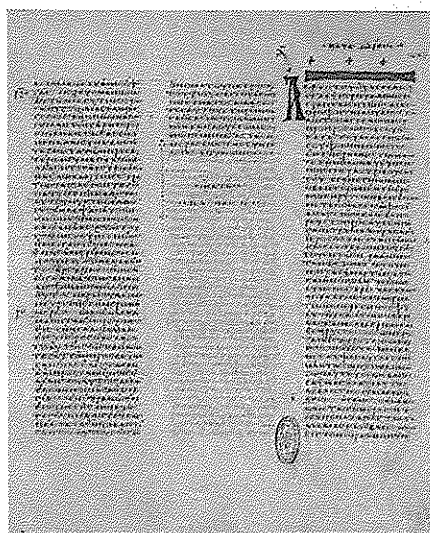
The Authority of the *Nova Vulgata*

LA attributes massive authority to NV in nos. 24, 33, 37, 41a, and 43. LA no. 37 makes NV "the point of reference as regards the delineation of the sacred text" and requires that in the case of "varying manuscript traditions, the liturgical translation must be prepared in accordance with the same manuscript tradition that the NV has followed." No. 41a applies the same principle to choosing among translation options. No. 43 requires translators to follow NV in rendering literally such words as "horn" and "seed," anthropomorphisms, and the words *anima* and *spiritus*.

The true nature and purpose of NV can be learned from the apostolic constitution *Scripturarum thesaurus* of John Paul II, authorizing its publication (April 25, 1979), and the interpretive article by Bishop A.-L. Descamps, Secretary of the Pontifical Biblical Commission (*Esprit et Vie* 89 [1979] 598-603). Prior to the conclusion of the Council, Pope Paul VI in 1965 appointed a commission to revise the existing Vulgate, known to be replete with errors, in accord with modern studies, while preserving or refining its Christian Latin style. The complete NV was published in 1979. The original purpose of NV—to be a revised Vulgate for a reformed liturgy—was never to be realized, however, for Pope Paul VI authorized the general use of the vernacular for the missal and breviary.

What is the authority of NV today? Its value for translators now is limited to the situations specified in the apostolic constitution and explained by Bishop Descamps, i.e., preparing vernacular translations when translators know no Hebrew and Greek and when there are no specialized resources. There is no basis in the apostolic constitution of NV or in Bishop Descamps for making it an authority for all translators of the Bible for liturgical purposes.

LA no. 37 attempts to impart to NV the authority St. Jerome's Vulgate is alleged to have. The Vulgate, however, never had the authority LA attributes to it. The decree of the Council of Trent to which LA appeals (Denzinger-Schönmetzer, 1506) makes no claim for any inherent authority of the Vulgate. *Divino*



The *Codex Vaticanus*, a fourth century Greek manuscript of the Bible, including the Septuagint translation of the Hebrew Bible. Photo courtesy of the Vatican Library.

afflante spiritu (no. 21), to which LA unfortunately never refers, carefully explains that Trent's "authentication" of the Vulgate was for purely practical reasons—it was the best of the many Latin translations then circulating. If there were any doubt, the Dogmatic Constitution *Dei Verbum* (no. 22), has dispelled it: "For this reason [access to the Scriptures] the Church, from the very beginning, made her own the ancient translation of the Old Testament called the Septuagint; she honors also the other Eastern translations, and the Latin translations, especially that which is called the Vulgate. But since (*cum autem*) the word of God must be readily available at all times, the Church, with motherly concern, sees to it that suitable and correct translations are made into various languages, especially from the original texts of the sacred books." According to *Dei Verbum*, the Church's pastoral mission to make the Word of God available to all means going beyond the venerable versions of the past (Septuagint, Syriac, Vulgate) to provide suitable vernacular translations from the original languages.

A detail that especially concerns us is LA no. 37, which requires translators to use the NV as the textual basis for the deuterocanonical books. There are insurmountable problems with this requirement. The text of Wisdom of Solomon is so bad in NV that one specialist has recommended that ecclesiastical authority recall it (G. Scarpat in RivB 35 [1987] 187-194). The textual basis for Sirach in NV is essentially the Old Latin;

concerning this text Alexander A. Di Lella, OFM, of The Catholic University of America, a leading authority on the book, has asserted that it "has more doublets, variants, glosses, and interpolations than any book of the Latin Bible . . . double and even triple renderings, additions, transpositions, Christian reworkings, and a few omissions as well" (*The Wisdom of Ben Sira* [Anchor Bible 39; New York: Doubleday, 1987], pp. 57 and 60). Had the Pontifical Biblical Commission been consulted in the preparation of LA, as it should have been but apparently was not (see below), such provisions certainly would have been avoided.

Another error of LA is its applying the liturgical term *editio typica* to biblical texts. The apostolic constitution *Scripturarum thesaurus* twice says that the NV is an *editio typica*. LA interprets the phrase as giving authority to NV to correct other translations, but the phrase means only that whenever NV is reprinted, the text of this edition (Libreria Editrice Vaticana 1979) must be followed exactly. Bishop Descamps made the point with perfect clarity (in his footnote one): "The adjective 'typica' (from *typos*, model) means here, as it does in liturgical law, the 'exemplary' edition of a text to which any new edition of the text must strictly conform . . . Thus, the use of the word 'typica' says nothing about the relation between the Neo-Vulgate and texts related to it such as the Vulgate or the original texts of both Testaments." In fact, an "*editio typica altera*" appeared in 1986.

In summary, NV does not make itself an authority for translators of biblical texts for the liturgy. The application of *editio typica* to biblical texts to make them authoritative is a misinterpretation of the term.

Policies That Make It Difficult to Produce Good Vernacular Translations

The assertion in LA no. 30—"In many languages there exist nouns and pronouns denoting both genders, masculine and feminine, together in a single term"—does not hold for English. English "he" does not preserve gender concord when its antecedent is feminine and does not preserve number concord when its antecedent is plural. The adjudicators of language issues in English are, according to the old dictum, "the best speakers and writers"; English does not have "acad-

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emies" like other European languages. The lack of concord has long been noted by excellent writers such as Lord Chesterfield who wrote in 1759, "If a person is of a gloomy temper. . . they cannot help it" (Letter iv. ccclv. 170).

The search for an epicene pronoun (= having one form to indicate either sex) in English goes back at least to John Wilkens in 1668, according to Dennis Baron, *Grammar and Gender* (New Haven: Yale University Press, 1986), who gives many examples of such searches in his chapter 10. Even the first edition of the *Oxford English Dictionary*, published at the turn of the last century, is aware of the problem and contains many examples of solutions.

LA no. 30 also speaks of "a single term . . . expressing the interplay between the individual and the universality and unity of the human family" and requires "that this property of the language of the original text should be maintained in the translation." Whatever language the author of that sentence may have had in mind, it certainly was not English. English has one word, "man," which has two completely different meanings: (1) human being, (2) adult male. The other Germanic languages long ago transferred the original generic sense of "man" to a new word, e.g., *Mensch* in German, thereby freeing *Mann* to mean "adult male." The result is that "man" is ambiguous in English. The best writers of the past tried to resolve the ambiguity. David Hume wrote in 1752, "There is in all men, both male and female, a desire and power of generation more active than is commonly exerted" (*Political Discourses*, x.159). More examples can be found under "man" in the *Oxford English Dictionary* and in Baron, *Grammar and Gender*. Today, virtually every English speaker notices the ambiguities because of changes in the culture. The claim that "the Church herself must freely decide upon the system of language that will serve her doctrinal mission most effectively" is breathtaking in its disdain for the actual speech of specific peoples.

Fortunately, the Pontifical Biblical Commission in 1993 was sensitive to the cultural context. *The Interpretation of the Bible in the Church* expressly states that "the first stage of inculturation consists in translating the inspired Scriptures into another language . . . A translation, of course, is always more than a simple transcription of the original text. The passage from one language to another necessarily involves a change of cultural



A Syriac translation of the New Testament. Photo courtesy of the Vatican Library.

context . . ." (IV.B).

LA no. 31c, which mandates that "fathers" "be rendered by the corresponding masculine word into vernacular languages insofar as it may be seen to refer to the Patriarchs or the kings of the chosen people of the Old Testament, or to the Fathers of the Church," is inaccurate. Of course, Hebrew 'ab is to be translated "father" where it refers exclusively to males. But as all recent lexicons point out, the Hebrew word often has a much broader extension than English "father" and should on many occasions be translated "ancestor." Despite the assertion in LA no. 31c, the Hebrew word refers to the Patriarchs or kings relatively few times. "Ancestors" is often the more accurate term. The American Bishops' *Criteria* dealt accurately and concisely with the problem of kinship terms.

LA no. 36 mandates that in every territory there should exist only one approved translation, i.e., the one produced on the model of NV and approved for the liturgy. This administrative fiat would doom all Catholics to the use of a Bible that fails to live up to the normal requirements of modern biblical scholarship. Reason and experience also suggest that other translations which have enjoyed such popularity for so long will not suddenly cease to be used.

LA is endeavoring to encourage translations of liturgical documents that will convey in a worthy and intelligible way the deep meaning of the Bible, the sacra-

ments, and our other ritual actions. While it pursues this praiseworthy goal, we believe that it does not take sufficient account of the workings of language generally nor of the limits and ambiguities of the English language.

These issues, added to the emphasis given to the NV, make us concerned that our best scholars will be unwilling in the future to take part in translating biblical texts for liturgy.

We respectfully call to your attention the *motu proprio* of Pope Paul VI of June 27, 1971, no. 13, that "the [Pontifical Biblical] Commission must be consulted before the issuance of new norms on biblical matters." While LA is primarily about liturgy, its provisions certainly constitute "new norms on biblical matters," and we urge that the CDW rethink the provisions of LA that relate to the use and translation of Scripture, particularly those that relate to the NV, and seek advice from the Pontifical Biblical Commission and Scripture scholarship worldwide. This would seem to be a necessity with regard to a document that aims to have so great an impact on the life of the Church.

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The Fifth Instruction: American Reflections

Five Instructions: Clarifying Laws, Guiding Renewal

BY GORDON E. TRUITT

On May 7, 2001, the Vatican's Congregation for Divine Worship and the Discipline of the Sacraments released *Liturgiam authenticam*, the fifth instruction "for the correct implementation of the *Constitution on the Sacred Liturgy* of the Second Vatican Council." This particular instruction focuses on the use of the vernacular in liturgies of the Roman Rite, more specifically, on the process of translation of the Latin texts. It describes itself as an interpretation of one part of the Constitution: article 36, which first gave permission to extend the use of the vernacular in Roman Rite liturgy (since use of the vernacular was already permitted, to some extent, at the time of the Second Vatican Council). It is intended to offer guidance to those charged, in that article, with expanding the use of the vernacular and providing or approving translations of the Latin texts. Those so charged are the "various kinds of competent territorial bodies of bishops lawfully established" (*Constitution on the Sacred Liturgy* [CSL], 22.2), who are also directed, where appropriate, to consult "the bishops of nearby territories of the same language" (CSL, 36.3).

It is clear by its title that *Liturgiam authenticam* is the fifth in a series of such instructions designed, as the very first document in the series suggested in 1964, "to provide the means for interpreting [conciliar liturgical decisions] and putting them into practice,"¹ that is, to clarify liturgical legislation and offer help in implementing the mandates of the Council and of subsequent law. These documents, unless otherwise noted in their text, are not to be taken as new legislation. As John Huels has observed, "The congregations of the Roman Curia are executive authorities. Only the pope and the college of bishops have legislative power for the universal church. The congregations of the Roman Curia do not have legislative power unless this has been delegated by the pope."² Consequently, these documents "must be read together with the universal law, not in opposition to it. The principal sources of universal law on the liturgy are the *Code of Canon Law* and the laws contained in the liturgical books." And, Huels continues, according to canon 34 of the *Code*, "instructions clarify

laws, elaborate on them and determine the methods to be followed in the observance of laws. Instructions may not be contrary to the law in any way. If any norm in an instruction is contrary to the law, it lacks all force (canon 34, §2)."³

These five instructions have been promulgated by the Vatican office charged, at the time they were issued, with overseeing the liturgical reform—from the Consilium, created in 1964 as a "special commission with the principal task of seeing that the prescriptions of the Constitution are put into effect,"⁴ to the current Congregation, a permanent part of the Vatican Curia. A review of these instructions reveals a balancing act performed by these various Vatican offices, as their leaders have tried to promote authentic reform as a way toward liturgical renewal while, at the same time, guarding against what they have perceived to be either illegitimate experimentation or obstinate non-cooperation with the spirit and process of reform.

This most recent instruction should be read in light of that balancing act and as a statement identifying one among several areas of concern noted by the Vatican during the progress of the liturgical renewal around the world. This article offers an overview of the first four instructions as a way to provide a context for reading the fifth instruction and understanding the issues and concerns it identifies and the remedies it suggests.

Instructions from the Consilium: Initial Adaptations

The first two instructions were the work of the Consilium, established in January 1964 to begin immediate implementation of the Council's liturgical constitution. Its assigned tasks were to oversee the work of the study groups preparing the new ritual books, to determine the competence of "territorial ecclesiastical authorities" (bishops' conferences) in making interim changes in the rites until the official books were reformed, and to act as the official clearing house for questions from bishops' conferences about applying the adaptations coming from the Vatican under papal approval, specifically those permitted by the *motu proprio Sacram Liturgiam* (January 25, 1964).⁵

After six months of intense work, the Consilium produced its first instruction on applying the *Constitution on*

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the *Sacred Liturgy*. *Inter Oecumenici* was published in September 26, 1964, while the Second Vatican Council was still in session, and its detailed application of the conciliar legislation was to become effective on the following First Sunday of Lent, March 7, 1965. Annibale Bugnini, who served at the time as secretary of the Consilium, notes that this date was a "milestone in the history of liturgical reform. It was . . . the beginning of a process in which the liturgy was brought closer to the assemblies taking part in it and, at the same time, acquired a new look after centuries of inviolable uniformity."⁶

This document, largely positive in tone, established a pattern that was eventually imitated in the introductions to the liturgical books: It began with a set of principles followed by specific applications. The first principle is full participation: "The reason for deciding to put these things into practice now is that the liturgy may ever more fully satisfy the conciliar intent on promoting active participation of the faithful" (no. 4). The aim of such participation is "the kind of formation of the faithful and ministry of pastors that will have their summit and source in the liturgy," that is, in "a living experience of the paschal mystery" (nos. 5-6). Knowing that members of the clergy would play a major role in the reform of the rites and the greater goal of liturgical renewal, the Consilium began its practical application of these principles with the liturgical formation of clerics and religious in seminaries and houses of formation and through continuing education (nos. 11-13), the development among the clergy and religious of a spiritual life rooted in the liturgy (nos. 14-17), and the requirement that pastors "diligently and patiently . . . carry out the mandate of the Constitution on the liturgical formation of the faithful and on their active participation, both inward and outward" (no. 19). Aware that legal matters would be an issue (since, before the Council, liturgical questions had normally been treated as an aspect of canon law), this first instruction also described the competence and authority of the Holy See, the local bishop, and the various territorial assemblies of bishops in dealing with liturgical matters (no. 20-31).

The next part of this first instruction focused on translation issues: the basis for all vernacular translations (the Latin text), the competent authority, and the extent to which the vernacular may be used (nos. 40-47, 57-59). The Consilium noted that "such translation of a liturgical text into the language of a people has to answer many requirements simultaneously" (no. 40b). Among the "translation" issues to be addressed was the question of liturgical music: "Melodies for parts to be sung in the vernacular by celebrant and ministers must have the approval of the competent territorial ecclesiastical authority" (no. 41). Another aspect of "translation" was the matter of separating the tasks belonging to various members of the assembly which had been united for a long time in the role of the priest celebrant. So, in a first step toward the division of ministerial responsibilities, "the celebrant is not to say privately those parts of the Proper sung or recited by the choir or the congregation," though he "may sing or recite



A harpist accompanies the choir during liturgy in a rustic chapel in Guatemala. Towle/Maryknoll.

the parts of the Ordinary together with the congregation or choir" (no. 48).

In addition to initial modifications of the Order of Mass, this instruction mandated interim adaptations for the other sacraments and the divine office. It also provided the first guidelines for designing and adapting churches that would be "suited to celebrating liturgical services authentically and that [would] ensure active participation of the faithful" (no. 90).

The second instruction "on the orderly carrying out of the Constitution on the Liturgy," *Tres abhinc annos*, appeared three years after *Inter Oecumenici* (May 4, 1967) and about a year and a half after the close of the Council. This document introduced additional adaptations of the existing rites, but this time the changes did not originate completely in Rome or in the work of liturgical experts. Many of them came from the world's bishops as the result of pastoral experience with a modified ritual: "To increase this participation even more and to make the liturgical rites, especially the Mass, clearer and better understood, the . . . bishops have proposed certain other adaptations."⁷ These suggestions were reviewed by the Consilium and the Congregation of Rites before they were approved. While the process of adaptation continued, however, the document sounded a warning note: "It seems necessary to recall to everyone's mind that capital principle of church discipline which the Constitution on the Liturgy solemnly confirmed. 'Regulation of the liturgy depends solely on

the authority of the Church. Therefore no other person, not even if he is a priest, may on his own add, take away, or change anything in the liturgy." The personal and communal reasons for such strict regulation were described next:

Individual spiritual growth and well-being demand this, as do harmonious cooperation in the Lord and mutual good example among the faithful in any local community. It is required also by the serious responsibility of each community to cooperate for the good of the Church throughout the world, especially today when the good or evil that develops in local communities quickly has an impact on the fabric of the whole family of God.

The practical applications in this brief instruction expanded opportunities for congregational participation at Mass, streamlined and simplified certain aspects of the Order of Mass, and expanded use of the vernacular.

Resistance and Impatience: The Third Instruction

By the time that the third instruction "on the orderly carrying out of the Constitution on the Liturgy" (*Liturgicae instaurationes*, September 5, 1970) appeared, the Consilium—a temporary working group—had nearly gone out of business, and the main body of its work had been taken over by the Sacred Congregation for Divine Worship, which had been created in 1969, following Pope Paul VI's 1967 reform of the Roman Curia. Publication of this third instruction followed the introduction of the revised Latin text of the Order of Mass and the *General Instruction of the Roman Missal* (1969) and the full text of the revised *Missale Romanum* (March 26, 1970). Its chief concern was to preserve an "effective union of spirit that is to be expected as the right and the characteristic of the family of Christians gathered in God's presence" against both resistance to and impatience with a "measured transition to new and fresh forms of worship."⁸

Unlike the earlier instructions, which focused on practical changes and adaptations to existing rites, this document is a reflective statement that seeks to justify both the pace of reform and the products of reform as "a passage to a new liturgy, presented . . . in such a clearer and fuller form that it truly opens a new path for pastoral-liturgical life, permitting great achievements." It seeks a middle ground between those who, "in the cause of holding on to the old tradition, . . . have received the changes grudgingly" and those who, "alleging pastoral needs, . . . became convinced that they could not wait for promulgation of the definitive reforms" but "resorted to personal innovations, to hasty, often ill-advised measures, to new creations and additions or to the simplification of rites."⁹ In fact, though, the main body of the document ignores the foot-draggers and focuses on the problems being caused by unauthorized "experimentation."

In its defense of the reformed ritual books and the approach to liturgical renewal, the instruction appeals to

The Fifth Instruction and Other Instructions

This text is part of the background paper on the Fifth Instruction prepared by the Congregation for Divine Worship and the Discipline of the Sacraments and published on the Vatican website (www.vatican.va) with the text of the document.

The Great Post-Conciliar Instructions

On 4 December 1963 the Fathers of the Second Vatican Council approved the *Constitution on the Sacred Liturgy, Sacrosanctum Concilium*. In order to facilitate the implementation of the liturgical renewal desired by the Council Fathers, the Holy See has subsequently published five documents of special importance, each successively numbered as an "Instruction for the Right Application of the Constitution on the Sacred Liturgy of the Second Vatican Council." The first of these, *Inter Oecumenici*, was issued by the Sacred Congregation of Rites and the "Consilium" for the Implementation of the Liturgy Constitution on 26 September 1964, and contained initial general principles for the orderly carrying out of the liturgical renewal. Three years later, on 4 May 1967, a second Instruction was issued, *Tres abhinc annos*. This described further adaptations to the Order of Mass. The third Instruction, *Liturgicae instaurationes*, of 5 September 1970, was issued by the Sacred Congregation for Divine Worship, the body that succeeded the Sacred Congregation of Rites and the "Consilium." It provided directives on the central role of the bishop in the renewal of the liturgy throughout the diocese.

Subsequently the intensive activity of the revision of the Latin editions of the liturgical books and their translation into the various modern languages was the main vehicle for the liturgical renewal. After the general completion of this phase, there came a period of practical experience, which necessarily required a considerable space of time. With Pope John Paul II's apostolic letter *Vicesimus quintus annus*, issued on 4 December 1988 to mark the twenty-fifth anniversary of the Council's Constitution, there began a new gradual process of evaluation, completion, and consolidation of the liturgical renewal. On 25 January 1994, the Congregation for Divine Worship and the Discipline of the Sacraments carried this process forward by issuing the Fourth "Instruction for the Right Application of the Constitution on the Sacred Liturgy of the Second Vatican Council," *Varietates legitimae*, concerning difficult questions on the Roman Liturgy and inculturation.

A Fifth Instruction

In February 1997 the Holy Father asked the Congregation for Divine Worship and the Discipline of the Sacraments to carry forward the process of the liturgical renewal by codifying the conclusions of its work in collaboration with the bishops over the years regarding the question of the liturgical translations. This matter had been in course, as mentioned, since 1988.

As a result, on 20 March, 2001, the Fifth post-Conciliar "Instruction for the Right Application of the Constitution on the Sacred Liturgy" of the Second Vatican Council, *Liturgiam authenticam*, was approved by the Holy Father in an audience with the Cardinal Secretary of State and on 28 March it was issued by the Congregation for Divine Worship and the Discipline of the Sacraments. It takes effect on 25 April 2001.

The instruction *Liturgiam authenticam* serves to set forth authoritatively the manner in which the provisions of article 36 of the Liturgy Constitution are to be applied to the vernacular translation of the texts of the Roman Liturgy. That article states:

- § 1. The use of the Latin language is to be preserved in the Latin Rites, while maintaining particular law.
- § 2. However, since the use of the vernacular not infrequently may be of great benefit to the people either in the Mass or in the administration of the sacraments, or in the other parts of the liturgy, a wider use may be made of it especially in the readings and instructions [to the people], in certain prayers and sung texts, according to the norms on this matter to be set forth in detail in the chapters following.
- § 3. With due regard for such norms, it pertains to the competent territorial ecclesiastical authority mentioned in article 22, § 2, in consultation, if the case arises, with bishops of neighboring regions which have the same language, to make decisions regarding whether and to what extent the vernacular language is to be used. Their decisions are to be approved—that is, confirmed—by the Apostolic See.
- § 4. A translation of a Latin text into the vernacular for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.

It should be mentioned that there have been a number of legal and other developments in the meantime, among them measures which have further defined the "competent territorial ecclesiastical authorities" of which the Constitution speaks. In practice these have become what are known as the bishops' conferences today.

the ministerial role of bishops, the nature of the liturgy, and the meaning of various aspects of Catholic ritual. It points out, for example, that the bishops, as "chief stewards of the mysteries of God," have the duty of promoting legitimate liturgical renewal. That is, they have the responsibility of "governing, guiding, encouraging, or sometimes reproving, of lighting the way for the carrying out of true reform, and also of taking counsel, so that the whole Body of the Church may be able to move ahead single-mindedly and with the unity of charity in the diocese, the nation, and the entire world." Also, liturgical effectiveness "does not lie in experimenting with rites and altering them over and over, nor in a continuous reductionism, but solely in entering more deeply into the word of God and the mystery being celebrated. It is the presence of these two that authenticates the Church's rites, not what some priest decides, indulging his own preferences."¹⁰

This document is a reflective statement that seeks to justify both the pace of reform and the products of reform as "a passage to a new liturgy."

Denying that the liturgical reform is aimed at "desacralization" and "the phenomenon of 'secularizing the world,'" the instruction then examines in detail some of the major aspects of Christian ritual. It describes the proclamation of the word of God as having a "unique dignity" which requires that no substitution of texts from "other sacred or profane authors" be made to the readings from Scripture and that the priest is to preach the homily. "The congregation is to refrain from comments, attempts at dialogue, or anything similar" (no. 2). Likewise, because the liturgy of the word and the liturgy of the Eucharist form one action, it is not permitted "to separate the two . . . or to celebrate them at different times or places . . ." In the liturgy of the Eucharist, proclamation of any part of the eucharistic prayer (apart from the acclamations) "by a lesser minister, the assembly, or any individual [other than the priest] is forbidden. Such a course conflicts with the hierarchic character of the liturgy in which all are to do all but only those parts belonging to them" (no. 4).

This instruction also recognizes and affirms the power of music to support liturgical participation . . . and to detract from full participation. Not even under "the pretext of singing the Mass," it notes, should the Order of Mass or other liturgical texts be altered, though the use of approved optional forms is encouraged. In fact, "congregational singing is to be fostered by every means possible, even by use of new types of music suited to the culture of the people and to the contemporary spirit" (no. 3). Bishops should provide a list of songs that might be used with special groups, such as children or youth, that would promote participation through singing "suited to the

dignity and holiness of the place and of divine worship." Still, while no style of sacred music is barred from the liturgy, "not every style or the sound of every song or instrument deserves equal status as an aid to prayer and an expression of the mystery of Christ. All musical elements have as their one purpose the celebration of divine worship . . . they must not be a hindrance to an intense participation of the assembly but must direct the mind's attention and the heart's sentiments toward the rites." Conferences of bishops and individual bishops are to exercise discrimination over the choice of musical styles and instruments. Instruments, for example, "should be limited in number and suited to the region and to community culture; they should prompt devotion and not be too loud" (no. 3).

The statement concludes with an affirmation of the universality of the church's rites: "The contemporary reform aims at making available liturgical prayer that has its origins in a living and honored tradition. Once available, this prayer must appear clearly as the work of the entire people of God in all their orders and ministries. The effectiveness and authenticity of this reform has as its sole guarantee the unity of the whole ecclesial organism" (no. 13).

Focusing on Inculturation

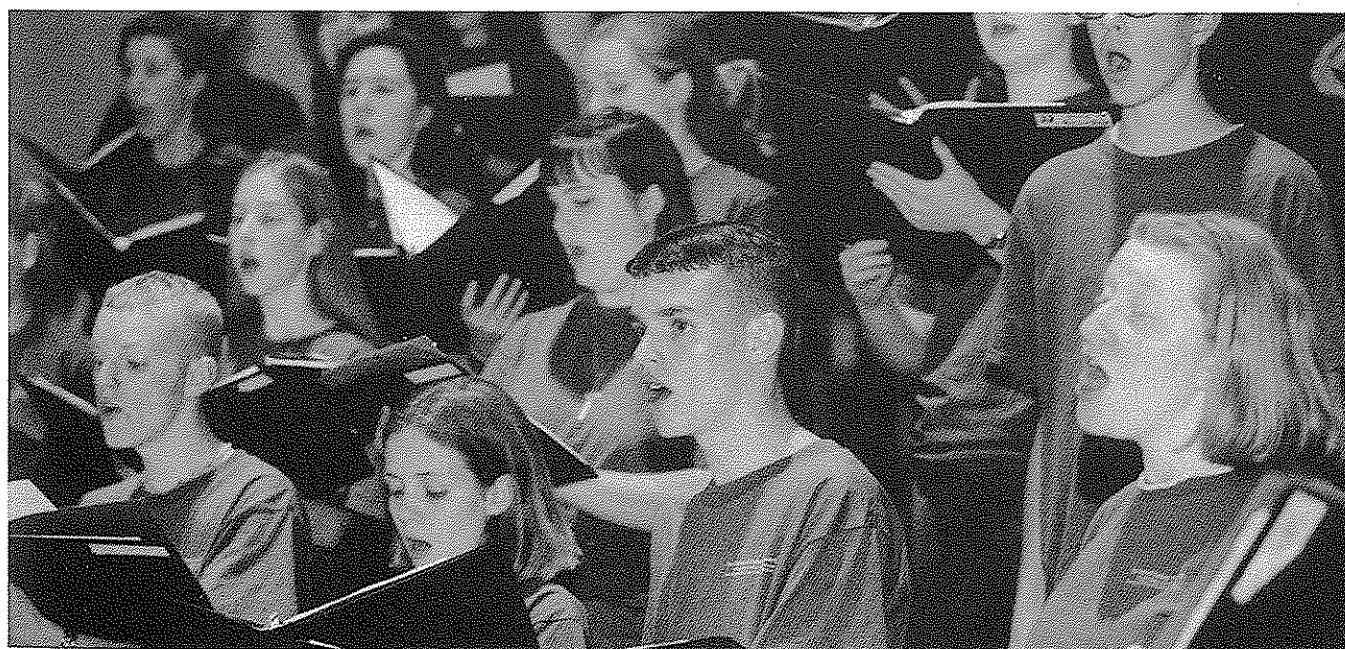
By the time of the fourth instruction "for the right application of the conciliar Constitution on the Liturgy," *Varietates legitimæ* (January 25, 1994), known in English as *Inculturation and the Roman Liturgy*, the climate was very different from that in which the first three instructions appeared. Those first three documents were published during the pontificate of Pope Paul VI, who had overseen most of the sessions of the Second Vatican Council and had a significant role in crafting and promoting the litur-

Overview

The Fifth Instruction begins by referring to the initiative of the Council and the work of the successive popes and the bishops throughout the world, recalling the successes of the liturgical reform, while at the same time noting the continued vigilance needed in order to preserve the identity and unity of the Roman Rite throughout the world. In this regard, the Instruction takes up the observations made in 1988 by Pope John Paul II calling for progress beyond an initial phase to one of improved translations of liturgical texts. Accordingly, *Liturgiam authenticam* offers the Latin Church a new formulation of principles of translation with the benefit of more than thirty years' experience in the use of the vernacular in liturgical celebrations.

Liturgiam authenticam supersedes all norms previously set forth on liturgical translation, with the exception of those in the fourth instruction *Varietates legitimæ*, and specifies that the two instructions should be read in conjunction with each other. It calls more than once for a new era in translation of liturgical texts.

It should be noted that the new document substitutes for all previous norms while integrating much of their content, drawing them together in a more unified and systematic way, underpinning them with some careful reflection, and linking them to certain related questions that so far have been treated separately. Moreover, it is faced with the task of speaking in a few pages of principles applicable to several hundred languages currently used in liturgical celebration in every part of the world. It does not employ the technical terminology of linguistics or of the human sciences but refers principally to the domain of pastoral experience.



National Catholic Youth Choir 2001, St. John's University, Collegeville, MN

gical reform. They were part of the flurry of documents emerging from the Vatican and from various bishops' conferences, implementing new rites and commenting on the ways in which those rites were (or were not) being implemented. The fourth instruction appeared thirty years after the Constitution on which it commented, during the pontificate of Pope John Paul II, following the publication of the revised *Code of Canon Law* (1983) and the *Catechism of the Catholic Church* (1992), from a new curial congregation reconfigured from the Sacred Congregation for Divine Worship to include additional canonical responsibilities: the Congregation for Divine Worship and the Discipline of the Sacraments. It also appeared after two decades of experience with the revised ritual books and after approved experiments with inculturating the liturgy of the Roman Rite in ways that were either mild (in Europe and the U.S., for example) or dramatic (e.g., in the so-called Zairian Rite for the dioceses of the nation now known as the Democratic Republic of Congo, formerly Zaire).

This was the first of these instructions to focus attention on particular paragraphs in the Constitution—nos. 37-40; the earlier instructions addressed the conciliar text in more general terms.¹¹ It came as a surprise to those who believed that the process of liturgical reform had ended with the publication of the revised ritual books and the Code, but it was not unexpected by those who understood that the process of bringing the liturgy into the vernacular includes much more than mere word-for-word translation of texts. A community's "vernacular" includes gestures, postures, music, architecture, and the context of a ritual as well as its text. The fourth instruction acknowledged that fact when it noted that Christianity is an incarnate—and therefore inculturated—religion because "the Gospel . . . calls for true integration, in the life of faith of each people, of the permanent values of a culture, rather than their transient expressions."¹² Quoting Pope John Paul II, the fourth instruction presented the process of inculturation as a dialogue: "the incarnation of the Gospel in autonomous cultures and at the same time the introduction of these cultures into the life of the Church" (no. 4). The goal of liturgical inculturation is the same one articulated by the Second Vatican Council as the guiding principle for the whole liturgical reform: "Both texts and rights should be so drawn up that they express more clearly the holy things they signify and so that the Christian people, as far as possible, may be able to understand them with ease and to take part in the rites fully, actively, and as befits a community" (no. 35).

The process of translation and inculturation, however, had raised some legitimate concerns. As the thirty years of translation, adaptation, and inculturation introduced texts, practices, and ritual requirements into local versions of rites that did not appear in the *editiones typicae* (standard editions) of the Latin Roman Rite books, the Vatican became concerned about what it termed the "substantial unity of the Roman [R]ite."¹³ While that term went undefined in the fourth instruction, it was said to be expressed

in two types of books: "in the typical editions of liturgical books, published by authority of the Supreme Pontiff, and in the liturgical books approved by the Episcopal Conferences for their areas and confirmed by the Apostolic See" (no. 36). As Mark Francis notes: "The duly approved 'local interpretations' of the official Latin liturgical books, although far from uniform in many respects, are regarded as instruments of the substantial unity of the Roman [R]ite. Rather than a call to inflexible uniformity, this 'substantial unity of the Roman [R]ite' is thus being interpreted by this document in a rather broad manner."¹⁴

Having admitted that inculturation of liturgy is an essential aspect of an incarnational church, the fourth instruction then laid out some principles for the continuing process of incarnating the liturgy in local cultures. Once again, as had earlier documents, it emphasized that all aspects of liturgical reform, "even in the field of inculturation," must come under the authority of the church. "This authority belongs to the Apostolic See, which exercises it through the Congregation for Divine Worship and the Discipline of the Sacraments; it also belongs, within the limits fixed by law, to Episcopal Conferences, and to the diocesan bishop . . . Inculturation is not left to the personal initiative of celebrants or to the collective initiative of an assembly" (no. 37).

The process of inculturation includes these initial steps: liturgical formation to help people understand "the meaning of the texts and the rites given in the present liturgical books" (no. 33), then adaptation of those elements of the liturgy that may legitimately be adapted. Certain areas of ritual action cannot be removed from Catholic liturgy, though they may be adapted for particular cultures (nos. 38-45). These areas include the use of language, including appropriate literary genres; the use of music and singing; the use of gesture and posture, since "the liturgy is an action," including in some cultures "hand-clapping, rhythmic swaying, and dance-movements on the part of the

The reason for this focus seems to be a concern for the implications of the principle that *lex orandi statuat legem credendi*.

participants"; the use of art in the environment, especially in crafting the key pieces of furniture for ritual and images for veneration; and popular devotion.

The document offers strong support to the liturgical use of music and singing, which it describes as expressing "the soul of people." In fact, music and singing "have pride of place in the liturgy" (no. 40). Singing must be promoted, especially singing the liturgical texts, "so that the voices of the faithful may be heard in the liturgical actions themselves." This strong emphasis on singing has significant implications for the texts chosen to be sung: "It is important to note that a text which is sung is more deeply engraved in the memory than when it is read,



St. Ignatius Parish, Chapel Point, MD, founded in 1641, was the first headquarters of the Jesuit mission to the English American colonies. The current church was built in 1798 and dedicated by Bishop John Carroll, first Catholic bishop in the United States.

which means that it is necessary to be demanding about the biblical and liturgical inspiration and the literary quality of texts which are meant to be sung."

Such adaptations might be enough, in some cultures, to allow the liturgy to engage in the dialogue that is inculturation. Of course, any changes "should only be made when the good of the Church genuinely and certainly requires them," and such changes "need to be gradual and adequate explanation given in order to avoid the danger of rejection or simply an artificial grafting onto previous forms" (no. 46). But what happens when such changes are not enough, when "there are still problems about the participation of the faithful"? Then a process must begin that involves the local bishop(s), the episcopal conference, the conference's liturgical commission, and the Vatican Congregation in "introducing more profound adaptations, if the good of souls truly requires it" (no. 64). As Mark Francis summarizes nos. 63-69:

If, after serious catechesis on the liturgy and [S]cripture, the liturgy as presented in the typical editions of the liturgical books is not comprehensible to people of a given culture, or if it does not allow the assembly in that culture to take part in the rites with ease, the church local and universal not only has the option but the real obligation to inculturate the rites. This is a reaffirmation of article 40 of [*Sacrosanctum Concilium*], which allows for radical adaptation of the liturgy if the cultural context is such that the rites would not be understandable to the faithful. Not

only is the relevance of the rite important here, but the church's very identity and the effectiveness of its primary mission of proclaiming God's salvation in Christ [are] at stake.¹⁵

This fourth instruction, then, accepted and acknowledged the need for continuing liturgical renewal and continuing adaptation of the rites, especially in the "young Churches" new to the Christian Gospel and way of life. It also affirmed a broad understanding of the meaning of "substantial unity" to include particular cultural elements introduced in local churches in such a way that the whole church is enriched.

Language, Doctrine, and Substantial Unity

Like the fourth instruction, the fifth instruction "for the right implementation of the *Constitution on the Sacred Liturgy* of the Second Vatican Council" (*Liturgiam authenticam*, March 28, 2001) focuses narrowly on a particular section of the Constitution, in this case, only on article 36, which permitted a wider use of the vernacular in the liturgies of the Roman Rite. The focus here is on the texts of worship and the way in which those texts are translated into the vernacular languages. To some extent, the document examines the ways in which those texts are "performed"—proclaimed, sung, gestured—and the impact on the translation of the texts of the minister who performs them—the one or the group who proclaims,

sings, gestures—but, for the most part, extensive attention is paid primarily to the process of translation. Codifying existing norms that govern translation of the liturgical books and issuing new principles “to be followed in future translations,” this document presents itself as a statement in dialogue with *Varietates legitimæ*; in fact it notes especially that this new instruction is to be read “in conjunction” with that earlier document (no. 8).¹⁶

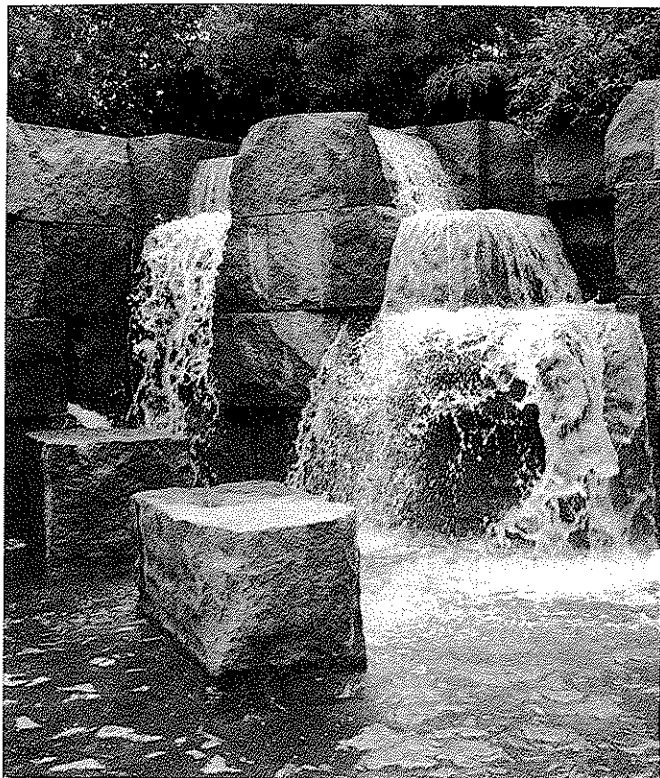
That observation must be kept in mind particularly when it appears that this document takes a narrower approach to the “substantial unity” of the Roman Rite than the one described in *Varietates legitimæ*. The reason for this narrowing focus seems to be a concern for the implications of the principle that *lex orandi statuat legem credendi*: The way we pray grounds the way we believe. Taking that principle very seriously, the fifth instruction observes: “The greatest prudence and attention is required in the preparation of liturgical books marked by sound doctrine, which are exact in wording, free from all ideological influence, and otherwise endowed with those qualities by which the sacred mysteries of salvation and the indefectible faith of the Church are efficaciously transmitted by means of human language to prayer, and worthy worship is offered to God the Most High” (no. 3).

The main body of the fifth instruction seems, on the surface, to return to the style of the first two instructions by providing detailed instructions to be followed in the process of producing new translations or editing existing translations. In fact, it notes that the norms in this document “are to be substituted for all norms previously published on the matter, with the exception of the Instruction *Varietates legitimæ* . . .” (no. 8). As John Huels explains, however, this document is an act of “executive power,” not of “legislative power.” Therefore, it can only revoke other acts of executive power (the documents especially of the congregations and other bodies in the Roman Curia), and not legislative texts, such as the *Code of Canon Law* or the liturgical books. This would mean, in the case of translation, that all twenty-six documents on the vernacular in the liturgy found in *Documents on the Liturgy 1963-1979* (nos. 108-133), “including the most important one, the instruction *Comme le prévoit* of 1969 . . . , are now revoked,” since they are all executive documents, not legislative.¹⁷ Legislative texts such as those governing the rite to use the vernacular in the liturgy and the power of conferences of bishops to prepare translations of the liturgical books, for example, remain in force. Therefore, “because an instruction cannot contradict the law, if there is any apparent discrepancy between universal canonical legislation and a norm of the instruction, the text of the instruction must be read in such a way that the universal law is upheld.” As an example, he cites the statement that the Holy See reserves the right to prepare translations in any language and to approve them for liturgical use (no. 104). Huels notes that, according to existing law, “the Congregation for Divine Worship and the Discipline of the Sacraments has the authority to *approve* translations . . . , but just as clearly it does *not* have the right or the

authority to prepare its own translation and impose it on a conference of bishops.”¹⁸

With its narrower focus on unity and on the implications of vernacular liturgical texts for doctrine, therefore, the fifth instruction sets out four basic principles to guide the translation process. First, it suggests that only the major languages used in an area be chosen for vernacular translation of liturgical texts, “lest the faithful be fragmented into small groups by means of the selection of vernacular languages to be introduced into liturgical use” (no. 10). Second, the translation of Latin liturgical texts “is not so much a work of creative innovation as it is of rendering the original texts faithfully and accurately into the vernacular language.” Therefore, texts are to be translated “integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses” (no. 20). The translation “should be characterized by a kind of language which is easily understandable, yet which at the same time preserves these texts’ dignity, beauty, and doctrinal precision” (no. 25). It should also be guided by the example of earlier liturgical books of the Roman tradition and by the “system of vocabulary” used in the theological and spiritual writings of the tradition (no. 50). Any adaptations or modifications of the content of the Latin books must receive prior written consent from the Congregation before the translated text is submitted for approval (no. 22). Third, translations of the Scriptures should “be prepared in accordance with the principles of sound exegesis and of high literary quality, but also with a view to the particular exigencies of liturgical use as regards style, the selection of words, and the selection from among different possible interpretations” (no. 34). The Latin *Nova Vulgata Editio* is the “point of reference” for verse order as well as for disputed interpretation of some passages (nos. 37, 41a). In every territory or language area, “there should exist only one approved translation [for liturgical use], which will be employed in all parts of the various liturgical books”; this will help the faithful “commit to memory at least the more important texts of the Sacred Scriptures and be formed by them even in their private prayer” (no. 36). Fourth, “the literary and rhetorical genres of the various texts of the Roman Liturgy are to be maintained” (no. 58). That means especially keeping in mind that all translations of liturgical texts are for oral proclamation, not for private reading. A great number of them, in fact, are “composed with the intention of their being sung,” so they should be translated “in a manner that is suitable for being set to music” (no. 60).

Other parts of the instruction govern the process to be followed in preparing translations. The local conference of bishops holds the responsibility for preparing these translations, though they frequently commit this task to the national or regional liturgical commission. If such a commission is not available, “the task of preparing the translation is to be entrusted to two or three bishops who are expert in liturgical, biblical, philological, or musical studies” (no. 70). Each bishop in the conference has a



personal responsibility to examine and approve such texts. Translations approved by the conference of bishops are then sent to the Vatican Congregation for approval (*recognitio*).

The instruction strongly suggests that there be only one translation of the liturgical books for each vernacular language, unless "this proves truly impossible because of the circumstances" (nos. 87-89). The best way to accomplish this, the instruction concedes, is through the use of "mixed commissions," that is, "those in whose work several conferences of bishops participate" (no. 92). Such commissions, however, are not to be established by the bishops' conferences; they are to be created by the Vatican Congregation "at the request of the conferences of bishops involved" (no. 93).

New texts composed in the vernacular may be added to the texts translated from the Latin books, but they are to be composed following the principles in *Varietates legitimae*, and they must be composed "for the purpose of meeting a particular cultural or pastoral need" (no. 107). Such texts must be commissioned by the local bishops' conference and sent to the Congregation for a *recognitio* before they are incorporated into books published "for the celebrants or for the general use of the Christian faithful" (no. 106). Texts composed in the vernacular, of course, include "liturgical hymns." Since these texts should also "express in an authentic way the message of the liturgy while fostering a sense of common faith and communion in charity," they should "remain relatively fixed." The bishops are charged to prepare by 2006, in collaboration with diocesan and national commissions, "a directory or repertory of texts intended for liturgical singing" which is to be sent to the Congregation "for the necessary *recognitio*"

(no. 108).

Though intended to be read in tandem with the more open fourth instruction, this fifth document "for the right implementation of the Constitution" has a very different aim. Instead of widening our understanding of the "substantial unity" of Roman Rite liturgy in a multicultural and increasingly interlocked world, it seeks a firm base for whatever might come next. It finds that base in "stability in the life of the Church" as a "firm foundation for supporting the liturgical life of God's people and bringing about a solid renewal of catechesis" (no. 133).

Notes

1. Sacred Congregation of Rites (Consilium), instruction *Inter Oecumenici*, no. 2 (DOL 23, p. 89). The English translation of this document, of the *Constitution on the Sacred Liturgy*, and of other papal and conciliar documents published before 1980, as noted by the reference DOL and the appropriate document and page numbers, are taken from the International Commission on English in the Liturgy, *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville, MN: The Liturgical Press, 1982).

2. John Huels, OSM, "Liturgiam authenticam: Canonical Observations," in *Rite*, August-September 2001, 12.

3. *Ibid.*

4. Paul VI, *motu proprio Sacram Liturgiam*, January 25, 1964 (DOL 20, p. 84)—fifty-two days after the Second Vatican Council approved the *Constitution on the Sacred Liturgy* (December 4, 1963).

5. See Annibale Bugnini, *The Reform of the Liturgy 1948-1975*, trans. Matthew J. O'Connell (Collegeville, MN: The Liturgical Press, 1990), 51.

6. *Ibid.*, 100.

7. Sacred Congregation of Rites (Consilium), instruction *Tres abhinc annos*, May 4, 1967 (DOL 39, p. 135).

8. Sacred Congregation for Divine Worship, instruction *Liturgicae instaurationes*, September 5, 1970 (DOL 52, p. 159).

9. *Ibid.*

10. *Ibid.*, p. 160.

11. For an extensive examination of this instruction, see *Pastoral Music* 19:5 (June-July 1998).

12. Congregation for Divine Worship and the Discipline of the Sacraments, *Varietates legitimae*, fourth instruction for the right application of the conciliar Constitution on the Liturgy (nn. 37-40), January 25, 1994, no. 5. In fact, the first major section of the document (nos. 9-20) describes the history of salvation as also a history of inculturation. The English translation of this document, prepared by the Vatican, is found in David A. Lysik, ed., *The Liturgy Documents: A Parish Resource, Volume Two* (Chicago, IL: Liturgy Training Publications, 1999), 115-136.

13. In this section I draw particularly from Mark Francis, csv, "Overview of Inculturation and the Roman Rite, in *The Liturgy Documents, Volume Two*, 108-112.

14. *Ibid.*, 111.

15. *Ibid.*, 110.

16. The English text of *Liturgiam authenticam* is the official Vatican translation published on the Vatican website: www.vatican.va. It is available in printed form from the USCCB Office of Publications.

17. Huels, 13.

18. *Ibid.*

Words That Speak . . . and Act

BY KEVIN IRWIN

In the second act of *My Fair Lady* (the musical version of George Bernard Shaw's *Pygmalion*) Eliza Doolittle introduces the song "Show Me" by adamantly crying out: "Words, words, words, I'm so sick of words." And indeed, if you were Eliza and had been put through an English language pronunciation "finishing school" and had collapsed after the ball, as soon as you had confounded a linguist such as Zoltan Karpthy ("That blackguard who uses the science of speech/More to blackmail and swindle than teach"), you would have every right to be sick of words and would have every right to demand: "Show me now!" To be "shown" rather than be "told" sounds like a good plan!

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In a sense any act of liturgy combines *saying* and *doing*. In liturgy we use words—a lot of them. The words we use in worship matter; in fact, they matter a great deal. Especially after the translation of the Roman Rite into the vernacular following the Second Vatican Council it became clear to us just how important words can be in the act of liturgy. The task of translating the Latin liturgy into the vernacular was nothing less than Herculean. One of the purposes of the Fifth Instruction on the proper implementation of the liturgy (*Liturgiam authenticam*) is to underscore the importance of using precise words and terms at liturgy.

But before going any further let me also state the obvious, namely, that liturgy is not just words. Liturgy uses a range of symbols, gestures, actions, movements, and music—as well as words—in order that what we do in worship reflects the way we humans communicate in all of life: through words and actions. In fact, it is the combination of words, symbols, and actions that make



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liturgy what it is: a privileged moment of enacted faith in Christ that expresses the range of beliefs which the liturgy actualizes.

At the same time, the words we use in worship "do" something. Consider, for example, the proclamation of the Scriptures. Recall the words used repeatedly at the beginning of Genesis: "And God said, 'Let there be . . .,'" and it came to be. What God says through the Scriptures in the liturgy *really happens*. So when we hear the parables in Luke 15 of the lost coin, the lost sheep, and the prodigal son, what we hear about seeking out what was lost, about

What God says through the Scriptures in the liturgy *really happens*.

forgiveness, and about reconciliation all actually *happen in our hearing* of the parable, because when the Scriptures are proclaimed in the liturgical assembly, they become the efficacious voice of Christ speaking to us (see *Constitution on the Sacred Liturgy*, no. 7).

Another thing that words "do" is to shape the faith we speak and, in speaking it, declare the correct praise of God. Words at liturgy make a theological statement. The word *theology* is from two Greek words: *theos* ("God") and *logos* ("word" or "speech about" God). That these words be *ortho-dox* (again a word derived from the Greek meaning "correct praise" and "correct belief") is a real concern in the liturgy. Because liturgy is about God and of God we need to find words that are as accurate as possible to describe God, our beliefs about God, and our praise of God. When used in worship, words combine theology and doxology; that is, they combine accurate words about God with the least inadequate words to use to praise God. (I say "least inadequate" simply because we can never be so precise when using terms about God that we can fail to realize how utterly "other" God is and how inadequate are all our phrases about God.) What we pray is what we believe; what we pray shapes how we image what we believe.

Related to this notion of theology and doxology is the fact that, when we use words in blessing prayers at liturgy, something happens. People and things are consecrated, dedicated, blessed—sometimes even changed. Such is the power of the blessing prayer over water at baptism, the eucharistic prayer at Mass, the consecratory prayer for chrism, and the prayer of consecration at an ordination. Words do mean a great deal indeed!

Church Documents and Liturgical Prayers

The *General Instruction of the Roman Missal* (1975) and the revised *Institutio* (2000) both state unequivocally (in paragraph two) that "the church's rule of prayer (*lex orandi*) corresponds to its constant rule of faith (*lex credendi*)."¹ This reiterates a classic Catholic tenet about the importance of liturgy. It is not simply (and never can be)

Marked by Sound Doctrine

These are excerpts from the official English translation of the Fifth Instruction "for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council" (Sacrosanctum Concilium, art. 36): On the Use of the Vernacular Languages in the Publication of the Books of the Roman Liturgy (Liturgiam authenticam). This translation was released by the Congregation for Divine Worship and the Discipline of the Sacraments at the same time that the Latin text of this instruction was released, on May 7, 2001. The paragraph and footnote numbering in these excerpts follows that in the full text.

3. The liturgical renewal thus far has seen positive results, achieved through the labor and the skill of many, but in particular of the bishops, to whose care and zeal this great and difficult charge is entrusted. Even so, the greatest prudence and attention is required in the preparation of liturgical books marked by sound doctrine, which are exact in wording, free from all ideological influence, and otherwise endowed with those qualities by which the sacred mysteries of salvation and the indefectible faith of the Church are efficaciously transmitted by means of human language to prayer, and worthy worship is offered to God the Most High.³

4. The Second Vatican Ecumenical Council in its deliberations and decrees assigned a singular importance to the liturgical rites, the ecclesiastical traditions, and the discipline of Christian life proper to those particular Churches, especially of the East, which are distinguished by their venerable antiquity, manifesting in various ways the tradition received through the Fathers from the Apostles.⁴ The Council asked that the traditions of each of these particular Churches be preserved whole and intact. For this reason, even while calling for the revision of the various Rites in accordance with sound tradition, the Council set forth the principle that only those changes were to be introduced which would foster their specific organic development.⁵ Clearly, the same vigilance is required for the safeguarding and the authentic development of the liturgical rites, the ecclesiastical traditions, and the discipline of the Latin Church, and in particular, of the Roman Rite. The same care must be brought also to the translation of the liturgical texts into vernacular languages. This is especially true as regards the Roman Missal, which will thus continue to be maintained as an outstanding sign and instrument of the integrity and unity of the Roman Rite.⁶

5. Indeed, it may be affirmed that the Roman Rite is itself a precious example and an instrument of true inculturation. For the Roman Rite is marked by a signal capacity for assimilating into itself spoken and sung texts, gestures, and rites derived from the customs and

the genius of diverse nations and particular Churches—both Eastern and Western—into a harmonious unity that transcends the boundaries of any single region.⁷ This characteristic is particularly evident in its orations, which exhibit a capacity to transcend the limits of their original situation so as to become the prayers of Christians in any time or place. In preparing all translations of the liturgical books, the greatest care is to be taken to maintain the identity and unitary expression of the Roman Rite,⁸ not as a sort of historical monument, but rather as a manifestation of the theological realities of ecclesial communion and unity.⁹ The work of inculturation, of which the translation into vernacular languages is a part, is not therefore to be considered an avenue for the creation of new varieties or families of rites; on the contrary, it should be recognized that any adaptations introduced out of cultural or pastoral necessity thereby become part of the Roman Rite, and are to be inserted into it in a harmonious way.¹⁰

6. Ever since the promulgation of the *Constitution on the Sacred Liturgy*, the work of the translation of the liturgical texts into vernacular languages, as promoted by the Apostolic See, has involved the publication of norms and the communication to the bishops of advice on the matter. Nevertheless, it has been noted that translations of liturgical texts in various localities stand in need of improvement through correction or through a new draft.¹¹ The omissions or errors which affect certain existing vernacular translations—especially in the case of certain languages—have impeded the progress of the inculturation that actually should have taken place. Consequently, the Church has been prevented from laying the foundation for a fuller, healthier, and more authentic renewal.

7. For these reasons, it now seems necessary to set forth anew, and in light of the maturing of experience, the principles of translation to be followed in future translations—whether they be entirely new undertakings or emendations of texts already in use—and to specify more clearly certain norms that have already been published, taking into account a number of questions and circumstances that have arisen in our own day. In order to take full advantage of the experience gained since the Council, it seems useful to express these norms from time to time in terms of tendencies that have been evident in past translations, but which are to be avoided in future ones. In fact, it seems necessary to consider anew the true notion of liturgical translation in order that the translations of the Sacred Liturgy into the vernacular languages may stand secure as the authentic voice of the Church of God.¹² This Instruction therefore envisions and seeks to prepare for a new era of liturgical renewal, which is consonant with the qualities and the traditions of the particular Churches, but which safeguards also the faith and the unity of the whole Church of God.

8. The norms set forth in this Instruction are to be

an external cult of forms and words. Liturgy is *always* an act of, by, and for the church that reflects what we believe about God, Christ, the Trinity, each other, and all of life. Therefore we should know well what we pray, and this should influence what we understand God and the Christian life to be all about.¹

This is one of the reasons why the Fifth Instruction insists on the importance of an “integral translation” of liturgical texts. What we pray is what we believe. But once we have said that, we have not said it all. In fact, we have opened the proverbial Pandora’s Box. Issues implied in asserting that what we pray is what we believe concern translations from Latin to the vernacular, the “style” of the Latin originals, the “style” of the English translations, and how to provide an adequate “decoding” of very significant Latin terms, which, when used in liturgy, have layers of possible meanings.

Consider as an example the three presidential prayers at Mass—the opening prayer, prayer over the gifts, and the prayer after communion. Most of these texts in Latin reflect a very precise rhetorical “style” called the *cursus*. To craft and compose a Latin presidential prayer means that one has to follow the established “rules” of the Latin model. Most often this means a very succinct and precise way of speaking. It also means that one would normally make use of approved “code” words to speak to God. These include the Latin terms used in petitions, specifically *quaesumus* (literally “we beseech”) or *concede* (“please grant to us”). One difficulty that arises when you translate from these Latin idioms to English is that, most often, the Latin *cursus* structure falls apart, simply because what can be conveyed with very few (and very precise) Latin terms simply cannot be conveyed so succinctly in English. More words in English means that what was once held to be a characteristic of the Latin liturgy cannot be presumed to be such any more when that liturgy is celebrated in English and other vernacular languages.

Verbal Inculturation

In other words, when the Roman liturgy is translated into the vernacular, very often this also means that the liturgy has been inculturated, that is, adjusted to the new cultural and historical circumstance dictated by the “new” language. The history of the Western, Roman liturgy has been a history of inculturation. Thus part of today’s inculturation agenda concerns translations. Hence the value of reading the Fifth Instruction in light of the Fourth Instruction, on inculturation. The two go together.

Neither instruction speaks of a stilted, literal, word-for-word “translation” from the Latin. However it is to be admitted that the former instruction on the translation of liturgical texts (*Comme le prévoit*, 1969), now superseded by the current Fifth Instruction, left the door open for more expansiveness in translation. Because of this perceived expansiveness, some liturgical scholars adopted a theory of translation into the vernacular called “dynamic equivalence.” This theory was never endorsed in either



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Comme le prévoit or any other official church document, but it did influence many of those who worked at crafting the English vernacular translations provided by the International Commission on English in the Liturgy (ICEL). Anscar Chupungco, who has worked for years with the ICEL group, bases his description of "dynamic equivalence" (when discussing liturgical translations) on the work of N. Chomsky and others from the early 1960s.² That ICEL itself has not remained static in its approach to

The history of the Western, Roman liturgy has been a history of inculturation.

translation (or in adherence to texts that were rather hastily translated at the start of the liturgical reform) is evidenced by its own work on what may be called "a second generation of liturgical books" in the vernacular.

This is to say that ICEL itself has undertaken a thorough review of all its own translations from the early 1970s. This review has resulted in a proposal for a new edition of the present *Sacramentary for Mass* (otherwise known as the *Roman Missal*) with a re-translated set of texts which show much more theological substance be-

substituted for all norms previously published on the matter, with the exception of the Instruction *Varietates legitimæ*, published by the Congregation for Divine Worship and the Discipline of the Sacraments on 25 January 1994, in conjunction with which the norms in this present Instruction are to be understood.¹³ The norms contained in this Instruction are to be considered applicable to the translation of texts intended for liturgical use in the Roman Rite and, *mutatis mutandis*, in the other duly recognized Rites of the Latin Church.

9. When it may be deemed appropriate by the Congregation for Divine Worship and the Discipline of the Sacraments, a text will be prepared after consultation with Bishops, called a "*ratio translationis*," to be set forth by the authority of the same Dicastery, in which the principles of translation found in this Instruction will be applied in closer detail to a given language. This document may be composed of various elements as the situation may require, such as, for example, a list of vernacular words to be equated with their Latin counterparts, the setting forth of principles applicable specifically to a given language, and so forth . . .

II. On the Translation of Liturgical Texts into Vernacular Languages

1. General principles applicable to all translation

19. The words of the Sacred Scriptures, as well as the other words spoken in liturgical celebrations, especially in the celebration of the sacraments, are not intended primarily to be a sort of mirror of the interior dispositions of the faithful; rather, they express truths that transcend the limits of time and space. Indeed, by means of these words God speaks continually with the Spouse of his beloved Son, the Holy Spirit leads the Christian faithful into all truth and causes the word of Christ to dwell abundantly within them, and the Church perpetuates and transmits all that she herself is and all that she believes, even as she offers the prayers of all the faithful to God, through Christ and in the power of the Holy Spirit.¹⁹

20. The Latin liturgical texts of the Roman Rite, while drawing on centuries of ecclesial experience in transmitting the faith of the Church received from the Fathers, are themselves the fruit of the liturgical renewal, just recently brought forth. In order that such a rich patrimony may be preserved and passed on through the centuries, it is to be kept in mind from the beginning that the translation of the liturgical texts of the Roman Liturgy is not so much a work of creative innovation as it is of rendering the original texts faithfully and accurately into the vernacular language. While it is permissible to arrange the wording, the syntax, and the style in such a way as to prepare a flowing vernacular text suitable to the rhythm of popular prayer, the original text, insofar as possible, must be



Choir in Mexico, courtesy of Maryknoll

translated integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses. Any adaptation to the characteristics or the nature of the various vernacular languages is to be sober and discreet.²⁰

21. Especially in the translations intended for peoples recently brought to the Christian Faith, fidelity and exactness with respect to the original texts may themselves sometimes require that words already in current usage be employed in new ways, that new words or expressions be coined, that terms in the original text be transliterated or adapted to the pronunciation of the vernacular language,²¹ or that figures of speech be used which convey in an integral manner the content of the Latin expression even while being verbally or syntactically different from it. Such measures, especially those of greater moment, are to be submitted to the discussion of all the Bishops involved before being inserted into the definitive draft. In particular, caution should be exercised in introducing words drawn from non-Christian religions.²²

22. Adaptations of the texts according to articles 37-40

of the Constitution *Sacrosanctum Concilium* are to be considered on the basis of true cultural or pastoral necessity, and should not be proposed out of a mere desire for novelty or variety, nor as a way of supplementing or changing the theological content of the *editiones typicae*; rather, they are to be governed by the norms and procedures contained in the above-mentioned Instruction *Varietates legitimæ*.²³ Accordingly, translations into vernacular languages that are sent to the Congregation for Divine Worship and the Discipline of the Sacraments for the *recognitio* are to contain, in addition to the translation itself and any adaptations foreseen explicitly in the *editiones typicae*, only adaptations or modifications for which prior written consent has been obtained from the same Dicastery.

23. In the translation of texts of ecclesiastical composition, while it is useful with the assistance of historical and other scientific tools to consult a source that may have been discovered for the same text, nevertheless it is always the text of the Latin *editio typica* itself that is to be translated.

Whenever the biblical or liturgical text preserves words taken from other ancient languages (as, for example, the words *Alleluia* and *Amen*, the Aramaic words contained in the New Testament, the Greek words drawn from the *Trisagion* which are recited in the *Improperia* of Good Friday, and the *Kyrie eleison* of the Order of Mass, as well as many proper names) consideration should be given to preserving the same words in the new vernacular translation, at least as one option among others. Indeed, a careful respect for the original text will sometimes require that this be done.

24. Furthermore, it is not permissible that the translations be produced from other translations already made into other languages; rather, the new translations must be made directly from the original texts, namely the Latin, as regards the texts of ecclesiastical composition, or the Hebrew, Aramaic, or Greek, as the case may be, as regards the texts of Sacred Scripture.²⁴ Furthermore, in the preparation of these translations for liturgical use, the *Nova Vulgata Editio*, promulgated by the Apostolic See, is normally to be consulted as an auxiliary tool, in a manner described elsewhere in this Instruction, in order to maintain the tradition of interpretation that is proper to the Latin Liturgy.

25. So that the content of the original texts may be evident and comprehensible even to the faithful who lack any special intellectual formation, the translations should be characterized by a kind of language which is easily understandable, yet which at the same time preserves these texts' dignity, beauty, and doctrinal precision.²⁵ By means of words of praise and adoration that foster reverence and gratitude in the face of God's majesty, his power, his mercy and his transcendent nature, the translations will respond to the hunger and thirst for the living God that is experienced by the people of our own time, while contributing also to the

cause they reflect greater accuracy in translation. In effect, we can say that ICEL itself has moved toward the kind of "integral translation" called for in the Fifth Instruction. For example, in the earlier translation of the *Sacramentary* there are hundreds of times when the word "Father" is used at the beginning of a presidential prayer at Mass. In fact, in many of these cases, the Latin word *Deus* ("God") is translated into English as "Father." A number of reasons are adduced for why ICEL used "Father" so frequently in these early translations,³ but in the proposed new edition of the *Sacramentary for Mass*, the overuse of "Father" has been replaced by terms that reflect the Latin more precisely, e.g. "God" or "Lord God."

Another example of a correction offered in the proposed *Sacramentary* is found in the third eucharistic prayer. The present translation reads "so that from east to west a perfect offering may be made to the glory of your name." The phrase "east to west" is not found in the Latin, which speaks instead of an offering made *a solis ortu usque ad*

occasum. A more "integral" translation is found in the proposed new edition, citing the source of the phrase from the book of Malachi (1:11) "from the rising of the sun even to its setting." In its revised translation, ICEL has restored a text that has been in use since the second century when referring to the eucharistic offering. (It is found as early as the *Didache*, chapter fourteen.)

A final example of a more accurate translation found in the revised *Sacramentary for Mass* concerns how the prayers end. The eucharistic prayer ends with a doxology "through him, with him, in him, in the unity of the Holy Spirit . . ." At present our opening prayers end with "who lives and reigns with you and the Holy Spirit . . ." In each case the Latin says "in the unity of the Holy Spirit" (*in unitate Spiritus Sancti*). In the revised English edition, the translators use "in the unity" in both places because "in the unity" is really a reference to the church; it is not simply a reference to the relationships in the Trinity. The fact that we are members of each other by baptism (administered

dignity and beauty of the liturgical celebration itself.²⁶

26. The liturgical texts' character as a very powerful instrument for instilling in the lives of the Christian faithful the elements of faith and Christian morality,²⁷ is to be maintained in the translations with the utmost solicitude. The translation, furthermore, must always be in accord with sound doctrine.

27. Even if expressions should be avoided which hinder comprehension because of their excessively unusual or awkward nature, the liturgical texts should be considered as the voice of the Church at prayer, rather than of only particular congregations or individuals; thus, they should be free of an overly servile adherence to prevailing modes of expression. If indeed, in the liturgical texts, words or expressions are sometimes employed which differ somewhat from usual and everyday speech, it is often enough by virtue of this very fact that the texts become truly memorable and capable of expressing heavenly realities. Indeed, it will be seen that the observance of the principles set forth in this Instruction will contribute to the gradual development, in each vernacular, of a sacred style that will come to be recognized as proper to liturgical language. Thus it may happen that a certain manner of speech which has come to be considered somewhat obsolete in daily usage may continue to be maintained in the liturgical context. In translating biblical passages where seemingly inelegant words or expressions are used, a hasty tendency to sanitize this characteristic is likewise to be avoided. These principles, in fact, should free the liturgy from the necessity of frequent revisions when modes of expression may have passed out of popular usage.

28. The Sacred Liturgy engages not only man's intellect, but the whole person, who is the "subject" of full and conscious participation in the liturgical celebration.

Translators should therefore allow the signs and images of the texts, as well as the ritual actions, to speak for themselves; they should not attempt to render too explicit that which is implicit in the original texts. For the same reason, the addition of explanatory texts not contained in the *editio typica* is to be prudently avoided. Consideration should also be given to including in the vernacular editions at least some texts in the Latin language, especially those from the priceless treasury of Gregorian chant, which the Church recognizes as proper to the Roman Liturgy, and which, all other things being equal, is to be given pride of place in liturgical celebrations.²⁸ Such chant, indeed, has a great power to lift the human spirit to heavenly realities . . .

3. Norms Concerning the Translation of Other Liturgical Texts

47. While the translation must transmit the perennial treasury of orations by means of language understandable in the cultural context for which it is intended, it should also be guided by the conviction that liturgical prayer not only is formed by the genius of a culture, but itself contributes to the development of that culture. Consequently it should cause no surprise that such language differs somewhat from ordinary speech. Liturgical translation that takes due account of the authority and integral content of the original texts will facilitate the development of a sacral vernacular, characterized by a vocabulary, syntax and grammar that are proper to divine worship, even though it is not to be excluded that it may exercise an influence even on everyday speech, as has occurred in the languages of peoples evangelized long ago.

48. The texts for the principal celebrations occurring throughout the liturgical year should be offered to the faithful in a translation that is easily committed to memory, so as to render them usable in private prayers as well.

A. Vocabulary

49. Characteristic of the orations of the Roman liturgical tradition as well as of the other Catholic Rites is a coherent system of words and patterns of speech, consecrated by the books of Sacred Scripture and by ecclesial tradition, especially the writings of the Fathers of the Church. For this reason the manner of translating the liturgical books should foster a correspondence between the biblical text itself and the liturgical texts of ecclesiastical composition which contain biblical words or allusions.³⁶ In the translation of such texts, the translator would best be guided by the manner of expression that is characteristic of the version of the Sacred Scriptures approved for liturgical use in the territories for which the translation is being prepared. At the same time, care should be taken to avoid weighting down the text by clumsily over-elaborating the more delicate biblical allusions.

50. Since the liturgical books of the Roman Rite contain many fundamental words of the theological and spiritual tradition of the Roman Church, every effort must be made to preserve this system of vocabulary rather than substituting other words that are alien to the liturgical and catechetical usage of the people of God in a given cultural and ecclesial context.

Notes

3. Cf. S. Congr. for Divine Worship, Letter to the Presidents of the Conferences of Bishops *De linguis vulgaribus in S. Liturgiam inducendis*, 5 June 1976: *Notitiae* 12 (1976) 300-302.

4. Cf. Second Vatican Council, Decr. On Eastern Catholic Churches, *Orientalium Ecclesiarum*, n. 1.

5. Cf. Second Vatican Council, Const. *Sacrosanctum Concilium*, n. 4; Decr. *Orientalium Ecclesiarum*, nn. 2, 6.

6. Cf. Second Vatican Council, Const. *Sacrosanctum Concilium*, n. 38; Pope Paul VI, Apost. Const. *Missale Romanum*: AAS 61 (1969) 217-222. Cf. *Missale Romanum*, editio typica tertia: *Institutio Generalis*, n. 399.

7. Congr. for Divine Worship and the Discipline of the Sacraments, Instr. IV "for the right implementation of the Second Vatican Council's Constitution on the Sacred Liturgy," *Varietates legitimae*, n. 17: AAS 87 (1995) 294-295; *Missale Romanum*, editio typica tertia: *Institutio Generalis*, n. 397.

8. Second Vatican Council, Const. *Sacrosanctum Concilium*, n. 38; *Missale Romanum*, editio typica tertia: *Institutio Generalis*, n. 397.

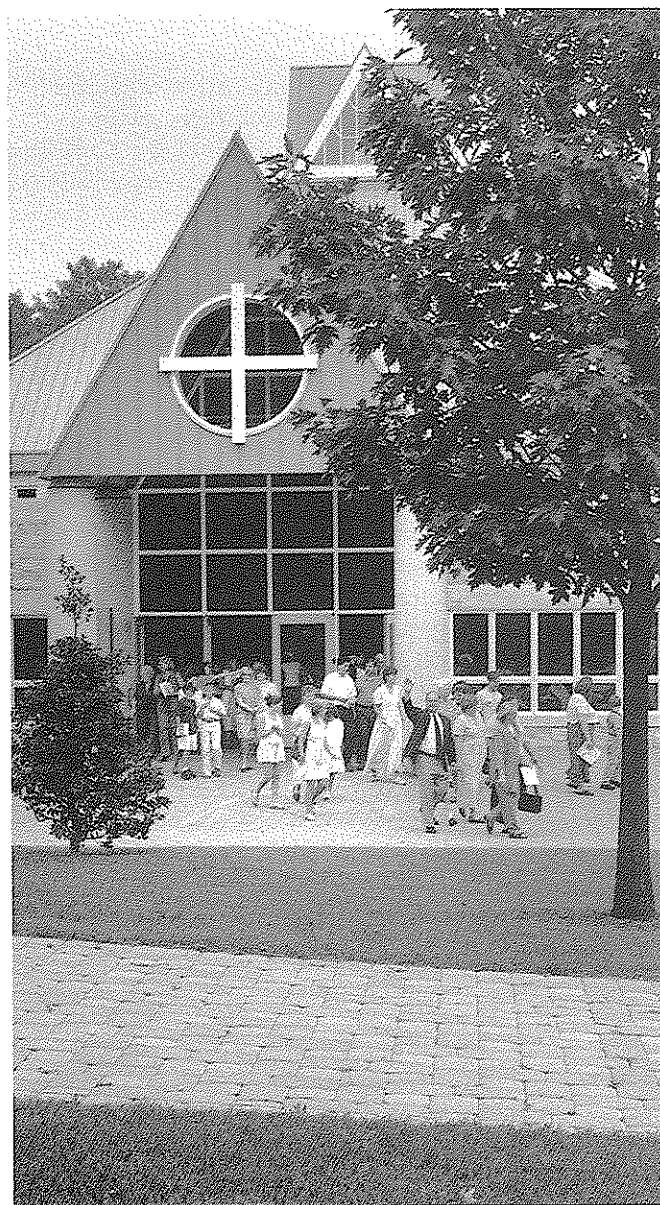
9. Pope Paul VI, Address to the Consilium "for the implementation of the Constitution on the Sacred Liturgy," 14 October 1968: AAS 60 (1968) 736.

in the name of the Father, Son, and Holy Spirit) is underscored and implied when "in the unity of" is used at the end of these prayers. This is a more accurate translation for the conclusion of these collect prayers; this translation is also a better reflection of what is in the church's *lex orandi*.

Applications

Here are just three applications for pastoral use drawn from what the Fifth Instruction says about "integral translation."

The first concerns music. Texts that we sing at liturgy should reflect good theology. They should reflect the praying church at liturgy as much as possible (and therefore, to offer but one example, they should use plural pronouns such as "we," "our," and "us"). They should also reflect a balanced theology. For example, any empha-



sis on Christ's humanity should be balanced by reference to his divinity. And any music for liturgy should reflect that what liturgy does is glorify God and sanctify the church.

The second application concerns the composition of the general intercessions or prayer of the faithful. The structure for these is set by the *General Instruction of the Roman Missal* (*Institutio* 2000, no. 70). But this structure can be enfolded in numberless ways. Good theology matters here—such theological concerns as reference to the church universal and keeping these texts as prayers of petition. In addition, one should be very careful in composing the petitions of this prayer about editorializing, asserting an ideology, or trying to "tie God's hands" by the way the petitions are composed. We should state needs and use imagery when and where possible that acknowledges God's will as primary and refuses to "nail down" what God's response "should" be.

Finally, there are times when the liturgical instructions specify the use of "these or similar words," offering the minister an opportunity for developing a more appropriate expression. At such times, the words chosen should reflect the theological meaning of the liturgy at that particular point. This is to say, for example, that the invitation to the Lord's Prayer is precisely that—an invitation—brief, succinct, and inviting the people's participation in their own prayer.

The Fifth Instruction, therefore, recalls the importance of words which, it is always to be hoped, are theologically accurate, stylistically precise, and linguistically image-filled and poetic. Liturgical words do mean a great deal. They affect people on a number of levels and ways. As

Stephen Sondheim wrote, "Children will listen." May the words we pray be worth the attention they deserve.

Notes

1. At the same time, when dealing specifically with the inculturation of the liturgy, the *Institutio* (no.397) states: "The principle shall be preserved that every particular Church must be united with the universal Church not only regarding the teaching of the faith and sacramental signs, but also regarding those practices received through the Church as part of the uninterrupted apostolic tradition. These are preserved not only to avoid errors, but also to pass on the faith in its integrity so that the 'rule of prayer' (*lex orandi*) of the Church may correspond to the 'rule of faith' (*lex credendi*)." The footnote reference here is to the Fourth Instruction, *Varietates legitimae*, nos. 26-27. The issue is orthodoxy—any new forms of liturgical prayer should reflect the faith of the church as faithfully and fully as possible. On this point, see Anscar J. Chupungco, "Liturgy and Inculturation," *Handbook of Liturgical Studies: Volume 2. Fundamentals of the Liturgy* (Collegeville, MN: The Liturgical Press, A Pueblo Book, 1998), 347-375. This material fleshes out part of what was contained in Chupungco's doctoral thesis, published as *Towards A Filipino Liturgy* (Quezon City, Philippines, 1976) and *The Cosmic Elements of the Christian Passover*, *Studia Anselmiana* 72, *Analecta Liturgica* 3 (Rome: Editrice Anselmiana, 1977).

2. See, Anscar J. Chupungco, "The Translation of Liturgical Texts," in *Handbook of Liturgical Studies: Volume One* (Collegeville, MN: The Liturgical Press, 1997), 388-397, as well as the section from "Liturgy and Inculturation" on "dynamic equivalence," 369-375.

3. See, J. Frank Henderson, "ICEL and Inclusive Language," in *Shaping English Liturgy*, ed. Peter C. Finn and James M. Schellman (Washington, DC: The Pastoral Press, 1990), 273-278.

10. Cf. Congr. for Divine Worship and the Discipline of the Sacraments, Instr. *Varietates legitimae*, n. 36: AAS 87 (1995) 302; cf. also *Missale Romanum*, editio typica tertia: *Institutio Generalis*, n. 398.

11. Cf. Pope John Paul II, Apost. Letter *Vicesimus quintus annus*, 4 December 1988, n. 20: AAS 81 (1989) 916.

12. Cf. Pope Paul VI, Address to translators of liturgical texts into vernacular languages, 10 November 1965: AAS 57 (1965) 968.

13. Congr. for Divine Worship and the Discipline of the Sacraments, Instr. *Varietates legitimae*: AAS 87 (1995) 288-314.

19. Cf. Second Vatican Council, Const. *Sacrosanctum Concilium*, n. 33; Dogm. Const. on Divine Revelation, *Dei Verbum*, n. 8; cf. *Missale Romanum*, editio typica tertia: *Institutio Generalis*, n. 2.

20. Cf. the Consilium "for the implementation of the Constitution on the Sacred Liturgy," Letter to the Presidents of the Conferences of Bishops, 21 June 1967: *Notitiae* 3 (1967) 296; Card. Secr. of State, Letter to the Pro-Prefect of the Congr. for Divine Worship and the Discipline of the Sacraments, 1 February 1997.

21. Cf. Congr. for Divine Worship and the Discipline of the Sacraments, Instr. *Varietates legitimae*, 25 January 1994, n. 53: AAS 87 (1995) 308.

22. Ibid., n. 39: AAS 87 (1995) 303.

23. Ibid.: AAS 87 (1995) 288-314; cf. *Missale Romanum*, editio typica tertia, *Institutio Generalis*, n. 397.

24. Cf. S. Congr. of Rites, Instr. *Inter Oecumenici*, n. 40a: AAS 56 (1964) 885.

25. Cf. Pope Paul VI, Address to translators of liturgical texts into vernacular languages, 10 November 1965: AAS 57 (1965) 968; Congr. for Divine Worship and the Discipline of the Sacraments, Instr. *Varietates legitimae*, n. 53: AAS 87 (1995) 308.

26. Cf. Pope John Paul II, Address to a group of Bishops from the United States of America on their *Ad limina* visit, 4 December 1993, n. 2: AAS 86 (1994) 755-756.

27. Cf. Second Vatican Council, Const. *Sacrosanctum Concilium*, n. 33.

28. Cf., *ibid.*, n. 116; S. Congr. of Rites, Instr. *Musicam sacram*, 5 March 1967, n. 50: AAS 59 (1967) 314; S. Congr. for Divine Worship, Letter sent to the Bishops with the volume *Iubilare Deo*, 14 April 1974: *Notitiae* 10 (1974) 123-124; Pope John Paul II, Letter *Dominicae Cena*, 24 February 1980, n. 10: AAS 72 (1980) 135; Address to a group of Bishops from the United States of America on their *Ad limina* visit, 9 October 1998, n. 3: AAS 91 (1999) 353-354; cf. *Missale Romanum*, editio typica tertia, *Institutio Generalis*, n. 41.

36. Cf. Pope Paul VI, Apost. Exhortation *Mariialis cultus*, 11 February 1974, n. 30: AAS 66 (1974) 141-142.

Liturgy's Intricate Dance with the Scriptures

BY J. MICHAEL THOMPSON

The liturgical use of the Scriptures demands more of the reader than critical scholarship and good exegesis. As a diamond refracts light differently, depending on which facet is turned toward the viewer and the nature and color of its setting, so the word of God communicates to us differently, given the various ways that the church has both assigned the Scriptures throughout the year of grace and through the juxtaposition of text against text.

But so often in preparing music for services in the liturgical year, planners will comment about a particular piece: "This comes right out of the Gospel!"—which, they assume, makes it perfect for the service, though they have not at all taken into account the other readings proclaimed in conjunction with the Gospel or examined the *euchology* of the occasion (i.e., the presidential prayers, the preface, and other presidential texts), the appointed sung propers (introit, communion), or the texts appointed for the liturgy of the hours for that specific day. Such people fail to understand that it is the *whole* liturgical context that gives the Gospel of the day its proper setting. For the music planner, the maxim ought to be: "It's not just the readings, but the relationships" that help determine how we select music for Mass.

This means, for example, that a given Gospel used on one occasion may have a totally different affect from the same text proclaimed under different circumstances, given the context of psalmody, prayers, and readings that surround it. The music that goes with a Gospel text (hymn texts, for example) was usually written with a specific liturgical occasion in mind. Using that hymn text in another celebration, even though it quotes the Gospel for the day, may ignore the fact that the context of the hymn may have nothing to do with the day actually being observed.

In order to prepare properly for sung worship, it is important to examine the *whole* liturgy for an appointed day—both the liturgy of the hours and all of the propers assigned for the Eucharist (i.e., chants, prayers, preface, and all readings). Only in light of the way the texts work

together—the way they work off of each other—can we do liturgical preparation that truly respects the insights the church has in its ordering of the *Roman Missal* (both *Sacramentary* and *Lectionary*) and the *Liturgy of the Hours*. (It needs to be said, at least as an aside, that this type of preparation is also the essence of good liturgical preaching.)

An examination of three Gospel pericopes will help illustrate this insight. The three texts chosen for comparison and contrast here are used on different occasions in the Proper of the Season and in the Proper of the Saints (i.e., the fixed feasts—none of the propers examined here are actually "saint's" days). By examining the interplay in the texts appointed for both the feast day *and* the Sunday, one comes to see that what is celebrated is not just the "story" told in the Gospel of the day but the specific facet of the Good News of Christ Jesus that the church has assigned to be proclaimed on that feast or on that Sunday.

A brief note on methodology: What follows is not an example of linear thinking. It does not examine the texts from Evening Prayer I through Morning Prayer along to Eucharist and conclude with Evening Prayer II. It is more a form of *lectio divina*—reading the texts of the liturgy prayerfully, letting the Holy Spirit show the connections and the relations implicit in the service books of the Roman Rite.

The Annunciation and Fourth Advent B (Luke 1:26-38)

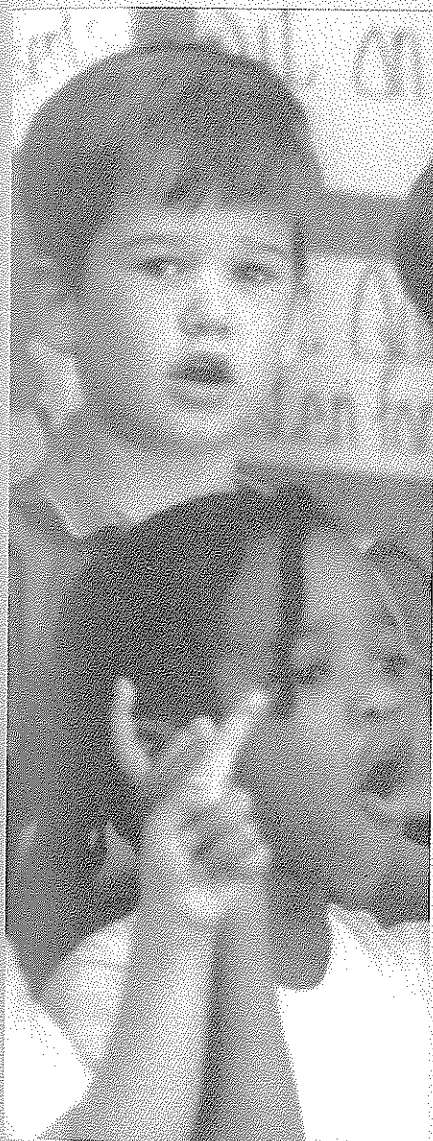
Nine months before the celebration of the Nativity of the Lord on December 25, the church keeps the Solemnity of the Annunciation of the Lord on March 25. The appointed text of the Gospel is read twice in our lectionary, annually on the March date and—once every three years—on the Fourth Sunday of Advent in Year B. While the title of the Annunciation was changed in the calendar revision of 1970 from "the Annunciation to the Blessed Virgin Mary" to "the Annunciation of the Lord," the twin themes of the solemnity have remained the same. First, we hear of the voluntary condescension of God in becoming human. This is reflected strongly in the antiphon of the New Testament Canticle of Evening Prayer I:

Mr. J. Michael Thompson, founder of the Schola Cantorum of St. Peter the Apostle and a published composer, is professor of liturgical chant at the Byzantine Catholic Seminary in Pittsburgh, PA, and head of the Metropolitan Cantor Institute for the Byzantine Catholic Eparchy of Pittsburgh.

Continued on page forty-one

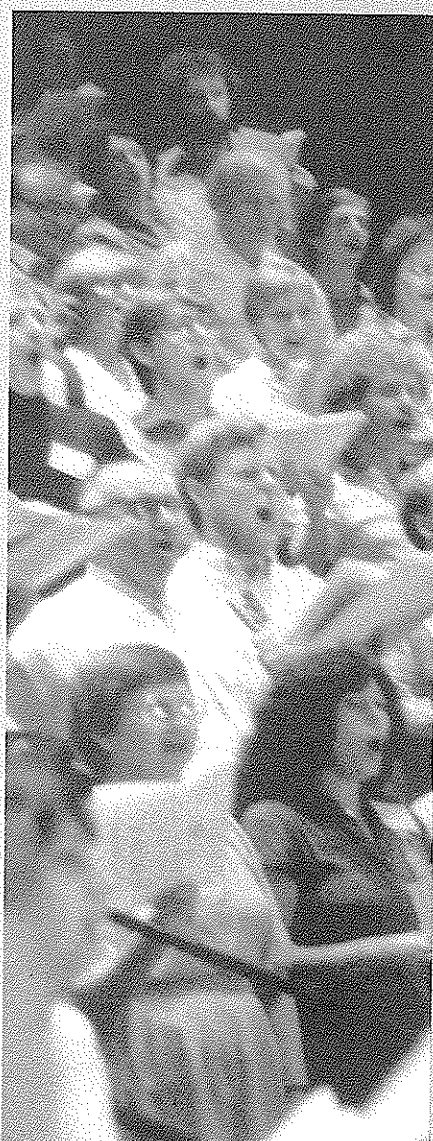


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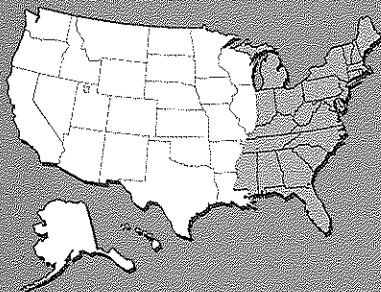
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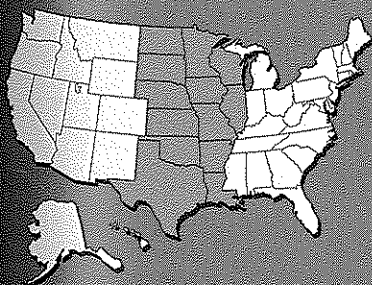
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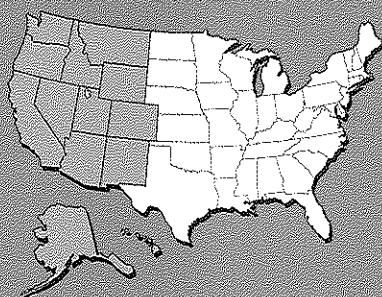
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Cathedral Youth Choirs—Corpus Christi, Texas

Liturgy and Scripture

Continued from page thirty-six

The eternal Word, born of the Father
before time began,
today emptied himself for our sake and became man *ICEL*

—which frames the singing of the Philippians Hymn (Phil. 2: 6-11), with its vivid imagery:

Rather, he [Jesus] emptied himself,
and took the form of a slave,
being born in the likeness of men. *NAB*

This passage from Philippians is considered so important to the celebration of this solemnity that it is also used as the reading at Morning Prayer (an exception to the general rule that readings from the New Testament are customarily reserved to evening prayer, with texts from the First [Old] Testament being read in the morning). The hymn text is then reinforced in the reading at Evening Prayer (1 John 1: 1-2), in which the apostle writes of the life of the Word and says:

That life was made visible;
we saw it . . .
which was with the Father
and has been made visible to us. *JB*

This theme climaxes at Mass on the solemnity during the second reading (Hebrews 10:4-10), with the author of the letter putting these words from Psalm 40: 7-9a into the mouth of Jesus:

"Sacrifice and offering you did not desire,
but a body you prepared for me;
holocausts and sin offerings you took no delight in.
Then I said: 'As it is written of me in the scroll,
Behold I come to do your will, O God.'" *NAB/LECTIONARY*

By using this pericope, which contains this passage from the psalms, the church manages to stress both the incarnation of Christ and his voluntary obedience to the will of the Father.

In addition to this Christological theme, the church celebrates with joy the response of the human race to God's initiative in the person and obedience of the Blessed Virgin Mary. Mary's voluntary acceptance of her role in the paschal mystery is captured in the third antiphon at Morning Prayer on the solemnity:

Trusting in the Lord's promise,
the Virgin Mary conceived a child,
and, remaining a virgin,
she gave birth to the Savior. *ICEL*

In the liturgy of the word at Mass on the Annunciation, the first reading is from Isaiah (7:10-14), in which God promises Ahaz the king:

A Liturgical Translation of Scripture

These are excerpts from the official English translation of the Fifth Instruction "for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council" (Sacrosanctum Concilium, art. 36): On the Use of the Vernacular Languages in the Publication of the Books of the Roman Liturgy (Liturgiam authenticam). This translation was released by the Congregation for Divine Worship and the Discipline of the Sacraments at the same time that the Latin text of this instruction was released, on May 7, 2001. The paragraph and footnote numbering in these excerpts follows that in the full text.

Other Norms Pertaining to the Translation of the Sacred Scriptures and the Preparation of Lectionaries

34. It is preferable that a version of the Sacred Scriptures be prepared in accordance with the principles of sound exegesis and of high literary quality, but also with a view to the particular exigencies of liturgical use as regards style, the selection of words, and the selection from among different possible interpretations.

35. Wherever no such version of the Sacred Scriptures exists in a given language, it will be necessary to use a previously prepared version, while modifying the translation wherever appropriate so that it may be suitable for use in the liturgical context according to the principles set forth in this Instruction.

36. In order that the faithful may be able to commit to memory at least the more important texts of the Sacred Scriptures and be formed by them even in their private prayer, it is of the greatest importance that the translation of the Sacred Scriptures intended for liturgical use be characterized by a certain uniformity and stability, such that in every territory there should exist only one approved translation, which will be employed in all parts of the various liturgical books. This stability is especially to be desired in the translation of the Sacred Books of more frequent use, such as the Psalter, which is the fundamental prayer book of the Christian people.³¹ The Conferences of Bishops are strongly encouraged to provide for the commissioning and publication in their territories of an integral translation of the Sacred Scriptures intended for the private study and reading of the faithful, which corresponds in every part to the text that is used in the Sacred Liturgy.

37. If the biblical translation from which the Lectionary is composed exhibits readings that differ from those set forth in the Latin liturgical text, it should be borne in mind that the *Nova Vulgata Editio* is the point of reference as regards the delineation of the canonical text.³² Thus, in the translation of the

deuterocanonical books and wherever else there may exist varying manuscript traditions, the liturgical translation must be prepared in accordance with the same manuscript tradition that the *Nova Vulgata* has followed. If a previously prepared translation reflects a choice that departs from that which is found in the *Nova Vulgata Editio* as regards the underlying textual tradition, the order of verses, or similar factors, the discrepancy needs to be remedied in the preparation of any Lectionary so that conformity with the Latin liturgical text may be maintained. In preparing new translations, it would be helpful, though not obligatory, that the numbering of the verses also follow that of the same text as closely as possible.

38. It is often permissible that a variant reading of a verse be used, on the basis of critical editions and upon the recommendation of experts. However, this is not permissible in the case of a liturgical text where such a choice would affect those elements of the passage that are pertinent to its liturgical context, or whenever the principles found elsewhere in this Instruction would otherwise be neglected. For passages where a critical consensus is lacking, particular attention should be given to the choices reflected in the approved Latin text.³³

39. The delineation of the biblical *pericopai* is to conform entirely to the *Ordo lectionum Missae* or to the other approved and confirmed liturgical texts, as the case may be.

40. With due regard for the requirements of sound exegesis, all care is to be taken to ensure that the words of the biblical passages commonly used in catechesis and in popular devotional prayers be maintained. On the other hand, great caution is to be taken to avoid a wording or style that the Catholic faithful would confuse with the manner of speech of non-Catholic ecclesial communities or of other religions, so that such a factor will not cause them confusion or discomfort.

41. The effort should be made to ensure that the translations be conformed to that understanding of biblical passages which has been handed down by liturgical use and by the tradition of the Fathers of the Church, especially as regards very important texts such as the Psalms and the readings used for the principal celebrations of the liturgical year; in these cases the greatest care is to be taken so that the translation express the traditional Christological, typological and spiritual sense, and manifest the unity and the inter-relatedness of the two Testaments.³⁴ For this reason:

a) it is advantageous to be guided by the *Nova Vulgata* wherever there is a need to choose, from among various possibilities [of translation], that one which is most suited for expressing the manner in which a text has traditionally been read and received within the Latin liturgical tradition;

Therefore, the Lord himself will give you this sign: the virgin shall be with child, and bear a son, and shall name him Immanuel. *NAB/LECTIONARY*

Immanuel, of course, is the Hebrew name meaning "God-with-us." This is balanced against the account of the annunciation in the Gospel according to Luke, where Mary says in response to the angel Gabriel's news: "How can this be, since I do not know man?" with Gabriel in reply giving this assurance:

The Holy Spirit will come upon you
and the power of the Most High will overshadow you;
hence, the holy offspring to be born
will be called the Son of God. *NAB/LECTIONARY*

These themes—the incarnation of God the Son, his voluntary obedience to God the Father, and the willing acceptance of God's word by the Virgin Mary—are all brought together for the human race in the opening prayer for the solemnity:

God our Father,
your Word became man and was born of the Virgin Mary.
May we become more like Jesus Christ,
whom we acknowledge as our redeemer, God and man.
ICEL

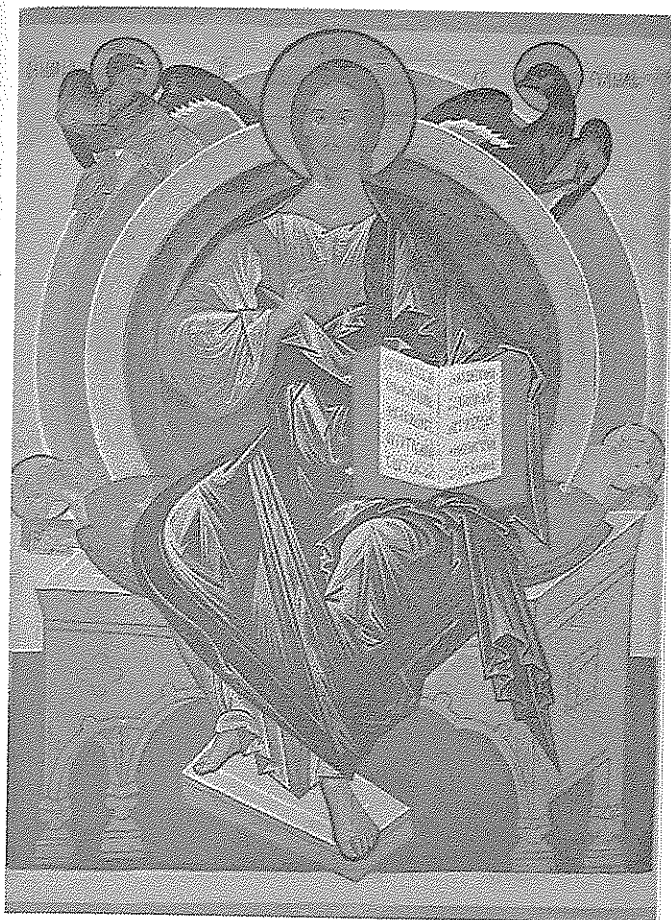
On the Fourth Sunday of Advent in Year B, we proclaim the same gospel from Luke in accord with the pattern of the *Lectionary for Mass* for the Fourth Advent Sunday, which utilizes materials from the infancy narratives (the annunciation to Joseph in Year A and the visitation of Mary to Elizabeth in Year C). At Evening Prayer I, the antiphon on the New Testament canticle exults:

The fullness of time has come upon us at last;
God sends his Son into the world. *ICEL*

Here the emphasis is on God's plan of salvation history coming to its fulfillment, with the understanding that the Church's celebration of Advent is not solely about looking to what God has *already* done in Jesus Christ but also about what God continues to do and will bring to fruition in the second and glorious coming of Christ. It is in that spirit that the Church can sing the antiphon on the second psalm at Evening Prayer I:

Come, Lord, do not delay;
free your people from their sinfulness. *ICEL*

We are not an already-redeemed people pretending that Christ has not already come in the flesh—nor, indeed, are we a people pretending that Christ is not constantly with us in word and sacrament and in his church. Rather, we are a people who know that "we have here no abiding city, but seek one to come" (Hebrews 13:14 *RSV*) "waiting in joyful hope for the coming of our Savior, Jesus Christ" (embolism prayer at Eucharist, *ICEL*).



Christ Pantokrator, Novgorod, late fifteenth century

Because of this expectation, the annunciation story, read on the Fourth Sunday of Advent in Year B, is united to the reading from the Second Book of Samuel (7: 1-5, 8-11, 16) in which we hear the response of God to the desire of King David to build the house of God in Jerusalem:

Thus says the Lord:
Should you build me a house to live in? . . .
The Lord also reveals to you
that he will establish a house for you.
Your house and your kingdom shall endure forever
before me;
your throne shall stand firm forever. *NAB/LECTIONARY*

This text echoes in the ears of the assembly as they stand and hear the Gospel, which begins by setting the scene:

The angel Gabriel was sent from God
to a town of Galilee named Nazareth,
to a virgin betrothed to a man named Joseph,
of the house of David.
The virgin's name was Mary. *NAB/LECTIONARY*

God's promise to David, the church says through this association of readings, is fulfilled in the person of Jesus Christ. We hear the voice of God in the responsorial psalm for this day, which states with assurance:

b) for the same purpose, other ancient versions of the Sacred Scriptures should also be consulted, such as the Greek version of the Old Testament commonly known as the "Septuagint," which has been used by the Christian faithful from the earliest days of the Church;³⁵

c) in accordance with immemorial tradition, which indeed is already evident in the above-mentioned "Septuagint" version, the name of almighty God expressed by the Hebrew *tetragrammaton* (YHWH) and rendered in Latin by the word *Dominus*, is to be rendered into any given vernacular by a word equivalent in meaning.

Finally, translators are strongly encouraged to pay close attention to the history of interpretation that may be drawn from citations of biblical texts in the writings of the Fathers of the Church, and also from those biblical images more frequently found in Christian art and hymnody.

42. While caution is advisable lest the historical context of the biblical passages be obscured, the translator should also bear in mind that the word of God proclaimed in the Liturgy is not simply an historical document. For the biblical text treats not only of the great persons and events of the Old and New Testaments, but also of the mysteries of salvation, and thus refers to the faithful of the present age and to their lives. While always maintaining due regard for the norm of fidelity to the original text, one should strive, whenever there is a choice to be made between different ways of translating a term, to make those choices that will enable the hearer to recognize himself and the dimensions of his own life as vividly as possible in the persons and events found in the text.

43. Modes of speech by which heavenly realities and actions are depicted in human form, or designated by means of limited, concrete terminology—as happens quite frequently in biblical language (i.e., anthropomorphisms)—often maintain their full force only if translated somewhat literally, as in the case of words in the *Nova Vulgata Editio* such as *ambulare*, *brachium*, *digitus*, *manus*, or *vultus [Dei]*, as well as *caro*, *cornu*, *os*, *semen*, and *visitare*. Thus it is best that such terms not be explained or interpreted by more abstract or general vernacular expressions. As regards certain terms, such as those translated in the *Nova Vulgata* as *anima* and *spiritus*, the principles mentioned in above nn. 40-41 should be observed. Therefore, one should avoid replacing these terms by a personal pronoun or a more abstract term, except when this is strictly necessary in a given case. It should be borne in mind that a literal translation of terms which may initially sound odd in a vernacular language may for this very reason provoke inquisitiveness in the hearer and provide an occasion for catechesis.

44. In order for a translation to be more easily pro-

claimed, it is necessary that any expression be avoided which is confusing or ambiguous when heard, such that the hearer would fail to grasp its meaning.

45. Apart from that which is set forth in the *Ordo lectionum Missae*, the following norms are to be observed in the preparation of a Lectionary of biblical readings in a vernacular language:

- a) Passages of Sacred Scripture contained in the *Praenotanda* of the *Ordo lectionum Missae* are to conform completely to the translation of the same passages as they occur within the Lectionary.
- b) Likewise the titles, expressing the theme of the readings and placed at the head of them, are to retain the wording of the readings themselves, wherever such a correspondence exists in the *Ordo lectionum Missae*.
- c) Finally, the words prescribed by the *Ordo lectionum Missae* for the beginning of the reading, called the *incipits*, are to follow as closely as possible the wording of the vernacular biblical version from which the readings are generally taken, refraining from following other translations. As regards those parts of the *incipits* that are not part of the biblical text itself, these are to be translated exactly from the Latin when preparing Lectionaries, unless the Conference of Bishops shall have sought and obtained the prior consent of the Congregation for Divine Worship and the Discipline of the Sacraments authorizing a different procedure for introducing the readings.

Notes

31. Cf. Pope Paul VI, Apost. Const. *Laudis canticum*, 1 November 1970. n. 8: AAS 63 (1971) 532-533; *Officium Divinum, Liturgia Horarum iuxta Ritum romanum*, editio typica altera 1985: *Institutio Generalis de Liturgia Horarum*, n. 100; Pope John Paul II, Apost. Letter *Vicesimus quintus annus*, n. 8: AAS 81 (1989) 904-905.

32. Cf. Council of Trent, Session IV, 8 April 1546, *De libris sacris et de traditionibus recipiendis*, and *De vulgata editione Bibliorum et de modo interpretandi s. Scripturarum*: Denz.-Schönm., nn. 1501-1508; Pope John Paul II, Apost. Const. *Scripturarum thesaurus*, 25 April 1979: AAS 71 (1979) 558-559.

33. Cf. Pope Paul VI, Address to the Cardinals and Prelates of the Roman Curia, 23 December 1966, n. 11: AAS 59 (1967) 53-54; cf. Address to the Cardinals and Prelates of the Roman Curia, 22 December 1977: AAS 70 (1978) 43; cf. Pope John Paul II, Apost. Const. *Scripturarum thesaurus*, 25 April 1979: AAS 71 (1979) 558; *Nova Vulgata Bibliorum Sacrorum*, editio typica altera 1986, *Praefatio ad Lectorem*.

34. Cf. *Officium Divinum, Liturgia Horarum iuxta Ritum romanum*, editio typica altera 1985: *Institutio Generalis de Liturgia Horarum*, nn. 100-109.

35. Second Vatican Council, Const. *Dei Verbum*, n. 22.

I have made a covenant with my chosen one,
I have sworn to David my servant:
Forever will I establish your posterity
and establish your throne for all generations.

NAB/LECTIONARY

This covenant, a plan of salvation, is reaffirmed by the apostle Paul in the second reading of this Sunday (Romans 16: 25-27). Paul calls the covenant:

the gospel which reveals the mystery hidden
for many ages
but now manifested through the writings of the prophets
and, at the command of the eternal God,
made known to all the Gentiles that they may believe
and obey. NAB/LECTIONARY

This plan of salvation is then linked to the whole Christ-event by the opening prayer:

Lord,
fill our hearts with your love,
and as you revealed to us by an angel
the coming of your Son as man,
so lead us through his suffering and death
to the glory of his resurrection. ICEL

The Transfiguration and Second Lent (Matthew 17:1-9; Mark 9:2-10; Luke 9:28-36)

As the summer draws to a close and the harvests begin in the northern hemisphere, the church celebrates the Feast of the Transfiguration of the Lord on August 6. Borrowed from the Byzantine Church, this feast is placed in the dazzling sunlight of summer to have the natural year reinforce the picture of Jesus given in the assigned Gospel pericopes. As the first antiphon from Morning Prayer on this feast says:

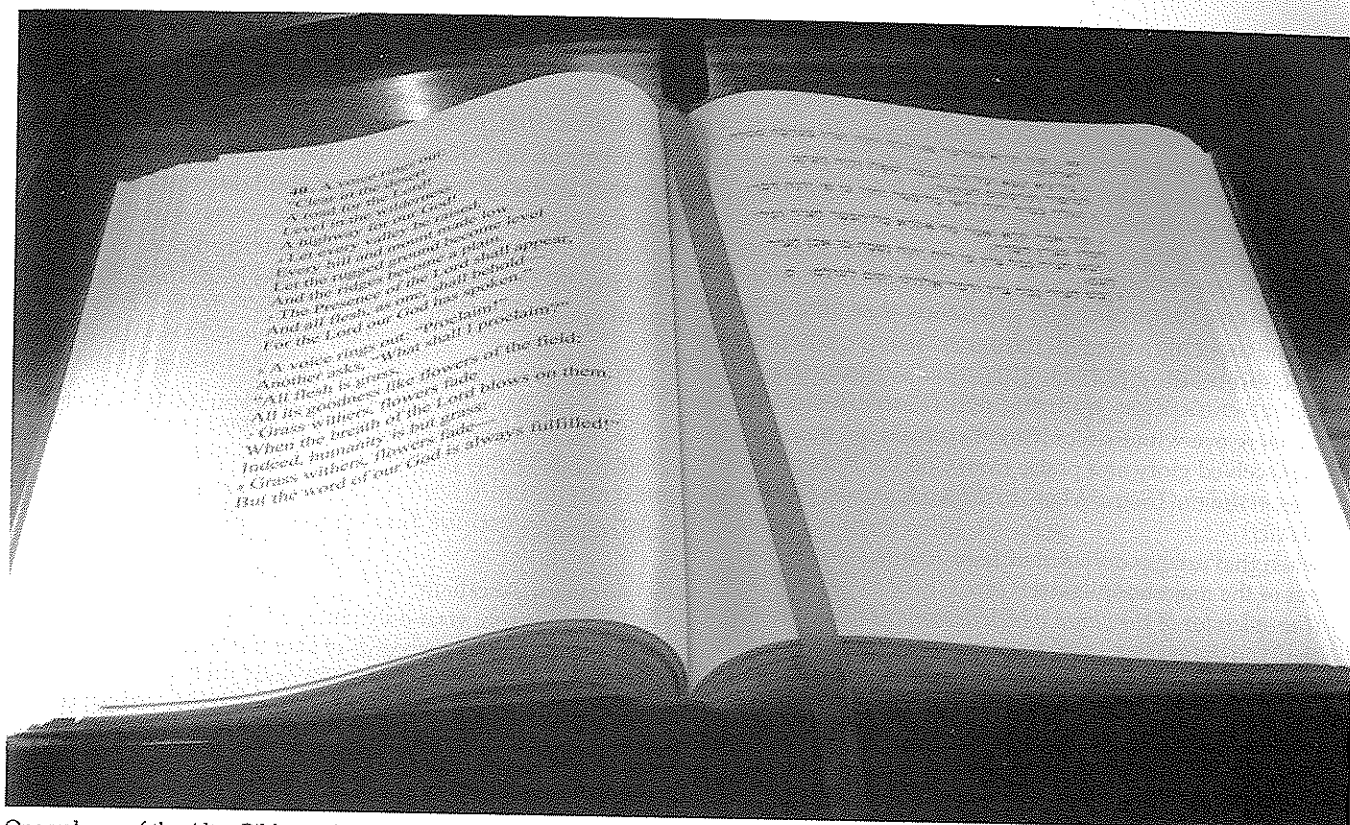
Today the Lord Jesus Christ shone with splendor
on the mountain;
his face like the sun, and his clothes white as snow. ICEL

The antiphons from Evening Prayer I (which would be sung only if the feast occurs on a Sunday) are direct quotes from the Matthean version of the story. The psalms themselves are chosen specifically for this celebration:

Who is like the Lord our God,
who has risen on high to his throne
yet stoops from the heights to look down,
to look down upon heaven and earth? (Ps. 113, GRAIL)

The climax of Evening Prayer I, the singing of the Gospel canticle, is framed by this antiphon which summarizes the meaning of the feast for those celebrating:

Christ Jesus,
you are the splendor of the Father



One volume of the Altar Bible used to proclaim the readings at St. Vincent de Paul Parish, Baltimore, MD. The text contains, on facing pages, the original Hebrew (as shown here) or Greek and an English translation.

and the perfect image of his being;
you sustain all creation with your powerful word
and cleanse us of all our sins.
On this day you were exalted in glory
upon the high mountain. *ICEL*

At Evening Prayer II, both of the psalms make "mountain" references:

A prince from the day of your birth
on the holy mountains;
from the womb before the dawn I begot you
(Ps. 110, *GRAIL*)

and

I lift up my eyes to the mountains;
from where shall come my help?
My help comes from the Lord! (Ps. 121, *GRAIL*)

All of the antiphons at Evening Prayer II are from Matthew's account of the Transfiguration, retelling the story with no additional editorial comment. Those of Morning Prayer, on the other hand, are ecclesiastical compositions, also relating the story but conflating the details from more than one Synoptic author. In the antiphon on the First Testament canticle, we hear:

Today the Lord was transfigured
and the voice of the Father bore witness to him;
Moses and Elijah appeared with him in glory,

and spoke with him about the death he was to undergo.
ICEL

In fact, one of the antiphons quotes from the prologue of the Gospel according to John, using that line as a springboard to continue as follows:

The law was given through Moses and prophecy
through Elijah.
Radiant in the divine majesty, they were seen
speaking with the Lord. *ICEL*

The appearance of the two First Testament figures points not only to the past but also to the coming kingdom that all Christians await. This is referenced in the reading at Evening Prayer I, from Philippians 3:20-21:

For us, our homeland is in heaven,
and from heaven comes the Savior we are waiting for,
the Lord Jesus Christ—
and he will transfigure these wretched bodies of ours
into copies of his glorious body. *JB*

The liturgy of the word at the Eucharist on this feast connects the themes of light/brilliance/radiance and the Transfiguration with the change effected in Christians through the grace of God given to us in Jesus Christ. Remember, the feast is celebrated in the northern hemisphere in the midst of the summer harvest of fruits, especially apples and grapes, which are presented in the church on this feast for blessing in many Mediterranean

and Central or Eastern European churches. What the sun is doing to the fruit, the grace of the Lord does in our lives. We hear the challenging imagery from the Book of the Prophet Daniel (7:9-10, 13-14), describing

the Ancient One . . .
his clothing was snow bright,
and the hair on his head as white as wool. *NAB/LECTIONARY*

The responsorial psalm (97) proclaims that "the LORD is king, the most high over all the earth" *NAB/LECTIONARY*; and the second reading (2 Peter 1: 16-19) assures us that

we were eye-witnesses of [Christ's] sovereign majesty.
He received glory and praise from God the Father
(*just as did the "Son of Man" in the reading from the prophet Daniel*)
when that unique declaration came to him
out of the majestic splendor:
(*the splendor of the cloud which descended on the mount of the Transfiguration, which the responsorial psalm speaks of when it says: "Clouds and darkness are round about him!"*)
"This is my beloved Son,
on whom my favor rests."
We ourselves heard this from heaven
while we were in his company on the holy mountain.
NAB/LECTIONARY

Summarizing all of these images and connecting us to the mystery being celebrated, the opening prayer asks:

God our Father,
in the transfigured glory of Christ your Son,
you strengthen our faith
by the confirming witness of your prophets
and show us the splendor of your beloved sons
and daughters.
As we listen to the voice of your Son,
help us to become heirs to eternal life with him. *ICEL*

This promise of future transfiguration is reiterated in the preface:

His glory shone from a body like our own,
to show that the Church, which is the body of Christ,
would one day share his glory. *ICEL*

The same synoptic Gospels are read by the Roman Church on the Second Sunday of Lent, but the effect is totally different. Despite the proclamation of the Gospel and the singing of the same communion antiphon ("Tell the vision you have seen to no one, until the Son of Man is risen from the dead"), the use of the story here is oriented toward the "transfiguration" of the elect preparing for the paschal sacraments. The optional introit for this day is the voice of the elect, yearning for God:

My heart has prompted me to seek your face;
I seek it, Lord; do not hide from me. *JMT*

Far from hiding, the Lord Jesus Christ shows himself forth on this day in both natures, human and divine, for a distinct purpose: to strengthen the faith of the disciples so that, when the passion of the Lord was accomplished, they might not despair. In the same way, the church presents the Transfiguration of the Lord to those preparing to die and rise with him in baptism, so that they might be drawn to the Lord's resurrection through his suffering and death. The images that are used from the First Testament speak of calling:

The Lord said to Abram,
leave your country, your family, and your father's house,
for the land I will show you . . .
(Genesis 12:1-4, Year A, 1B)

and, again:

Abraham, Abraham!
Take your son, your only child, whom you love
(*and do you hear the words of God the Father here, speaking of Jesus?*)
and go to the land of Moriah;
there you shall offer him as a burnt offering
on a mountain
(*mountains again!*)
I will point out to you
(Genesis 22: 1-2, 9, 10-13, 15-18, Year B, 1B).

And, yet again:

Taking Abram outside, the Lord said,
"Look up to heaven and count the stars if you can.
Such will be your descendants . . ."
Abram put his faith in the Lord,
who counted this as making him justified
(Genesis 15:5-12, 17-18, Year C, 1B).

The elect hear these texts and understand that they, too, have been called by God and the church to follow Jesus Christ into the Lenten wilderness, to come out on the other side of the Red Sea of baptism.

The second readings in the three cycles tie into both the first readings and the Gospel. We hear:

With me,
bear the hardships for the sake of the good news,
relying on the power of God
who has saved us and called us . . .
(*as God did for Abram and as God did for Jesus on the mount*)
the grace revealed by the Appearing of our Savior Jesus Christ (2 Tim. 1:8-10, Year A, 1B).

Again:

With God on our side, who can be against us?
Since God did not spare his own Son,
(*unlike Isaac, who was spared in Genesis*)
but gave him up to benefit us all,
we may be certain . . . that he will not refuse anything he

can give! (Rom. 8: 31-34, Year B, JB)

and, again:

From heaven
(where Abram saw the multitude of the stars)
will come the savior we are waiting for,
the Lord Jesus Christ,
and he will transfigure these wretched bodies of ours
(like the miracle he did for Abram and Sarai)
into copies of his glorious body
(Phil. 3:17—4:1, Year C, JB).

So, far from being a duplication of the Feast of the Transfiguration, this Sunday in Lent takes the same story and puts it into a different context for a different purpose. The opening prayer on the Second Sunday of Lent helps us see the context:

God our Father,
help us to hear your Son.
Enlighten us with your word,
that we may find a way to your glory. ICEL

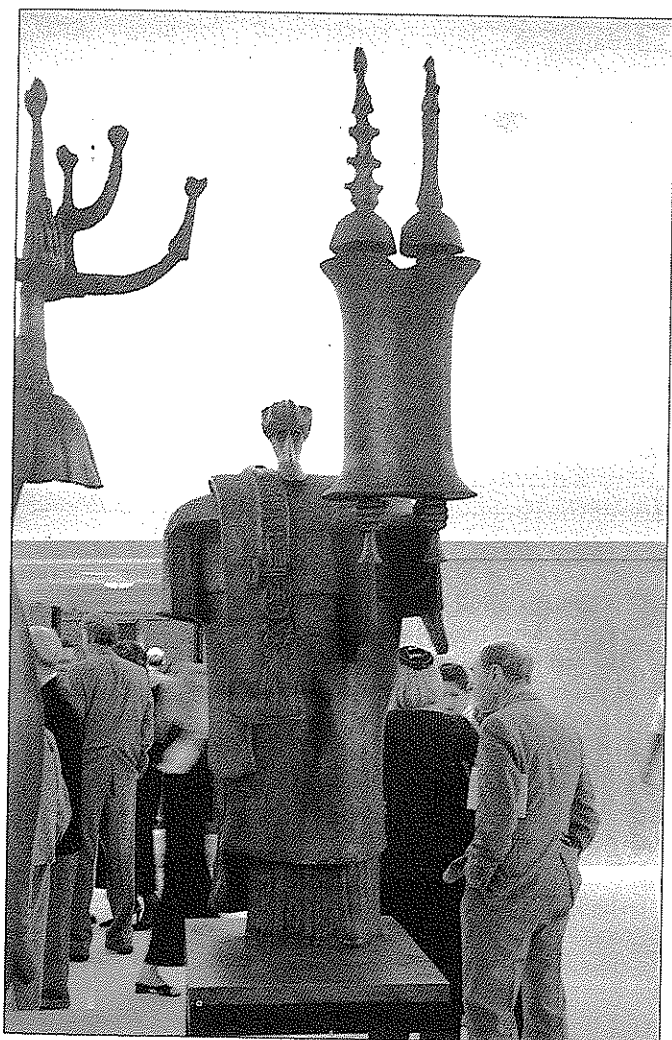


Figure with the Torah, Washington Hebrew Congregation, Washington, DC.

The optional opening prayer is even more clearly directed to the needs of the elect:

Father of light, in you is found no shadow of change,
but only the fullness of life and limitless truth.
Open our hearts to the voice of your Word,
and free us from the original darkness that shadows
our vision.

Restore our sight that we may look upon your Son
who calls us to repentance and a change of heart. ICEL

The Lenten preface for this Sunday is similar to the one for the Feast of the Transfiguration, but it omits the section about how "his body shone":

On your holy mountain [Christ] revealed himself in glory
in the presence of his disciples.
He had already prepared them for his approaching death.
He wanted to teach them through the Law
and the Prophets
that the promised Christ had first to suffer
and so come to the glory of his resurrection. ICEL

It is to this glory that all of us are called, through participation in the paschal mystery, and the elect are being called to their initiation into that very mystery.

Triumph of the Cross and Fourth Lent B (John 3:13-17)

On the Feast of the Triumph of the Cross (September 14), the church celebrates the cross as the Tree of Life. Historically, this feast commemorated the rescue of the true cross of Christ from the Persians by the Emperor Heraklios and its exaltation (being lifted up for veneration) by the Patriarch of Jerusalem. The propers of the feast, though, are not so much about this historical event as they are about the paradox of the cross: that dread instrument of horrible death that has become, through the passion and death of Christ Jesus, the source of life and grace for all humanity.

Central to the celebration of the feast is the reading of part of the third chapter of the Gospel according to John, the story of Jesus' meeting with Nicodemus and talking about God's intentions:

Yes, God loved the world so much
that he gave his only Son,
so that everyone who believes in him
may not be lost,
but may have everlasting life. JB

This "gospel in a nutshell," as it is so often called, is preceded by a piece of New Testament typology. Jesus says to Nicodemus:

The Son of Man must be lifted up
as Moses lifted up the serpent in the desert,
so that everyone who believes may have eternal life
in him. JB

This, in turn, is a reference to the passage from the Book of Numbers which is proclaimed as the feast's first reading. The Israelites rebelled against God and their divinely appointed leader Moses; God sent fiery serpents among them, and many died. The people repented, and God then said to Moses:

"Make a fiery serpent and put it on a standard.
If anyone is bitten and looks at it, he shall live."
So Moses fashioned a bronze serpent,
which he placed upon a standard,
and if anyone was bitten by a serpent,
he looked at the bronze serpent and lived. *JB*

So, Jesus says, the Son of Man must be "lifted up"—which in Greek is a word play on being crucified and being exalted—in order to save all who believe in him.

The second reading is that same Philippians Hymn so familiar to believers from Sunday Evening Prayer I, where Paul sings that:

[Jesus] was humbler yet,
even to accepting death,
death on a cross. *NAB/LITURGY OF THE HOURS*

But God raised him "on high" (in the Greek text, the same word that Jesus used in the Gospel). That same hymn is sung at Evening Prayer I of the feast, framed with this antiphon taken from Paul's letter to the Galatians: "We must glory in the cross of our Lord Jesus Christ!" (*ICEL*). The crucified Jesus—and, by analogy, the cross on which he died—is the center of our faith. The first antiphon at Evening Prayer I sets the tone for the feast by proclaiming "Our crucified and risen Lord has redeemed us, alleluia" (*ICEL*); and the second antiphon, based on a text from Revelation 22:2, re-images the executioner's cross:

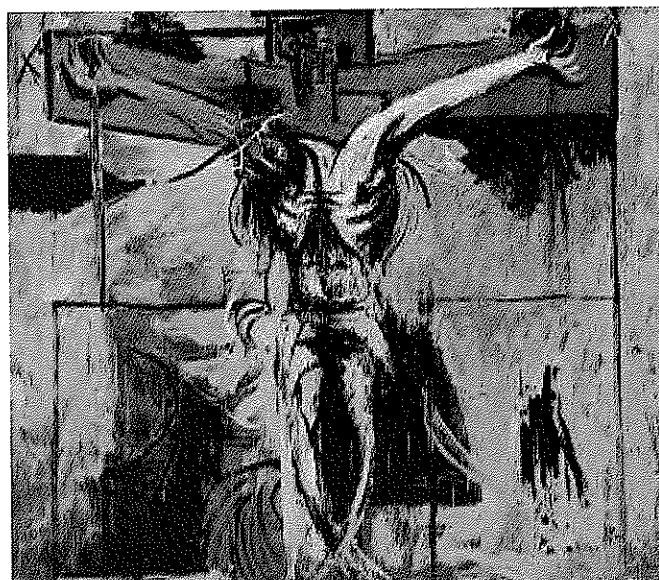
The tree of life flourished in the midst of the holy city
of Jerusalem,
and its leaves had power to save all the nations, alleluia.
ICEL

But even in the midst of victory, these texts are not singing of triumphalism, of any victory that is not rooted in the "costly grace" of the Lord's passion and death. The reading at Evening Prayer I says:

Here we are preaching a crucified Christ;
to the Jews, an obstacle they cannot get over—
to the pagans, madness—
but to those who have been called,
Jew and Greek alike,
a Christ who is the power and the wisdom of God
(1 Cor. 1:23-24, *JB*)

—that same God we just sang about in Psalm 147:1-11, in which we affirmed that

Our Lord is great and almighty;
his wisdom can never be measured.



Graham Sutherland, *Study for a Crucifixion* (Vatican Museum)

The Lord raises the lowly! *GRAIL*

The words of the third antiphon at Evening Prayer I are on the church's lips again at the introit of the Eucharist, this time more fully paraphrasing Paul in his letter to the Galatians:

We should glory in the cross of our Lord Jesus Christ,
for he is our salvation, our life, and our resurrection;
through him we are saved and made free. *ICEL*

This Jesus is the fulfillment of the fiery serpent of the Book of Numbers, the one "lifted up" on the cross to draw all people to himself. But we may not be complacent about this nor assume that we will remain securely focused on this mystery. We celebrate, but we can miss the point of the celebration. The antiphon of the responsorial psalm rightly challenges us: "Do not forget the works of the Lord!" (*ICEL/LECTIONARY*). But we do forget; so often we are guilty of exactly the same ingratitude that was characteristic of the Israelites in the story from Numbers. Because of this commonality, it is good for us that

... he who is full of compassion
forgave them their sin and spared them.
So often he held back his anger
when he might have stirred up his rage
(Ps. 78, *NAB/LECTIONARY*).

It is this compassion that is emphasized at Morning Prayer. In the second antiphon, on the Cantic of the Three Young Men, we sing:

The Lord hung upon the cross
to wash away our sins in his own blood.
How splendid is that blessed cross. *ICEL*

And, again, bracketing the Psalm of Praise (149), we hear:

How radiant is that precious cross,

which brought us our salvation. *ICEL*
(in the psalm: *He crowns the poor with salvation, GRAIL*)
In the cross we are victorious,
through the cross we shall reign,
(in the psalm: *Let the faithful rejoice in their glory!*)
by the cross, all evil is destroyed, alleluia
(in the psalm: *to deal out vengeance to the nations*).

The same gospel pericope used at the Triumph of the Holy Cross is proclaimed on the Fourth Sunday of Lent in Year B. The context, though, is the city of Jerusalem and its rejoicing inhabitants. The Fourth Sunday of Lent has as its entrance psalm the triumphant words from the book of the prophet Isaiah:

Rejoice, Jerusalem! Be glad for her, you who love her;
rejoice with her, you who mourned for her,
that you may exult and be satiated by the breasts
of her consolation! *JMT*

The psalm of the entrance is 122:

I was glad when they said to me,
Let us go to God's house!
And now our feet are standing
Within your gates, O Jerusalem! *GRAIL*

The first reading, from 2 Chronicles (36:14-16, 19-23) gives the background for both the exile of the people of Israel and for their being sent home by Cyrus, king of Persia. Why, then, after the story of the return from Exile, is the responsorial psalm (Psalm 136) the bitter song of the exiles? After the good news of the return, why do we hear

O how could we sing the Lord's song
in a foreign land? *GRAIL*

Because, I think, the Jerusalem about which the church is singing is not the physical city in the Holy Land. We are singing about the "Jerusalem which is from above" (*RSV*), as the Letter to the Hebrews puts it, and our exile is not over. During Lent, we realize how far our sins can carry us away from God, and we then need to hear:

If I forget you, Jerusalem,
let my right hand wither!
O let my tongue cleave to my mouth
if I remember you not,
if I prize not Jerusalem
above all my joys! *GRAIL*

Here we encounter the "now-and-not-yet"-ness of our Christian life. We are saved in the paschal mystery of Christ's death and resurrection, yet we are still "works in progress," people on a journey, striving toward heaven. As it also says in the Letter to the Hebrews, "We have here no abiding city but seek one to come" (*RSV*).

It is in the ambience of this Jerusalem that we hear Nicodemus being told of the lifting up of the bronze serpent and Jesus' paralleling of that incident in salvation

history with his coming "exaltation" on the cross. On this Lenten Sunday, the gospel's message of John 3:16 is heard against the backdrop of the second reading, in which Paul tells the Ephesians:

God loved us with so much love
that he was generous with his mercy:
when we were dead through our sins,
he brought us to life with Christ—
it is through grace that you have been saved—
and raised up with him,
and he gave us a place with him in heaven,
with Christ Jesus. *JB*

Paul then nuances the message of "God so loved the world" with the concept that we cannot possibly earn or deserve this gift:

Because it is by grace that you have been saved,
through faith;
not by anything you own,
but by a gift from God;
not by anything that you have done,
so that nobody can claim the credit.
We are God's work of art,
created in Christ Jesus to live the good life
as from the beginning [God] had meant us to live it. *JB*

This reading is quoted in Evening Prayer I, in the antiphon on the New Testament Canticle, which sings:

So great was God's love for us
that when we were dead because of our sins,
he brought us to life in Christ Jesus. *ICEL*

And the antiphon on the Gospel canticle anticipates the Gospel of the Mass:

God loved the world so much
that he gave his only Son
to save all who have faith in him,
and to give them eternal life. *ICEL*

When the church gathers for Morning Prayer, on this day toward the end of Lent, she hears the words of the book of Nehemiah, spoken to another gathering of returned exiles long ago and now applied to those who are returning from the exile of sin:

This day is sacred to [YHWH] your God.
Do not be mournful; do not weep.
Do not be sad: the joy of [YHWH] is your stronghold. *JB*

So the themes of joy and God's grace are mixed here with the knowledge that, even in our joy, we still have yet to come to full redemption. We long for Easter, we long for heaven itself, and with the opening prayer, we unite our hearts in that longing:

Father of peace,
we are joyful in your Word,

your Son Jesus Christ,
who reconciles us to you.
Let us hasten to our Easter
with the eagerness of faith and love. *ICEL*

In that eagerness, we hear the words that Paul used to explain his position to the church of Corinth, read again to us at Evening Prayer II:

All the runners at the stadium are trying to win,
but only one of them gets the prize.
You must run in the same way—
meaning to win.
All the fighters at the games go into strict training;
they do this just to win a wreath that will wither away,
but we do it for a wreath that will never wither!
That is how I run,
intent on winning;
that is how I fight,
not beating the air.
I treat my body hard and make it obey me,
for having been an announcer myself,
I should not want to be disqualified. *JB*

The Nature of the Day

Using these three Gospel texts and their liturgical settings as points of comparison, we gain insight into the intricate nature of the interrelation of the readings, psalms, antiphons, and prayers of the liturgy of the hours and of the Eucharist. To capture the true meaning of the day as given in the liturgical books of the Roman Rite, this kind of exploration needs to be the basis of sound pastoral preparation. And, it must be said, this sort of exploration can only thrive if it is rooted in the *praying* of the texts of the rite. Study alone will not break open the word of God in a way that will feed the people of God.

Once we have done this sort of prayerful examination and entered into the riches of the given liturgical day, a pastoral musician will not be quick to do a one-on-one matching of one reading to one song. Rather, the interrelation of the texts may suggest something far richer and closer to the point of the specific celebration. For example, the hymn "O Wondrous Type! O Vision Fair!" is a hymn written for the celebration of the feast of the Transfiguration, but it is not a close match for the sense of the Second Sunday of Lent. Stainer's setting of "God So Loved the World" may quote the Gospel for Mass on the Fourth Sunday of Lent, but it doesn't necessarily help open the word or help people experience the connections among the texts on that day (nor, for that matter, does it really help us see the cross in the victorious light which marks the feast of the Triumph of the Cross).

The pastoral musician who takes the responsibility for preparing sung worship seriously will first attempt to sing the Eucharist itself, i.e., to have the singing of the service come from the texts which the church itself provides, and only then go to secondary sources, taking care that the materials chosen advance the whole understanding of the day.

Translations and the Fifth Instruction

Reading this article, you have probably noticed that every English text from a liturgical book has been supplied with a tag in small capitals that identifies its source. Three different translations of the Scriptures are used (*New American Bible*, *Revised Standard Version*, and the *Jerusalem Bible*); two translations of the Psalter (*New American* and *Grail*); and the translations of the euchology and antiphons of the liturgy of the hours and the Eucharist prepared by the International Committee on English in the Liturgy.

The document *Liturgiam authenticam* suggests that a standard translation of the Scriptures—especially of the psalms—be done and, further, that every place where a particular text is quoted, it be quoted in the same translation. In doing the research for this article, I noticed that the tiny fragments of Scripture enclosed in the words of the praying church (i.e., texts referenced in an antiphon or in an opening prayer or a preface) had been adapted by the church to the needs of the liturgical text. Such adaptive use of the Scriptures is not a matter of "rewriting" the Scriptures. In fact, it models the way that Scripture itself quotes Scripture—sometimes paraphrasing, sometimes using what may be an older or different manuscript tradition than we are using in our standard translation.

This is, of course, nothing new to Roman Catholics. People who prayed the liturgy in Latin might not have been totally aware of it, but even the *editiones typicae* (Latin texts) of our current post-Vatican II liturgical books, especially where the psalms are concerned, use three different translations of the Psalter into Latin at the same time: the *Itala*, which antedates St. Jerome (found mostly in the texts of Scripture that are sung in antiphons, in the propers of the Mass like the introit and communion), the *Vulgata* (the Latin translation prepared almost totally by St. Jerome between 382 and 405 CE, used in the readings at Mass), and the revised *Roman Psalter* (used for the text of the psalms in the liturgy of the hours).

The intricate dance described in the comparison of texts in this article might not be nearly as artistic if every quote was taken from the same translation and given each time in the same words.

While I feel very strongly that a uniform translation of the Psalter would benefit the English-speaking churches, I also believe that a liturgical translation of the Scriptures that would read like a concordance would not only be artistically crippled, it would not accurately mirror the way the Scripture itself quotes Scripture. It is to be hoped that our bishops and the scholars who advise them will proceed very carefully with such an endeavor, which is such a marked change from the way our liturgical life has worked for these past many centuries. This is a place where the tradition of the Roman Rite itself testifies to the benefits of diversity; a case where unity is definitely not accomplished most effectively by the establishment of uniformity.

Singing Is Integral, So the Texts Matter

BY J. MICHAEL McMAHON

Those of us who grew up watching Dick Clark's *American Bandstand* on television looked forward each week to a regular feature in which a few teenage participants were selected to rate a new song. Frequently the eager young music lovers would rate a song based on whether it had a good beat and whether they could dance to it. The music and the action—these were most often the criteria for evaluating a new song. Hardly ever was there a mention of the words. That seems kind of strange, in retrospect, considering that popular songs then and now *do* have words.

The liturgy is a rich ritual tapestry that incorporates many elements, including word and symbol, gesture and song. In its music and its movement (usually different music and different movements than those that so enthralled the teenagers of *American Bandstand*) the liturgical act is something other than an expression of popular culture, something other than a performance to be watched. It is a word-event, in which text (sung and spoken) becomes an act that transforms those who speak and sing. In the liturgical word-event, the community of the faithful is shaped by the words even as its members encounter the Word-made-flesh.

Liturgiam authenticam, the Fifth Instruction "for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council," is all about words. Because it concerns not only the words that are *spoken* at the liturgy but also the words that are *sung*, however, it has some important implications for the ministry of pastoral musicians.

Stability

The Fifth Instruction is very concerned about stability in the liturgical life of the church. The background information provided by the Congregation for Divine Worship (available on the web at www.vatican.va) notes that this document is part of "a gradual process of evaluation, completion, and consolidation of the liturgical renewal" that was begun by Pope John Paul II's apostolic letter *Vicesimus quintus annus* (December 4, 1988). This instruction is understood by the Vatican, therefore, to be part of a wrapping-up process for the first phase of the liturgical

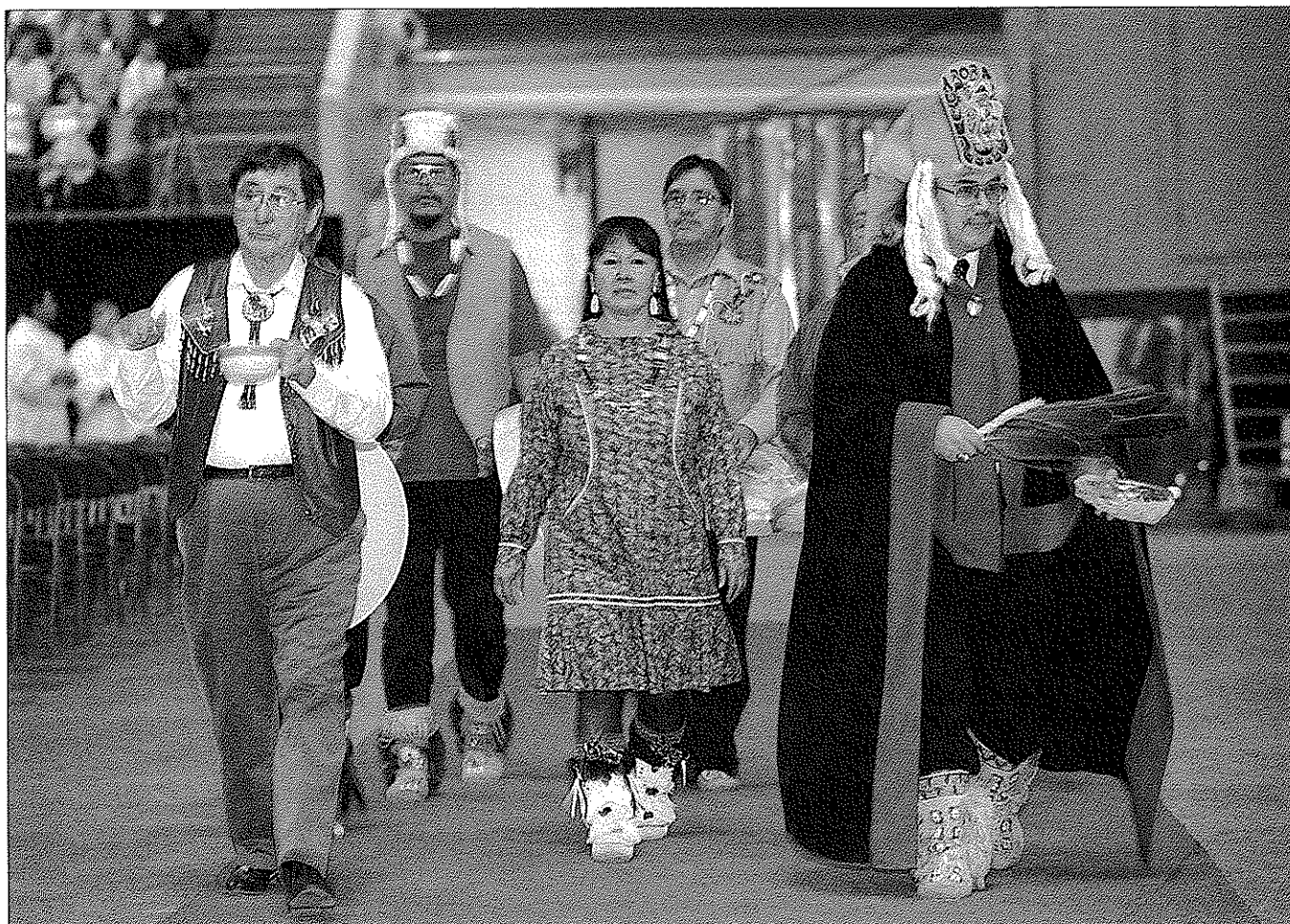
Dr. J. Michael McMahon is the president of the National Association of Pastoral Musicians.



renewal, the immediate reform of the books and their translation and adaptation into the vernacular languages. This instruction is intended to "carry forward the process of the liturgical renewal by codifying the conclusions of [the Congregation's] work in collaboration with the bishops over the years regarding the question of liturgical translations."

The document itself envisions a long-range program of shaping more or less definitive texts for the Roman liturgy in the vernacular languages, and especially in such widely used languages as English and Spanish. Of particular interest to pastoral musicians is the requirement that "the translation of the Sacred Scriptures intended for liturgical use be characterized by a certain uniformity and stability, such that in every territory there should exist only one approved translation" (no. 36).

In its desire for uniformity in the vernacular transla-



Representatives of indigenous peoples lead a purification ritual at the beginning of a community celebration for the Archdiocese of Anchorage, Alaska. Photo by Michael Dineen courtesy of the *Catholic Anchor*.

Composed for Singing

These are excerpts from the official English translation of the Fifth Instruction "for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council" (Sacrosanctum Concilium, art. 36): On the Use of the Vernacular Languages in the Publication of the Books of the Roman Liturgy (Liturgiam authenticam). This translation was released by the Congregation for Divine Worship and the Discipline of the Sacraments at the same time that the Latin text of this instruction was released, on May 7, 2001. The paragraph and footnote numbering in these excerpts follows that in the full text.

28. The Sacred Liturgy engages not only man's intellect, but the whole person, who is the "subject" of full and conscious participation in the liturgical celebration. Translators should therefore allow the signs and images of the texts, as well as the ritual actions, to speak for themselves; they should not attempt to render too explicit that which is implicit in the original texts. For the same reason, the addition of explanatory texts not contained in the *editio typica* is to be prudently avoided.

tions of biblical texts, the instruction singles out the Psalter for special mention, since it is "the fundamental prayer book of the Christian people" (no. 36). The Congregation hopes that a single version of the psalms and the other biblical texts will foster greater familiarity and even memorization, as has been the case in other Christian traditions that have made use of the Authorized Version, also known as the King James Version.

The requirement of a single translation of Scripture suggests a future standardization of the texts of the responsorial psalms in the *Lectionary for Mass*, though it is not yet clear whether we will retain the permission granted, for the sake of singing the psalms, in the American Appendix to the *General Instruction* for the "use of other collections of psalms and antiphons in English, as supplements to the Simple Gradual, including psalms arranged in responsorial form, metrical and similar versions of psalms . . . used in accordance with the principles of the Simple Gradual" (Appendix no. 36). The interest in standardizing the texts of the Psalter used in the liturgy might lead to a change in that permission, and it might lead also to a standard text of the psalms and canticles for the liturgy of the hours that would match the text used at Mass and in the sacraments. If that is the case, composers and other pastoral musicians will doubtless wish for a version of the

psalms that can easily be set to music, with attention to such issues as meter and the number of syllables per line. The instruction, however, makes no mention of these matters as regards the translation of biblical texts.

The Fifth Instruction is concerned about the stability not only of biblical texts but also of other sung texts and even of the liturgical hymns to be sung by the community of the faithful. The document echoes the experience of pastoral musicians regarding the value of choosing songs that are familiar to the people: "If they are used widely by the faithful, they should remain relatively fixed so that confusion among the people may be avoided" (no. 108). In order to promote the stability of the repertoire, each conference of bishops is to draw up within five years a directory or repertory of texts for liturgical singing and to submit it to the Vatican for a *recognitio* or confirmation (no.

The Fifth Instruction is very concerned about stability in the liturgical life of the church.

108). The document is unclear as to whether such a directory should take the form of a core repertoire, a set of guidelines, a restrictive list of approved songs for the liturgy, or even a national hymnal.

Significantly, both this instruction and the *General Instruction of the Roman Missal 2000* (GIRM 2000) stress the role of the conferences of bishops in regulating the texts to be sung at the liturgy. GIRM 2000 goes even further than the Fifth Instruction in this regard, assigning the bishops a role in approving the melodies as well as the texts of the liturgy. In the United States, the Bishops' Committee on the Liturgy recently appointed Bishop Allen Vigneron, Auxiliary Bishop of Detroit, to chair its newly re-established subcommittee on music to address these tasks.

Relationship of Music and Text

The instruction presumes that singing is an integral element in the celebration of the liturgy: "Especially on Sunday, the 'Day of the Lord,' the singing of the faithful gathered for the celebration of Holy Mass, no less than the prayers, the readings and the homily, express in an authentic way the message of the Liturgy while fostering a sense of common faith and communion in charity" (no. 108). It recognizes that many of the texts of the liturgy are in fact intended to be sung (see nos. 60 and 61). The document seems to presume that liturgical hymns are a normal part of liturgical celebrations, even the celebration of the Eucharist (see no. 108).

Liturgical texts intended for singing, therefore, "should be translated in a manner that is suitable for being set to music. Still, in preparing the musical accompaniment, full account must be taken of the authority of the text itself" (no. 60). Underlying this provision of the instruction is an

Consideration should also be given to including in the vernacular editions at least some texts in the Latin language, especially those from the priceless treasury of Gregorian chant, which the Church recognizes as proper to the Roman Liturgy, and which, all other things being equal, is to be given pride of place in liturgical celebrations.²⁸ Such chant, indeed, has a great power to lift the human spirit to heavenly realities.

36. In order that the faithful may be able to commit to memory at least the more important texts of the Sacred Scriptures and be formed by them even in their private prayer, it is of the greatest importance that the translation of the Sacred Scriptures intended for liturgical use be characterized by a certain uniformity and stability, such that in every territory there should exist only one approved translation, which will be employed in all parts of the various liturgical books. This stability is especially to be desired in the translation of the Sacred Books of more frequent use, such as the Psalter, which is the fundamental prayerbook of the Christian people.³¹ The Conferences of Bishops are strongly encouraged to provide for the commissioning and publication in their territories of an integral translation of the Sacred Scriptures intended for the private study and reading of the faithful, which corresponds in every part to the text that is used in the Sacred Liturgy.

60. A great part of the liturgical texts are composed with the intention of their being sung by the priest celebrant, the deacon, the cantor, the people, or the choir. For this reason, the texts should be translated in a manner that is suitable for being set to music. Still, in preparing the musical accompaniment, full account must be taken of the authority of the text itself. Whether it be a question of the texts of Sacred Scripture or of those taken from the Liturgy and already duly confirmed, paraphrases are not to be substituted with the intention of making them more easily set to music, nor may hymns considered generically equivalent be employed in their place.³⁹

61. Texts that are intended to be sung are particularly important because they convey to the faithful a sense of the solemnity of the celebration, and manifest unity in faith and charity by means of a union of voices.⁴⁰ The hymns and canticles contained in the modern *editiones typicae* constitute a minimal part of the historic treasury of the Latin Church, and it is especially advantageous that they be preserved in the printed vernacular editions, even if placed there in addition to hymns composed originally in the vernacular language. The texts for singing that are composed originally in the vernacular language would best be drawn from Sacred Scripture or from the liturgical patrimony.

108. Sung texts and liturgical hymns have a particular



A drummer provides music for the procession with gifts in Tanzania. Breen/Maryknoll.

importance and efficacy. Especially on Sunday, the "Day of the Lord", the singing of the faithful gathered for the celebration of Holy Mass, no less than the prayers, the readings and the homily, express in an authentic way the message of the Liturgy while fostering a sense of common faith and communion in charity.⁷⁸ If they are used widely by the faithful, they should remain relatively fixed so that confusion among the people may be avoided. Within five years from the publication of this Instruction, the Conferences of Bishops, necessarily in collaboration with the national and diocesan Commissions and with other experts, shall provide for the publication of a directory or repertory of texts intended for liturgical singing. This document shall be transmitted for the necessary *recognitio* to the Congregation for Divine Worship and the Discipline of the Sacraments.

Notes

28. Cf., Second Vatican Council, *Const. Sacrosanctum Concilium*, n. 116; S. Congr. of Rites, Instr. *Musica sacra*, 5 March 1967, n. 50: AAS 59 (1967) 314; S. Congr. for Divine Worship, Letter sent to the Bishops with the volume *Iubilare Deo*, 14 April 1974: *Notitiae* 10 (1974) 123-124; Pope John Paul II, Letter *Dominicae Cena*, 24 February 1980, n. 10: AAS 72 (1980) 135; Address to a group of Bishops from the United States of America on their *Ad limina* visit, 9 October 1998, n. 3: AAS 91 (1999) 353-354; cf. *Missale Romanum*, editio typica tertia, *Institutio Generalis*, n. 41.

31. Cf. Pope Paul VI, Apost. Const. *Laudis canticum*, 1 November 1970, n. 8: AAS 63 (1971) 532-533; *Officium Divinum, Liturgia Horarum iuxta Ritum romanum*, editio typica altera 1985: *Institutio Generalis de Liturgia Horarum*, n. 100; Pope John Paul II, Apost. Letter *Vicesimus quintus annus*, n. 8: AAS 81 (1989) 904-905.

39. Cf. *Missale Romanum*, editio typica tertia: *Institutio Generalis*, nn. 53, 57.

40. Cf. Pope John Paul II, Apost. Letter *Dies Domini*, n. 50: AAS 90 (1998) 745.

78. Pope John Paul II, Apost. Letter *Dies Domini*, 31 May 1998, nn. 40, 50: AAS 90 (1998) 738, 745.

understanding that music has a ministerial function in service of the word, and that singing at the liturgy is always a language event. At the same time, there is a recognition that the words must be shaped in such a way that they can be voiced with melody, rhythm, and even harmony.

The instruction specifically disallows the substitution of paraphrases or other hymn texts as a solution to the challenge of providing easily sung vernacular liturgical texts (see no. 60). This prohibition would not apply, of course, to the optional texts of songs for the entrance, preparation of the gifts, or communion in those countries, such as the United States, where the conference of bishops has implemented the *General Instruction's* permission to use "another liturgical song that is suited to this part of the Mass, the day, or the season and that has [an approved] text" (*General Instruction*, no. 26; GIRM 2000, no. 48). It does, however, restrict the substitution of some other hymn for the *Gloria* or of an adapted text to be used in place of the creed.

In discussing the development of additional "sung texts and liturgical hymns," the instruction strongly encourages the use of sung texts from Sacred Scripture and also from the treasury of the church's "liturgical patrimony" (see no. 61), whether as translations of ancient texts or as the basis for new sung texts in the vernacular. Our service books and hymnals already include many such texts, such as "Father, We Thank Thee," drawn from the second-century *Didache* and translated by F. Bland Tucker (1895-1984), and the traditional Palm Sunday hymn, "All Glory, Laud, and Honor," translated by John Mason Neale (1818-1866) from the Latin hymn *Gloria laus et honor* by Theodulph of Orleans (760-821). The liturgical books should even include some texts in Latin, "especially those from the priceless treasury of Gregorian chant" (no. 28).

Just the Beginning

Although the Fifth Instruction has been considered by some to be the last word on the issue of translation and other textual considerations for the liturgy, the musical implications of the document open up many questions. For example, texts intended to be sung should be crafted in such a way that they can be easily sung while at the same time remaining faithful to the original. The real impact of such a principle will only be felt in its implementation.

Bishops, Scripture scholars, linguists, translators, and composers all have important parts to play in developing the texts and tunes of the liturgy. The instruction makes it clear that the Vatican will also take an active role in this project. All of the participants in this process will have to tread a careful path between the requirements of strict adherence to texts, reference to the liturgical patrimony, and appropriate inculturation that involves, among other things, the exploration of new musical forms.

Organ Recitative

Meditations on Byzantine Hymns for Organ, Set One. *Gerald Near. Aureole Editions, #AE 106, \$8.00.* One can learn a great deal from Mr. Near's informative preface about these works:

The vast body of Byzantine liturgical music is a treasure largely unknown outside the Orthodox Christian Church. It is probably safe to say, in fact, that even within the ancient Orthodox Patriarchates, this literature is little known except for that which is sung at the normal Sunday Eucharist throughout the liturgical year. It is not out of neglect that this is the case; most of the enormous corpus of Byzantine chant is sung at daily services in Orthodox monasteries, the average parish remaining satisfied with Sunday morning Orthros (Matins), the Eucharist and, on occasion, Saturday Esperinos (Vespers). The scant availability of Byzantine chant in Western notation is another obstacle to greater familiarity, at least where the Daily Offices are concerned. There is, in other words, no *Liber Usualis*, *Graduale Romanum*, or *Antiphonale Monasticum* to which one can turn as a resource for easy reference. Although music in these latter volumes is set out in "Gregorian" notation, it is nevertheless a system which makes use of staff lines and a neumatic notation which is not entirely foreign to the Western musical mind. Byzantine notation is, however, another, and highly specialized, matter.

The chants used in these sets of Meditations are those traditionally appointed for major feasts in the liturgical calendar of the Orthodox Church, particularly the Greek Church. They are the chants associated with the Eucharistic liturgy, rather than the Matins and Vespers. Thus, in a visit to an Eastern Orthodox liturgy, these melodies will be heard sung on the feasts to which they are appointed. The visitor will not be likely to hear them played on the organ, however, as the organ is generally banned in the Eastern rite. These settings are then intended for use as preludes, offertories, or communion preludes in other liturgical

bodies. Set One includes meditations on "O Angelos Evoa" and "I Parthenos Simeron," two traditional chants well known to Orthodox Christians.

As we have come to expect of Mr. Near's writing, these are lovely, lyrical pieces that are well composed and of only moderate difficulty. Highly recommended.

6 Organ Preludes for Ordinary Time Based on Czech Hymn Tunes. *Vaclav Nelhybel, ed. Anita Smisek. For manuals with opt. pedal. Alliance Publications, #AP-503, \$10.00.*

Organ Prelude for Christmas Based on 2 Czech Carols. *Vaclav Nelhybel, ed. Anita Smisek. For manuals with opt. pedal. Alliance Publications, #AP-502, \$5.00.*

Prelude and Chorale on Svaty Vaclave for Trombone and Organ. *Vaclav Nelhybel, ed. Anita Smisek. For manuals with opt. pedal. Alliance Publications, #AP-504, \$5.00.* Admirers of Mr. Nelhybel's style will rejoice at the appearance of these three reasonably priced publications. The writing, as always, is very well thought-out and idiomatic for the instruments. The two carols on which the *Organ Prelude for Christmas* and the *Six Organ Preludes* are based have been included (in four-part harmonizations) with English texts. The editor of these works, Sister Anita Smisek, tells us that these hymns are "excerpts from the hymnal collection of 77 Czech hymns with new English texts called 'Give Glory,' also published by Alliance . . . Nelhybel's writing shows a concern with modality and autonomy of the melodic line with unique rhythmic and metric characteristics. Individual lines are spun across measures of often differing time signatures. Nelhybel is a composer who leans toward synthesis, bringing past compositional techniques into a harmonious whole."

Nine Hymn Preludes for Organ. *Stephen Weber. Warner Bros. Publications, \$7.95.*

Nine Hymn Preludes for Organ, Volume II. *Stephen Weber. Warner Bros. Publications, \$7.95.* Here is truly original

writing, well crafted and to the point. Would that all composers of chorale preludes would employ the contrapuntal skill of Mr. Weber, someone who obviously understands the traditions in which he works, whether it be trio texture or a fugue. Most noteworthy among these pieces are the ones from the first volume in which Mr. Weber evokes certain historic styles. For instance, in the wonderfully evocative setting of *CHRIST IST ERSTANDEN*, the medieval flavor of the piece displays a deep understanding of the chant upon which the chorale is based as well as a contrapuntal fabric that evokes the style of organum. The improvised accompaniment required of the player in the setting of *IN DER IST FREUDE*—controlled as it is within prescribed parameters that are easily realized—might give confidence to organists to explore their improvisational skills at greater length. Other tunes in the first volume include *CONDITOR ALME SIDERUM*, *EBENEZER*, *EINS IST NOT*, *HIDING PLACE*, *MARION*, *ST. COLUMBA*, and *WEIL ICH JESU SCHÄFLEIN BIN*. Those in volume two include *DEO GRACIAS*, *SLANE*, *LOBT GOTT, IHR CHRISTEN*, *HYFRYDOL*, *O JESU CHRISTE, WAHRES LICHT*, *O FILII ET FILIAE*, *DIVINUM MYSTERIUM*, *NUN LASST UNS DEN LIEB BEGRABEN*, and *WENN WIR IN HOCHSTEN NOTEN SEIN*. Get these pieces, and then await the appearance of volume three with great anticipation!

Craig Cramer

Choral Recitative

The following compositions are from GIA Publications.

Wisdom Is Calling. *Michael Joncas. SATB, assembly, brass quintet, timpani, orchestra bell, organ. #G-4881, \$1.30.* This massive setting of Psalm 19 and a familiar passage from Proverbs is impressive. Though the choral sections are short, they're pretty difficult, with sustained dissonances leading to delightful resolutions. The brass parts make more sense, for their crunchiness is to be expected in such a fanfare-like piece. The refrain is set very nicely, and the text itself is very



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versatile, so this will be a piece that your congregation will clamor for once they learn it.

Think about This. *Jean Warren Nichols. SATB, solo, organ. #G-4798, \$1.30.* The performance notes for this work may be either a comfort or a nightmare: "This song is a carol, a song of joy written in everyday language. Relax and have fun. In this piece, exuberance is more desirable than flawless technique." While the rhythmically challenging organ part is the most difficult aspect of this carol, the choral parts are very easy. You won't need flawless technique to produce a beautiful sound here, but some attention to dynamic detail is called for.

To God in Whom I Trust. *Early American hymn, arr. Alice Parker. SATB. #G-5085, \$1.30.* Do we expect anything less than excellence from Alice Parker? Has she not always delivered? This setting of GOLDEN HILL, with words from Isaac Watts, is certainly another in a long line of flawless performances. I especially enjoy the way the melody moves from voice to voice, always floating free, always firmly supported. If you like this kind of music, you may be interested in two other settings of early American hymns: "My Soul Triumphant in the Lord" (#G-5084) and "Hear Me, O God, Nor Hide Thy Face" (#G-5086). One final comment: This piece contains the first notes I can recall that treat musicians as people who think about music, not merely parrots. I appreciate the respect.

Here Am I, Lord. *Timothy Valentine, sj. Solo, choir, assembly, guitar, keyboard. #G-4813, \$1.30.* It's difficult not to compare this setting of Psalm 40 with a far more famous setting by another Jesuit that calls for the same forces. It remains to be seen if this piece will take its place as part of the standard hymnody, but this setting is a lovely, balanced thing. The verses have a plainchant feel, and the refrain is solidly built. The final cadence requires some sentiment, but it is certainly not out of character for the piece.

Joe Pellegrino

Though using various imprints, the following publications are all available from ECS Publishing.

For the Gift of Water. *Daniel Pinkham. SATB, opt. organ. Ione Press, #5204, \$1.25.* A supportive organ accompaniment is foil for the harmonizing chant of the text.

Watch out for the changing meters when they occur. Work on the principle that the eighth note remains the same throughout the work, and you will develop a sense of flexibility in these metrical adjustments. This piece could well serve as an Easter Vigil anthem.

Earthen Treasures. *Jane Marshall. SATB chorus and organ. E. C. Schirmer, #5375, \$1.45.* Characteristically, Jane Marshall has set her text with just the right rhythmic dynamic, harmonic underlay, and a sense of musical verity that enhances the text. This is exemplary writing for the volunteer choir, staying within easy vocal ranges and with an organ accompaniment that is colorful, supportive, and with a voice of its own. In this work, Jane Marshall offers a worthy praise anthem to all those seeking such a composition.

Salvation Is Created. *Pavel Chesnokov, ed. and trans. Anthony Antolini. SATB chorus, opt. organ. E. C. Schirmer, #5636, \$1.70.* This is a masterpiece of choral writing which envisages a big chorus capable of singing in four, five, six, and eight parts easily and comfortably. The low "B" below low C is not a misprint! Russian choruses have men who can sing a low B and keep going lower. Still, this is basically an easy piece to learn (if you have a sufficient number of good singers) and a wonderful work to celebrate Christmas. But start now if you are thinking about using it: It will take time to learn, but it is worth it!

Trust in the Lord. *Daniel E. Gawthrop. SATB a cappella choir. Dunstan House, #DH 9903, \$1.85.* Composed for a twenty-fifth wedding anniversary, this handsomely crafted opus is a strong document of praise and faith. Much akin to the early Henry Purcell anthems with their evocative text repetitions, this work uses the text in a motoric fashion that leads to a compelling close with "Lift your voice to his glory." If a cappella singing is no problem for your choir, this could become a staple in your seasonal repertoire.

James Burns

Books

Journey into Joy

Stations of the Resurrection. Andrew Walker. Paulist Press, 2001. \$21.95.

An important part of Catholicism has always been devotions—actions and prayers concentrated on a particular aspect of God's relationship with people. One of the most popular in the last seven or eight centuries has been the Stations or the Way of the Cross. In its fully developed form, the Way of the Cross begins with Pilate's condemnation of Jesus and ends with the placement of Jesus' body in the tomb. Recent forms of the devotion have added a fifteenth station—the resurrection—to provide a complete observance of the paschal mystery. Now an English priest, Andrew Walker, has designed fourteen more stations of the events after the resurrection of the Lord Jesus. I find the book presenting this new devotion, *Journey into Joy*, to be the most beautiful book I have seen from Paulist Press. As with the Stations of the Cross, these "Stations of the Risen Christ" are best prayed by walking from one station to the next, reading from Scripture the appropriate passage and a meditation on the event, and then taking time for private prayer. (Of course, since this is a new devotion, there are not yet physical stations to travel in most places.)

The Fourteen Stations of the Resurrection are:

- 1) The discovery of the empty tomb;
- 2) The angel speaks to the women;
- 3) Jesus appears to his mother Mary;
- 4) Jesus appears to Mary Magdalene;
- 5) The denial of the resurrection;
- 6) The road to Emmaus;
- 7) Christ appears to the disciples in the locked room;
- 8) Christ appears to Thomas;
- 9) The appearance on the shore of the Sea of Galilee;
- 10) The questions to Peter;
- 11) The appearance on the mountain in Galilee;
- 12) The revelation to Saint Paul;
- 13) The Ascension;
- 14) The descent of the Holy Spirit at Pentecost.

For each of these Walker has chosen a most appropriate piece of art, a Scripture passage, a poem or sonnet, a well-done meditation, and a prayer. These reflect good healthy theology and an awareness of the centrality of the resurrection to the mystery of Christ.

I have shared this book with the parish I serve, and we are so impressed with this devotion that we are installing the Stations of the Risen Christ in our parish

church in Sisters, Oregon. I would recommend this work as a wonderful gift. It is well designed, pleasant to hold, easy to read, and the content is excellent. This is Catholic devotion at its best. This is a seven on my seven-star scale.

Stones for Bread

A. Daniel Frankforter. Westminster John Knox Press, 2001. 195 pages, \$19.95.

While this book identifies itself as Protestant, it has wisdom which goes beyond denominations. Doctor Frankforter is a professor of medieval history at Penn State—Behrend College, in Erie, Pennsylvania.

The tone of the book can be grasped through a quotation from chapter one: "Pressure is building on congregations to fabricate easily marketed facsimiles of worship—to buy amplifiers, hire rock bands, outfit clergy with clothing from the Gap, substitute amateur theatricals for exegetical sermons, scrap sacraments in favor of support groups, and jettison troubling biblical text for the smarmy

cream of pop poetry."

Frankforter is a gifted writer. I truly enjoyed reading this book because of the content but even more for the consistently good and innovative writing. He uses wonderful turns of phrase, such as describing parish clergy as "herders of cats" and saying that many modern songs have a "fixation with the ego of the singer or the listener." He carries a use of the imagery of stones through the book: Every chapter has a heading such as "Rocky Ground," "Stone Foundations," and "Living Stones."

In this work, Doctor Frankforter is calling for is a new level of authenticity and integrity in worship, a return to basics. But this is not an ultra-conservative diatribe; it is a well-crafted evaluation of much of modern Protestant worship. It finds too much glitz and too little substance.

There is also much of value for Catholics in this work. His call for authenticity and integrity crosses denominational lines and is a challenge that Catholics need to hear over and over again. It rates a six on my seven-star scale.

Reformed Worship

Howard L. Rice and James C. Huffstutler. Geneva Press, 2001. 232 pages, \$24.95.

Here is another book evaluating modern Protestant worship. The authors are both prominent Presbyterians—Rice a professor at San Francisco Theological Seminary and Huffstutler pastor of First Presbyterian Church in San Bernardino. They examine the history of Christian worship, concentrating on baptism, the Lord's Supper, the service for the Lord's Day, music, prayer, the setting for worship, the church year, weddings, funerals, and worship styles. They advocate a return to the authentic Reformed worship tradition as it fits in modern times.

I found the book valuable; it is well written and easy to understand. As a Roman Catholic, it was good for me to see once again the similarities and differences which constitute the foundation for the various worship styles of Christianity. I give it a five on my scale of seven.

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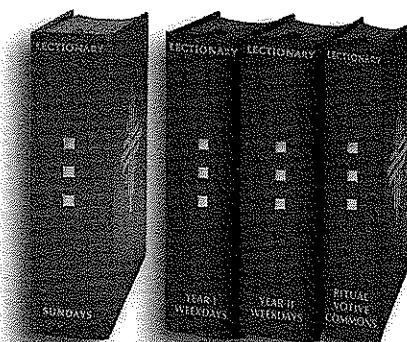
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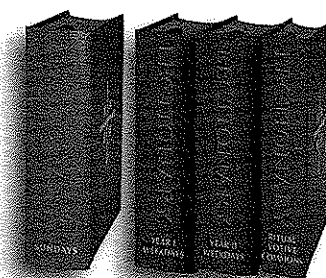
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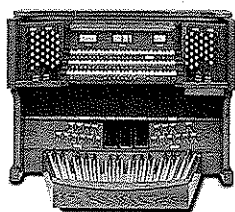
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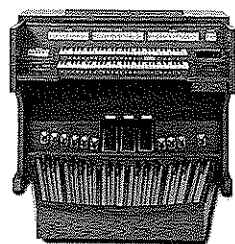
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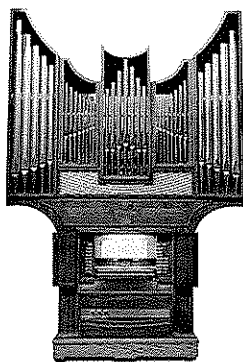
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Where God Walks

Everyday Encounters with Mystery.
William Breault, sj. Ave Marie Press,
2001. 127 pages, \$9.95.

In this interesting book, Breault, a Jesuit artist, writes about the mystery of encountering God in a series of short stories about people he has known. It is a simple book, yet surprisingly powerful. The simplicity comes from the gentleness of the writing; the power is in his exploration of events and encounters that fall outside the realm of cause and effect and force us to see deeper than our senses allow. I have a good friend who questions the existence of a personal God. I will share this book with her. It is a solid five on my scale of seven.

Mary's Song

Living Her Timeless Prayer. Mary Catherine Nolan, op. Ave Marie Press, 2001. 128 pages, \$9.95.

Here is another book about the personal spiritual journey. Sister Mary Catherine offers a verse-by-verse examination of the great words of the *Magnificat*, and she does that well. Nolan is a theology teacher at the Dominican Ecclesial Institute in Albuquerque. She is also a spiritual director, retreat preacher, writer, and former rural life director for the Diocese of New Ulm. She holds a doctorate in sacred theology from the International Marian Research Institute at the University of Dayton. Her theological and pastoral background comes through clearly in her observations on Mary's song and in the suggestions for additional Scripture and thoughts for reflection which are part of each chapter. This is a solid five on my scale of seven.

W. Thomas Faucher

About Reviewers

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

Dr. Craig Cramer is a professor of organ at the University of Notre Dame. He has performed throughout the United States, Canada, and Europe. His latest recording (on the NAXOS) label, contains the first volume of organ works by Johann

Gottfried Walther.

Rev. W. Thomas Faucher, a presbyter of the Diocese of Boise, ID, currently serves as judicial vicar for the Diocese of Baker, OR. He is also the book review editor for *Pastoral Music* and an occasional columnist for *Notebook*.

Dr. Joe Pellegrino teaches English and coordinates distance learning at Eastern Kentucky University, Richmond, KY.

Publishers

Alliance Publications, Inc., 9171 Spring Road, Fish Creek, WI 54212-9619. (920) 868-3100; web: <http://64.225.96.105/index.htm>.

Aureole Editions—see Morning Star.

Ave Maria Press, Notre Dame, IN 46556. (219) 287-2831.

Dunstan House—see ECS Publishing.

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Warner Bros. Publications, 15800 N. 48th Avenue, Miami, FL 33014. (800) 628-1528, ext. 214 or 215; web: www.warnerbrospublications.com.

Westminster John Knox Press—see Presbyterian Publishing.

December-January 2002 • Pastoral Music

Professional Concerns

BY KATHLEEN DEJARDIN

The Cantor at Prayer

As music ministers, we are truly blessed to be present at some of the most joyful and the most heartbreaking moments of our parish communities' lives. But to be a meaningful part of their celebrations and share fully in their sorrows is also a true test of inner strength. What is it that sustains us through these times? Faith and prayer. To lead our congregations with a true sense of faith, hope, and love, we must know how to pray; we must make time to pray. This is essential, as Diana Kodner reminds us, because "if we cannot or will not do this for ourselves, how can we hope to do this for others?"¹ Prayer is the answer.

Kodner also notes: "The commitment to a life of prayer can nurture and sustain us in our ministry, but, moreover, can convert, enlighten, and transform us."² We must, indeed, make prayer a part of our life, of our daily routine, of who and what we are. In addition to our usual prayers, we should begin to add intercessory prayers and widen the scope of our intentions. We need to use the Book of Psalms in our prayer life, since this is the "fundamental prayerbook of the Christian people,"³ with its psalms of joy, sorrow, petition, and forgiveness.

Dr. Kathleen DeJardin is the director of music ministries at Santiago de Compostela Catholic Church in Lake Forest, CA, where she is also a cantor and accompanist. She serves on the Music Advisory Board for the Diocese of Orange and on the DMMD Board of Directors, and she is the local festival chairperson for the Southern California Chorister's Guild. This article, presented by the Director of Music Ministries Division of NPM, is part of a series that looks at the variety of approaches and visions (liturgical and pastoral) of those who celebrate and prepare liturgy in an effort to open dialogue and foster greater understanding of what those who prepare and celebrate bring to the experience.

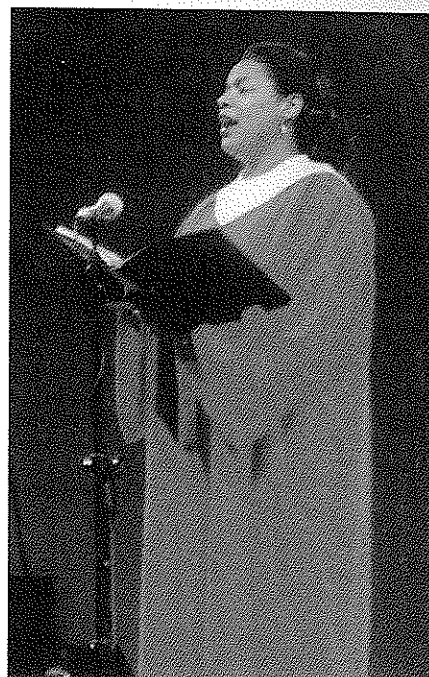
As we cultivate and deepen our private prayer, our strengthened relationship with God will be clearly evident as we minister to our communities in our role as cantor. Our sense of inner calm, strength, and confidence will shine through and lead the people to their fullest participation possible.

We must also realize that we are praying as we prepare and break open the psalm and the other biblical texts for each Sunday. We pray as we endeavor to realize how the hymns, chants, and songs we will be singing with our congregations illuminate the message of God. How well we prepare our texts—to the point of memorization—will encourage and support their understanding and experience of the message. And the measure of their understanding and acceptance of that message (as of ours) is the way they can relate it to their own lives, carry it home in their hearts, and call upon it when needed.

The Work of Weeks and Months

To accomplish such lofty goals, we can't simply begin to study and pray the texts just a few days before we are to minister. This effort must begin a few weeks before we are to share these texts with our assembly. We must know and understand the texts well enough to be able to focus on the natural declamation of the words, with the proper stresses, without sacrificing the direction and flow of the melody. We must know the melody well enough to get it "into our voice," and we have to use our God-given instruments to their fullest potential. To accomplish this, we also need to practice the melody without the text, as we prayed and practiced the text without the melody.

If we are to minister to the best of our ability, we need to give serious consideration to taking voice lessons, if that is at all possible. Are such lessons a form of prayer for the cantor? In a sense, yes. The study of voice is very personal, and changes in the way we use and care for



our voice will probably have to be made as a result of what we learn. Changes are never easy, and it is at such a difficult point that we offer those efforts to the Lord and make the situation part of our prayer. Ultimately, voice lessons will complement the confidence we will have gained from our study of the texts. So pray too for the courage to seek professional guidance as a singer and cantor.

By beginning and ending our preparation for ministry with prayer, we can be confident that we are not creating a "performance atmosphere." In the hours before Mass, while we are reviewing the texts and music one more time, we are praying our private prayer, asking God to allow us to lead our congregation to the best of our ability, in the holy Name and for God's honor and glory.

The "cantor at prayer" should evoke in each of us an image that is a true constant. Let us not stop praying: for strength, good health, wisdom, and knowledge of the Lord and his goodness to us, his children, for we are indeed blessed. Let us pray.

Notes

1. Diana Kodner, *Handbook for Cantors, Revised Edition* (Chicago, IL: Liturgy Training Publications, 1997), 111.

2. Ibid.

3. Congregation for Divine Worship and the Discipline of the Sacraments, *Fifth Instruction for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council* (Sacrosanctum Concilium, art. 36): *Liturgiam authenticam* (March 28, 2001), no. 36.

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Organist/Accompanist. Cathedral of Christ the King, 299 Colony Boulevard, Lexington, KY 40502. Phone: (859) 268-2861; fax (859) 268-8061. Part-time position for vibrant parish of 2,800+ families. Proficiency in organ and piano (minimum BA preferred); knowledge of Catholic rites a plus. Accompany choir, schola, children, and cantors at rehearsals and two to four liturgies per weekend. All holy days, holidays, seasonal liturgies, and sacramental celebrations included. Weddings and diocesan liturgies not included and can provide substantial extra income. Seventeen-rank, two-manual Wicks organ with recently restored console, Steinway-A grand piano, repertoire from chant to Gospel! Position available immediately. Applications accepted until position is filled. Contact Music Director at above address. HLP-5786.

LOUISIANA

Organist/Pianist. Saint Francis Xavier Catholic Church, 444 Metairie Road, Metairie, LA 70005. Phone: (504) 834-0340. Full-time position for 1,500-family parish in suburban New Orleans. Duties: play at three Sunday liturgies, accompany children's chorus, direct adult handbell choir, and play at weddings. Send résumé to Louis Hackett. HLP-5765.

MARYLAND

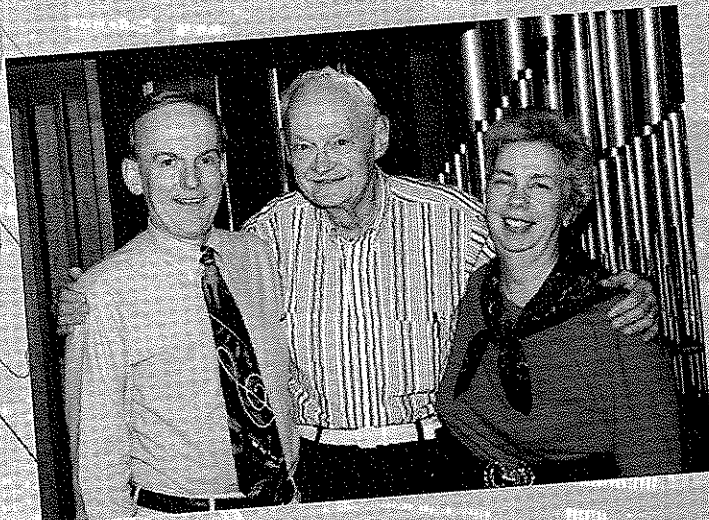
Music Director. St. John the Evangelist Roman Catholic Community, 10431 Twin Rivers Road, Columbia, MD 21044. Full-time

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Director of Music Ministry. St. Elizabeth Ann Seton Parish, 1800 Seton Drive, Crofton, MD 21114. Fax: (410) 721-5508; e-mail: SetonParish@seaseton.org. Progressive parish of 1,900 families seeks a faith-filled, talented, creative individual to direct music full-time. Responsibilities include training and directing the adult choir, contemporary ensemble, and cantors; creating and directing a children's choir; and ensuring appropriate music for all parish liturgical services and sacramental moments. Qualifications: effective communication and people skills; proficient piano, organ, and choral directing skills; a thorough knowledge of liturgical music and Catholic liturgy; music degree preferred. Competitive salary commensurate with qualifications and experience; full benefits. Position available July 1, 2002. Send/fax résumé to Search Committee at the address above. HLP-5782.

MICHIGAN

Director of Liturgical Music. Our Lady of the Woods Catholic Church, 21892 Gudith Road, Woodhaven, MI 48183. Phone: (734) 671-5101; fax: (734) 671-2901; e-mail: rmacey@olow.org. Growing parish of 2,100 families, twenty-five miles south of Detroit, seeks full-time musician to take over well-established program. Requires understanding of Catholic liturgy and ability to work collaboratively with staff and volunteers. Proficient at organ/piano/vocals; able to manage a budget, music library (*Gather Comprehensive*) and equipment (Allen two-manual organ and Steinway grand piano). Responsibilities include planning liturgies; training cantors; directing existing choir (thirty-five+ voices); developing children's choir; and playing at weekend/weekday Masses, special liturgies, funerals, and weddings. Bachelor's degree in music/liturgy preferred. Competitive salary/benefits. Résumé and references to Fr. Rick Macey by mail, fax, or e-mail as listed above. HLP-5766.

Music Director. St. Mary Catholic Church, 212 West Hanover Street, Marshall, MI 49068. Phone: (616) 781-3949; fax: (616) 781-3632. Catholic parish, 600 families, seeks music director for established liturgical music program. Will coordinate weekend Masses, adult and children's choirs, and special liturgies.

Pastoral Music • December-January 2002



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Director of Music. St. Anastasia Roman Catholic Church, 4571 John R Road, Troy, MI 48065. Website: www.stanastasia.org. Full-time position open immediately for 3,000-family parish in Oakland County. Responsibilities: music at liturgies—four weekend Masses, holy days, holidays, parish funerals, and additional fees for more than fifty weddings per year. Midweek rehearsals directing adult choir, graded handbell choir program. Oversee children's choir, contemporary group, teen choir, and resurrection choir. Train cantors, work with instrumentalists. Must be accomplished organist, choir director with good organizational skills, ability to work collaboratively with pastor, staff, and volunteers. Masters in music/equivalent experience. Wicks pipe organ, Yamaha grand piano. Salary commensurate with experience: \$43,000–\$53,000 with full benefits. Send résumé and reference list by 2/15/02 to Rev. Kenneth R. Kauchek. HLP-5780.

Music Minister. Immaculate Heart of Mary Parish, 1935 Plymouth SE, Grand Rapids, MI 49506. Immaculate Heart of Mary Parish is seeking a full-time liturgical music minister for our parish of approximately 1,400 families. We are seeking an individual to direct our parish worship program and adult and children's choirs, do cantor formation, provide music for sacramental celebrations, and collaborate with our tri-parish music ministers. Instrumental (especially organ), vocal skills, and strong knowledge of Roman Catholic liturgy required. A degree in music or equivalent in education and experience needed. Salary commensurate with education and experience. Send résumés to: Attention: Music Search Committee. HLP-5781.

MINNESOTA

Director of Music. St. Francis Church, 412 N.

8th Street, Brainerd, MN 56401. Phone: (218) 829-8753; fax: (218) 829-2514; e-mail: stfran@brainerd.net. Full-time position for 1,200-family parish in lakes and vacation area in central Minnesota. Responsibilities include directing adult, youth, and bell choirs; preparing cantors; and conducting mid-week choir practices for music at four weekend liturgies. Additional fees available for music at approximately thirty weddings and fifty funerals per year. Requires knowledge of Catholic liturgy; ability to work collaboratively with staff, pastor, and volunteers; conducting, piano, organ, and voice skills. Johnson pipe organ, Young Chang grand piano, and electronic piano. Competitive salary (with benefits) commensurate with experience and/or credentials. Send cover letter and résumé to Search Committee. HLP-5749.

MISSOURI

Music Director/Organist. St. Francis Xavier Parish, St. Joseph, MO. E-mail: psjinmo@msn.com. Newly restored neo-gothic church with rebuilt Moeller pipe organ. Position involves coordinating/playing for liturgies; directing volunteer choirs; continuing strong program of classical/contemporary church music; salary/benefits based on diocesan scale. HLP-5785.

NEW JERSEY

Director Sacred Music/Organist. Sacred Heart Roman Catholic Church, 200 Randolph Avenue, South Plainfield, NJ 07080. Phone: (908) 756-0633, ext. 43; fax: (908) 757-5655. Full-time position for 3,000-family suburban parish. Pastoral team member. Orchestrate parish program of liturgical music. Presence required at three Sunday liturgies, key sacramental celebrations, weddings, funerals, and ritual and paraliturgical celebrations. Coordinate musicians, train and direct cantors, adult and children's choirs. Electronic organ, piano. (Possible job link to parish school—PreK-8.) Self-starter, creative, flexible, able

and willing to build solid and varied music program. Strong background in Catholic liturgy essential. Degree preferred. Salary commensurate with experience and education. Full diocesan benefit plan included. Send résumé with references to "Director Search" at the above mail or fax address. HLP-5770.

NEW MEXICO

Liturgy-Music Director. San Clemente Parish, Los Lunas, NM. Phone: (505) 865-7385. Parish seeks to hire a full-time director who will be responsible for coordinating liturgical ministries, directing liturgy preparation, maintaining records, preparing and managing budget, planning and preparation of worship space for seasons and feasts. Music ministry responsibilities include coordinating parish music programs for all Masses. Minimum requirements: liturgy and music experience, certification, or degree; ability to play a variety of instruments; bilingual. Salary negotiable. Call San Clemente Parish for application and job description. HLP-5784.

NEW YORK

Director of Music Ministries. St. Joseph's Roman Catholic Church, 130 Fifth Street, Garden City, NY 11530. Phone: (516) 746-3535; fax: (516) 746-0719. Full-time organist/director for vibrant 3,400-family suburban New York parish. Six weekend liturgies, three choirs (two with co-director), and a contemporary ensemble. Professional cantors. Full staff responsibilities. Weddings and funerals extra. Ruffatti pipe organ III/46 (1995). Roman Catholic liturgical experience and master's level music/liturgy degree preferred. Send résumé/inquiry to Rev. Joseph Schlafer, Pastor, at the church address. HLP-5763.

Director of Music. Church of Saint Peter, 241 Broadway, Saratoga Springs, NY 12866. The Church of Saint Peter, a Roman Catholic community, is seeking a director of music for liturgical celebrations and choir direction. Interested applicants send résumé to Search Committee. HLP-5772.

Director of Music/Organist. Roman Catholic Church of the Holy Trinity, 775 Main Street, Poughkeepsie, NY 12603. Phone: (845) 452-1863; fax: (845) 485-7569; e-mail: htpok@juno.com. Part-time position in large suburban parish available immediately. Responsibilities include planning and coordinating music for all parish celebrations; playing organ at four weekend liturgies (weddings and funerals extra); directing adult and children's choirs; overseeing other components of music ministry (including contemporary ensemble, leaders of song, and volunteer assistant organist). Two-manual, eighteen-rank Peragallo organ (1997) available for teaching privileges. Strong organ, voice, directorial skills, and solid knowledge/understanding of Roman Catholic liturgical music. May be

combined with faculty position in Holy Trinity School (pre-K through 8). Competitive salary and benefits based on education and experience. Mail, fax, or e-mail résumé, including three references, to Music Director Search Committee. HLP-5777.

NORTH CAROLINA

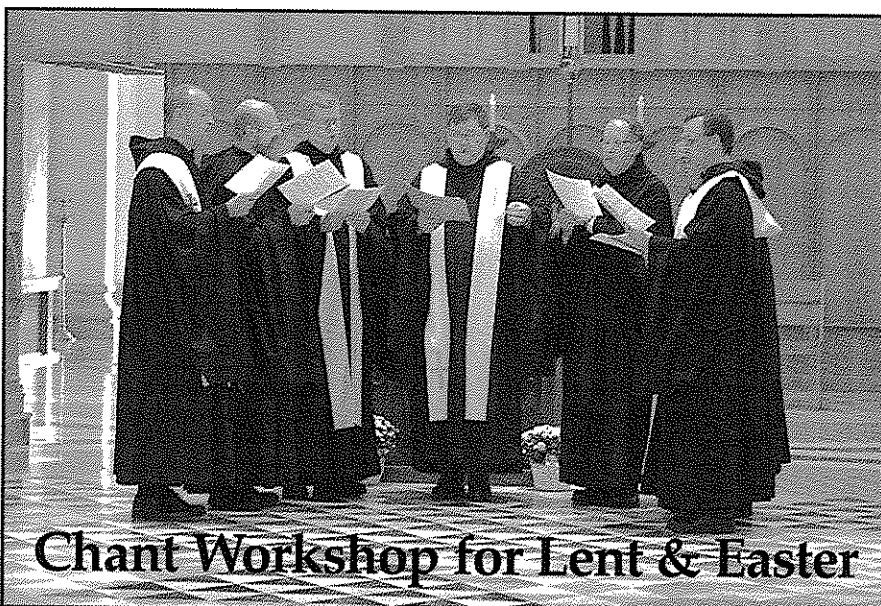
Interim Director of Music. St. Raphael Catholic Church, 5801 Falls of the Neuse Road, Raleigh, NC 27609-4099. Phone: (919) 876-1581; e-mail: abelb@raldioc.org. Position available immediately for a 4,000-household Jesuit parish. Candidate should have a thorough knowledge of Roman Catholic liturgy; be a trained organist/pianist, skilled choir director; and should be comfortable with a broad range of liturgical music (*Worship 3, Gather 2* hymnals). Basic responsibilities include directing two adult choirs, supervision of Hispanic choirs, youth choir, five weekend liturgies, weddings, funerals, and special liturgical celebrations. Allen organ, Young Chang grand piano. Salary commensurate with qualifications and experience. For more information, please call or e-mail Bill Abel at above number or address or mail résumé and three references to Bill Abel at above address. HLP-5759.

OHIO

Music Director. St. Catherine of Siena Parish, 4555 North Haven, Toledo, OH 43612. Phone: (419) 478-9558. St. Catherine of Siena Parish and School is seeking a full-time director of music. This position requires knowledge of liturgy, contemporary Catholic worship, competency in voice and choral director, and proficiency in organ and keyboard. Salary is negotiable. Please send résumé to Fr. Gary R. Walters, Pastor. HLP-5769.

PENNSYLVANIA

Director of Music Ministry. Jarrettown United Methodist Church. Phone: (215) 646-4129; fax: (215) 646-6912; e-mail: jumchurch@aol.com. Jarrettown United Methodist Church is seeking a full-time director of music ministry. Prime responsibilities are to work closely with our two pastors to provide cohesive music and pastoral worship experiences, to direct and enhance the performance of our twenty-person traditional choir, and to assist the musical and instrumental presentations of our praise band. This band includes voices, guitars, keyboard, and drums. Jarrettown is approximately fifteen miles from the center of Philadelphia. Please forward résumé by



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June

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Dr. Jonathan Biggers, Organist

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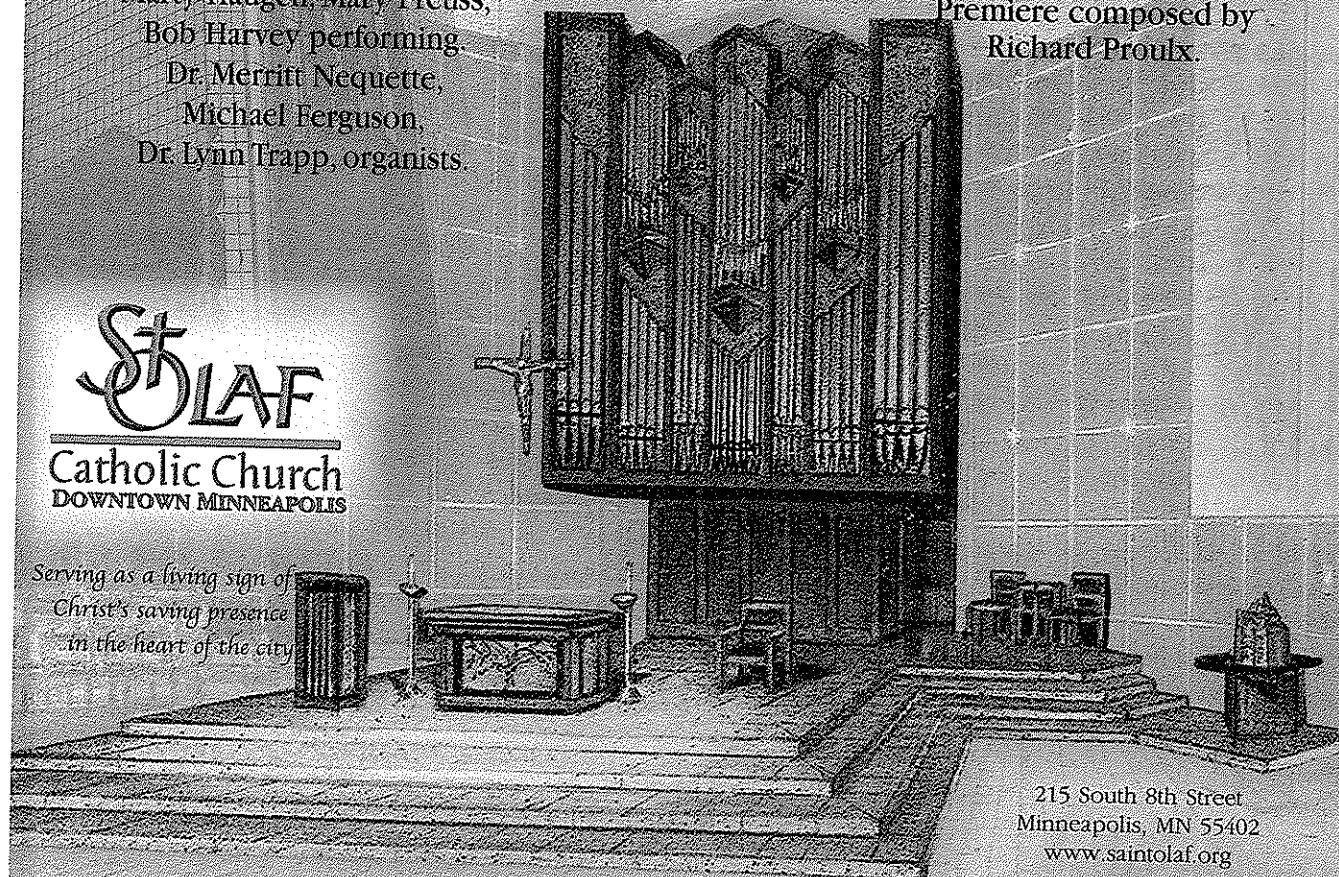
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RHODE ISLAND

Director of Music. Saint Gregory the Great Parish, 360 Cowesett Road, Warwick, RI 02886. Vibrant, energetic Catholic parish seeks a music director for 1,900-family parish. Must be experienced in Catholic liturgy and ritual, proficient on organ and piano, capable of directing choir and junior choir, directing musicians, and promoting congregational participation. Willingness to work within collaborative ministry a must. Yamaha piano, Rogers organ, synthesizer. Salary and benefits commensurate with experience and education. Send résumé and references to Search Committee. HLP-5768.

TEXAS

Director of Liturgy and Music. St. Monica Church, 9933 Midway Road, Dallas, TX 75220. E-mail: bussms@cathdal.org. Large Dallas-area parish seeks creative professional to help develop and maintain a music program in our multicultural parish. Knowledge of Catholic liturgy and music for a wide range of styles. Develop and direct a children's choir, Life Teen Mass music program, and special feasts and school liturgies. Bachelor of music, knowledge of music in Catholic liturgy, ability to work collaboratively with staff and volunteers, computer literate with experience of music composition software. Competitive salary and benefits. Send résumé to Business Manager at above address or e-mail. HLP-5761.

Organist. St. Mary's Catholic Church, 816 Park Drive, La Porte, TX 77571. Phone: (281) 471-2000; fax: (281) 471-9365. Organist needed for some weekend Masses and other special celebrations. Rodgers 220-II (electronic) installed 1973. Position is part-time. More duties and greater salary for organist-cantors and organist-directors. Contact Fr. Eric Pitre by fax or phone as listed above. HLP-5771.

Organist-Choir Director. St. Elizabeth Ann Seton Parish, 7601 N. Grandview, Odessa, TX 79765. Phone: (915) 367-4657; e-mail: san_pelayo@hotmail.com. 600-family Catholic parish seeks organist-choir director for one Saturday and two Sunday Masses, funerals, weddings, other events. Organ: six-rank pipe; we also have a grand piano. Duties include planning of liturgies. We seek a true "pastoral" musician committed to helping the congregation worship through music. We use *Gather Comprehensive* with its blend of traditional and contemporary hymns at all Masses. Must be open to enlisting other musical instruments when appropriate. A weekly Mass at the Catholic school is included in the job. Salary in \$25,000-28,000 range with health benefits. Apply to Fr. Mark Woodruff. Position available January 1, 2002. HLP-5783.

Pastoral Music • December-January 2002

For Sale

Organ. Two-manual Allen 400 ADC organ. Tone card reader with large card library. Four speakers. Walnut cabinet. Reason for sale: moved to a larger sanctuary. In great condition. \$14,000. Contact music director D. Fredericks at dfmusic@yahoo.com. HLP-5757.

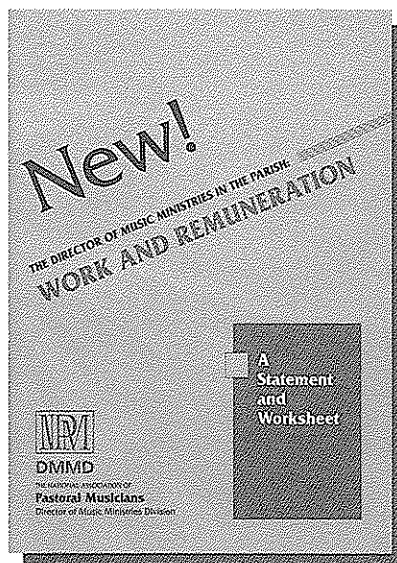
Wanted

Gather 2. Pew and choir volumes of *Gather*

(second edition) hymnals, keyboard, and other instruments' editions. Please contact music director D. Fredericks at dfmusic@yahoo.com. HLP-5758.

Gather 1. Parish looking for extra *Gather* (first edition) hymnals, choir hymnals, accompanist books. Please contact St. Joseph's Catholic Church of Moorhead, MN, at (218) 236-5066 or by e-mail at randolph.reichert@att.net. HLP-5776.

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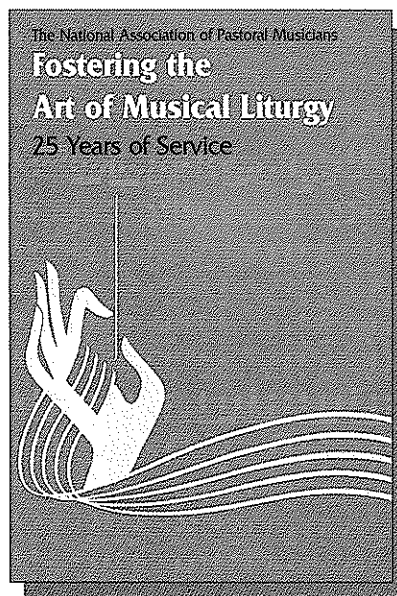


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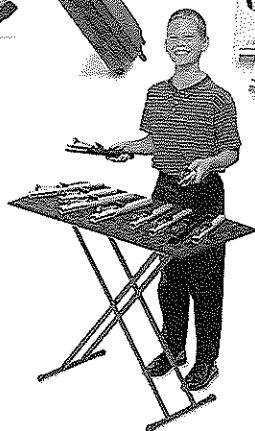
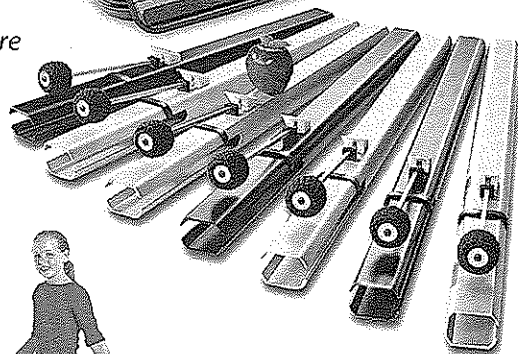
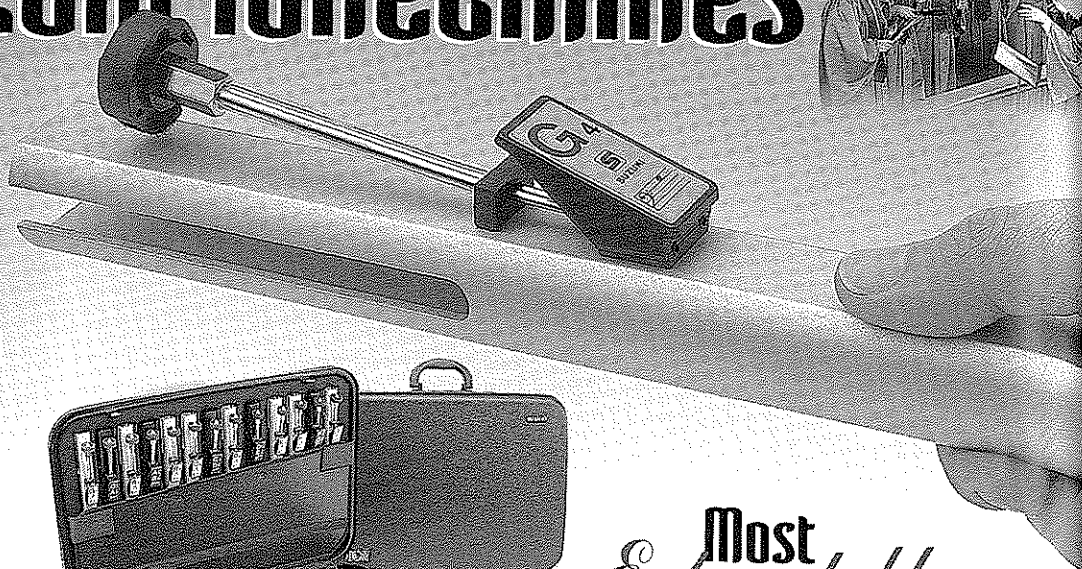
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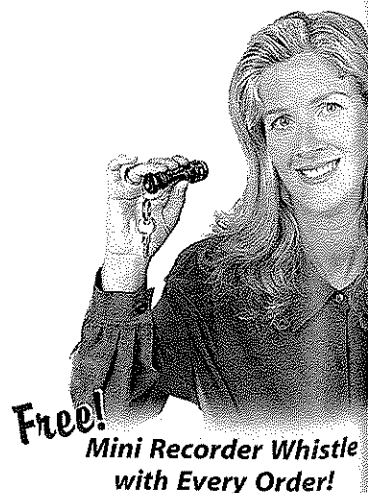
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NPM Chapters

After serving as director of the Arlington NPM Chapter for several years, I am proud to announce that we now have a new director, Sylvia Mulherin. Sylvia has been an active board member and has unselfishly worked very hard over the years for our chapter, even though she is the full-time director of music at St. Mary of Sorrow Parish in Fairfax, Virginia, and a wife and mother. Sylvia is a great cook, and she often treats the board to deliciously prepared lunches.

In this day and age when everyone is so pressed for time, shared leadership is vital. Our chapter board has always worked in a collaborative style. For example, the October 2001 event for our chapter was held at St. Thomas More Cathedral, where I am the director of music. My role as host is to open the doors, put up signs, set up the parish hall, make the coffee, and buy the doughnuts. Two other board members are in charge of registration. Another person takes care of publicity by sending postcards to our membership and putting articles in our diocesan paper. Still another board member is in charge of morning prayer—a duty that includes planning, preparing the printed program, and securing liturgical and musical ministers.

Some of us try to do too much. No wonder burnout is so common among people in our ministry! The persons who are most successful in leadership roles are not micro-managers but enablers. There are many wonderful people who are capable of doing a job, but they may just be waiting to be asked.

But if you are not asked, speak up! Offer to start an NPM chapter in your diocese, or, if you are already a member of an active chapter, offer to host a program or share a special talent you have with your chapter members.

At the chapter meetings held at the National Convention last July, we unveiled the newly revised Chapter Manual. Enclosed in each manual is a form for chapters to submit Chapter News for inclusion in our NPM national publications. All active chapters are encouraged to submit material—photographs are also welcome.

Richard P. Gibala
Chair, Council of Chapters

Arlington, Virginia

On Friday, September 28, members of our chapter joined with members of the Washington, DC, and Baltimore, MD, chapters for Tableprayer (see the report from the Washington, DC, Chapter.) On Saturday, October 27, Dr. J. Michael McMahon, NPM president, presented: "One Church, Many Voices: Toward a Common Vision in the Liturgy."

Sylvia Mulherin
Chapter Director

Buffalo, New York

On Tuesday, October 16, Karen Podd presented "Rites of a Christian Funeral" at Our Lady of the Sacred Heart, Orchard Park.

Gail Shepherd
President

Gary, Indiana

Six regional meetings were held in September to provide an opportunity for

music ministers to meet Brother Terry Nufer, the diocesan director of music. On October 14, we held "Highlights for the Liturgical Year" at St. Joan of Arc Church. On November 11, we celebrated "A Blessing of Musicians," which included evening prayer and a banquet at the Cathedral of the Holy Angels.

Sr. Evelyn Brokish, OSF
Chapter Director

Grand Rapids, Michigan

On Monday, October 8, we offered a program of well-balanced choir music at St. Mary's Church, Spring Lake. On November 12, the chapter participated in a program on computer software at Aquinas College.

Michelle Ogren
Chapter Director

Lansing, Michigan

The Notre Dame Folk Choir offered a concert on Saturday, September 8 at St. Patrick Church, Brighton. On Saturday, October 6, Grayson Warren Brown led a



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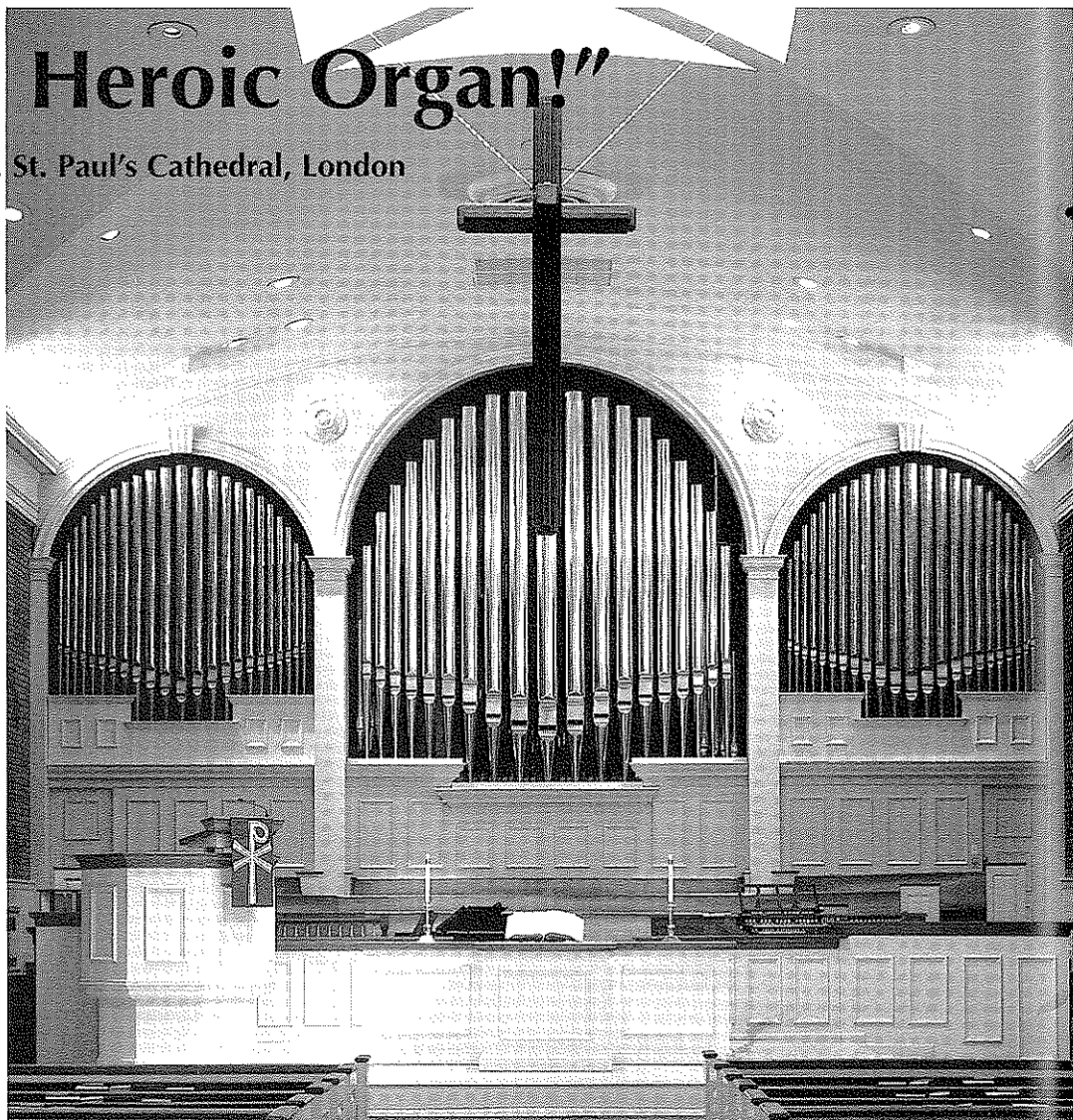
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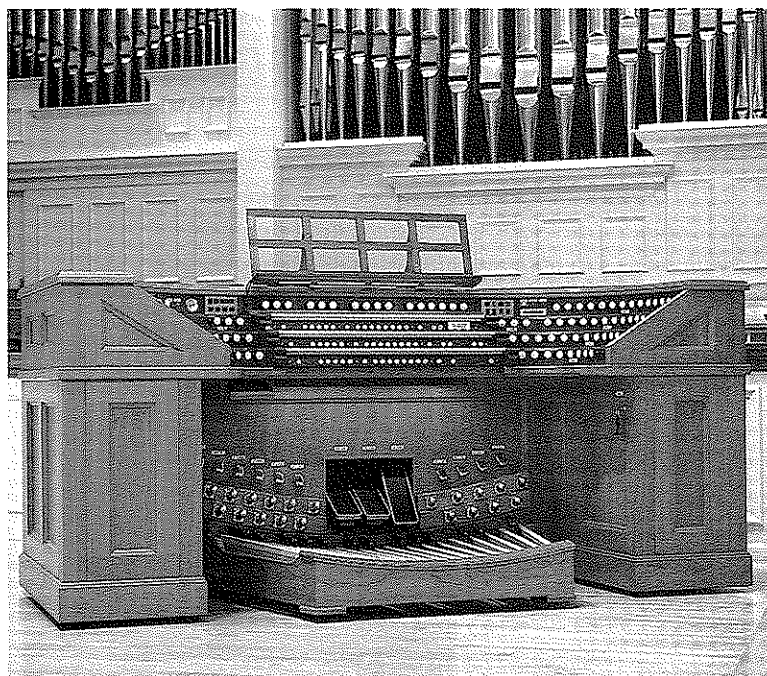
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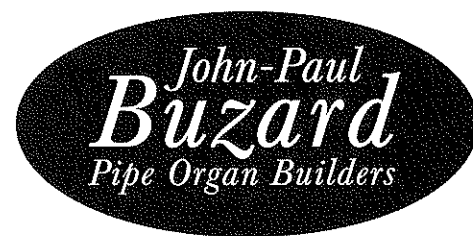
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workshop at St. John the Evangelist Church, Davison.

Robert Wolf
Chapter Director

Philadelphia, Pennsylvania

Our twenty-seventh annual Pastor-Musicians Banquet took place on Friday, September 28, at Williamson's in Horsham. Entertainment was provided by "The Y-Chromes" from the University of Delaware. A GIA Reading Workshop was held at Our Lady of Grace Church on October 28. On December 2, our members enjoyed a bus trip to the Lancaster Christmas show.

Ginny Chiodo
President

Pittsburgh, Pennsylvania

Our chapter held an NPM 25th Anniversary Celebration on Monday, September 17, at St. Margaret of Scotland Church, Greentree, with Kevin Maurer as host. Fr. Virgil Funk, founder of NPM, was the guest speaker. On October 15, Dr. J. Michael McMahon, new president of NPM, addressed the chapter with his vision of the next twenty-five years for the association. We held choral reading sessions of Christmas anthems in the six counties of our diocese in November.

Rev. James Chepponis
Chapter Director

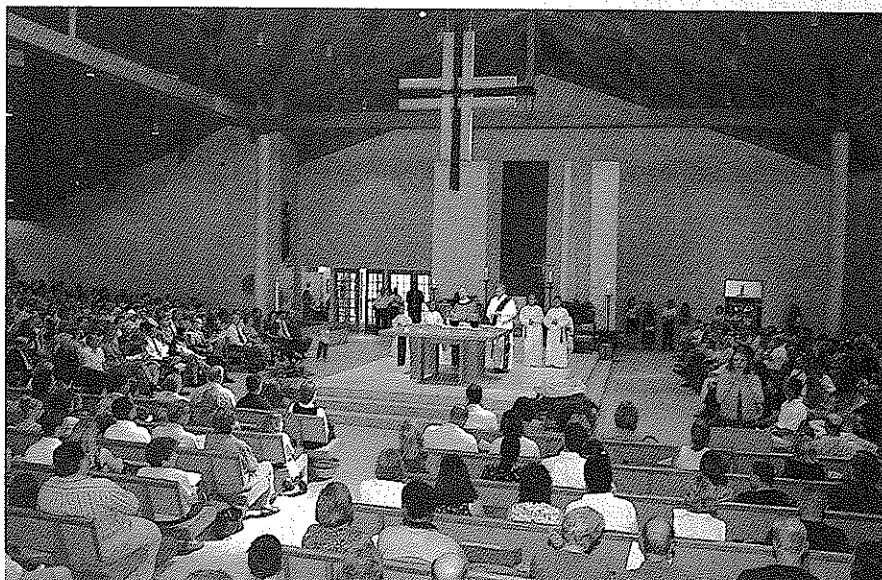
Providence, Rhode Island

Our newsletter was put on hold in the wake of the September 11th tragedy because so many of the executive committee members had things going on in their own parishes that we could not meet. We sponsored an OCP "Keys to Vibrant Worship" workshop on November 9-10. OCP asked several members of the local chapter to be presenters at the workshop, including Tom Kendzia, Andrea Theroux, Rev. Ron Brassard, and Rev. Gabriel Pivarnik, OP.

Rev. Gabriel Pivarnik, OP
Chapter Director

Rapid City, South Dakota

At the fall workshop, held at Our Lady of Perpetual Help Cathedral on Saturday, October 13, Bishop Cupich was celebrant of the Eucharist, and he commissioned diocesan music ministers. The choir of Blessed Sacrament Church, un-



Transfiguration Parish, Atlanta, GA. *Georgia Bulletin* photo by Michael Alexander.

der the direction of Jackie Schnittgrund, presented a sacred music concert.

Myron Volk
Chapter Director

St. Louis, Missouri

On Monday, September 17, our season kick-off dinner at Christ Prince of Peace Church featured Dr. J. Michael McMahon as the guest speaker. On Monday, October 15, we offered two workshops at Kenrick Glennon Seminary: vocal techniques and choral conducting. On Tuesday, November 13, the annual musicians' convocation at the Cathedral Basilica of St. Louis featured Christopher Walker leading a hymn festival.

Karen Romeri
Chapter Director

St. Petersburg, Florida

On September 15, we hosted a "Music Basics" workshop. William Brislin, director of music for the Diocese of Orlando, was our keynote speaker. Then we broke into sessions on music reading, vocal technique, cantors, and a music reading session. We concluded with lunch. Attendance was 129 people, and 18 parishes were represented.

The chapter officers met regularly to plan our first diocesan blessing service in honor of St. Cecilia, held on November 16. We began with a dinner for music directors followed by the service, with

Bishop Lynch presiding. After the service we had a reception. As we sent this report to the National Office, we hoped for representation from every parish in the diocese.

Clark Bokor
Chapter Director

Scranton, Pennsylvania

On Tuesday, September 25, Nancy Valtos was the presenter for a program on planning the Advent and Christmas seasons. On Monday, October 30, "Liturgical Catechesis and the Parish Music Program" was the topic presented by Joan Turrel at St. John Church. We celebrated our annual "Musicians' Mass" at St. Peter Cathedral on Monday, November 19.

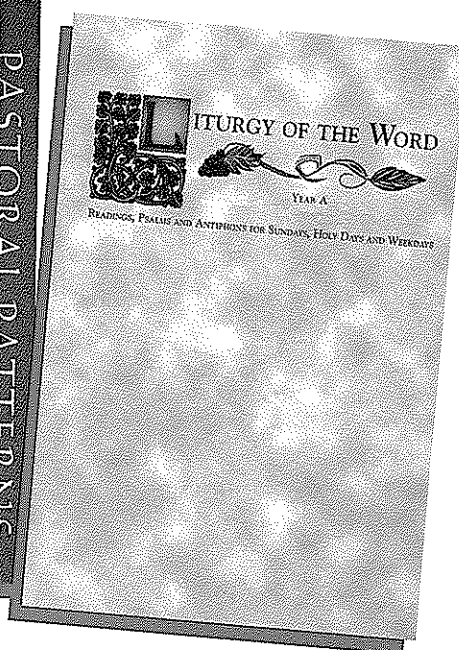
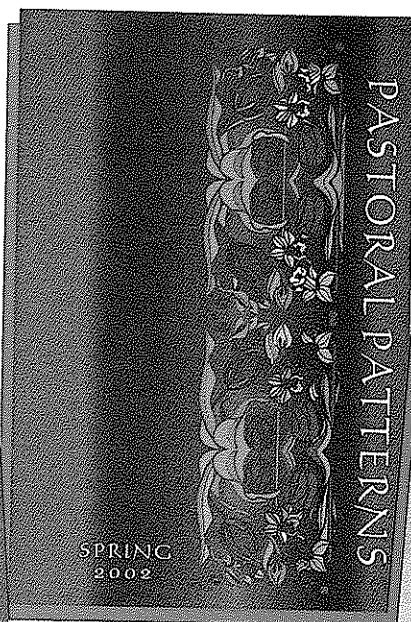
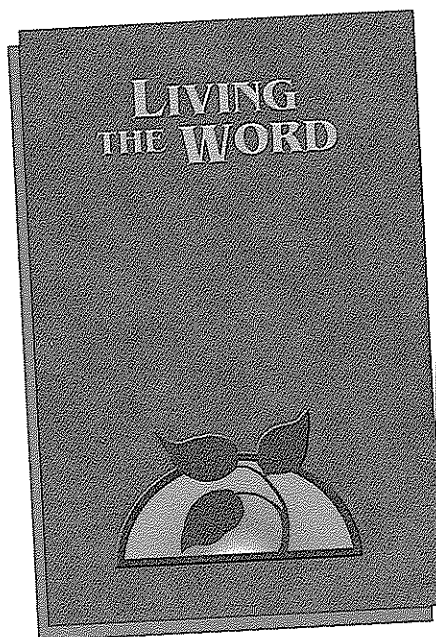
Mark Ignatovich
Chapter Director

Washington, DC

Members of the Arlington, VA, Baltimore, MD, and Washington, DC, chapters gathered on Friday, September 28 for a post-convention celebration, which included Tableprayer and dinner. The event was held at St. Jane de Chantel Church, Bethesda, MD, with Henry Bauer as host. On Monday, October 29, Dr. J. Michael McMahon delivered a presidential address describing his vision for our twenty-five-year-old association.

Thomas Stehle
Chapter Director

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Music Industry News

Ashes to Fire

The Liturgical Conference has published *Ashes to Fire 2002* as an aid to the celebration of Lent. Assembled by Gabe Huck and Frank Senn, this resource is the winter issue of *Liturgy: The Journal of the Liturgical Conference*. Members of the Conference will receive *Ashes to Fire 2002* as part of their subscription; single copies are available in January for \$11.25 (five copies for \$55.00; ten copies for \$100.00).

Central to the book is a series of reproducible handouts for each week of Lent. Each handout includes a reflection and prayers and readings for the week—all intended to place before the reader the season, the Sunday Scriptures, and the times in which we celebrate. They may be used by individuals or in group reflection. Musical resources in the book include Alice Parker's reflections on songs we ought to sing this Lent, notes on Frank Ferko's *Stabat Mater*, a service of lamentation by David Philippart, and a Lenten pageant for children on "The Seven Signs of John." Additional resources on the symbolism of ashes and fire, the process of conversion, prayers for various settings and occasions, a way of the cross, Bible study methods, and the like make this a valuable preparation tool for Lent. Order by phone: (800) 394-0885; or by e-mail: litconf@litconf.org. For additional details, check The Liturgical Conference website: www.litconf.org.

New from GIA

Since last August, GIA has released new music for many occasions and in many styles; new books about developing practical musical skills, understanding the importance of singing, and reflecting on the history of U.S. hymnals since Vatican II; and a new hymnal.

The music includes new hymns, songs, and carols by Randall Sensmeier; a lyrical setting of vespers (evening prayer) by Carla Giomo; music for unaccompanied flute by Richard Proulx, for solo instrument and piano by Bob Moore, for acous-

tical instruments by Stephen Petrunak, and for brass instruments performing at festive celebrations; and *Catholic Classics: Volume 5—Simple Gifts of Praise*. There is also *Echo of Faith*, David Haas's first major collection in two years, and *Give Your Gifts*, a collection by familiar and new artists performed by teenagers from Kate Cuddy's choir at Benilde-St. Margaret High School. Two new offerings from Taizé include *Benedicid al Señor*, created specifically for Spanish speakers, and the video *Lumen Christ*, filmed within the framework of the Holy Week liturgies celebrated at Taizé.

New books include an innovative new method for teaching choral intonation by James Jordan and Matthew Mehaffey, a how-to volume on composing and arranging by Harold Owen, a handbook by Barbara Conable to help choir members learn proper breathing, a set of conferences by Paul Westermeyer that gets at the heart of the matter of church music, an exploration of why we sing by John Bell, and Donald Boccardi's *The History of American Catholic Hymnals Since Vatican II* (reviewed in the October-November issue of *Pastoral Music*).

The new hymnal is the *African American Heritage Hymnal*, containing 581 hymns, spirituals, and Gospel songs plus additional worship resources. Prepared through eight years of work by a committee of more than thirty musicians and pastors, this ecumenical resource presents the songs according to performance practices found in the oral tradition of the African American churches.

For additional information on these resources, contact GIA, 7404 South Mason Avenue, Chicago, IL 60638. Phone: (800) 442-1358; web: www.giamusic.com.

Access the Archives

A new website, *The Classical Archives*, offers online access to the music and biographies of classical composers. The site (www.classicalarchives.com) boasts the largest collection of classical music archives on the internet—more than 14,000 selections by more than 1,000 com-

posers. Most of the music is in MIDI format, but there are also concert recordings available in Windows Media and MP3 formats. The collection, begun five years ago by Pierre Schwob, includes music that is in the public domain as well as music contributed by living composers. There is a Learning Center in which conductor and educator David Barg offers lessons on various topics. While access to many parts of the site is free, a paid subscription offers additional benefits, including downloadable zip files and high-fidelity MP3 files.

New from OCP

The first fully bilingual Vietnamese-English songbook, *Chung Lò'i Tân Tung/United in Faith and Song*, is a blend of common English-language songs translated into Vietnamese along with well-known Vietnamese songs translated into English. The English-language songs range from "Amazing Grace" and "Silent Night" through compositions by Dufford, Cooney, Farrell, Joncas, Landry, Schutte, and others. The contents were chosen for liturgies at which English-speaking and Vietnamese communities come together.

Director Christopher Walker gathered eighty-four talented women from sixty religious congregations in twenty-eight states to record *Sisters in Song Rejoice!* This third in the Sisters in Song series contains contemporary Catholic music as well as selected hymns, African American spirituals, and chant. As with other recordings in this series, the net proceeds will be divided between the two national agencies dedicated to the retirement needs of religious men and women.

For additional information, contact OCP Publications, 5536 NE Hassalo, Portland, OR 97213. Phone: (800) 548-8749; fax: (800) 462-7329; web: www.ocp.org.

Christmas at Warner Bros.

Warner Bros. Publications has published three new books of organ music for Christmas. They include *Fourteen Introductions on Christmas Carols for Organ* by Jerry Westenkuehler, *Suite Noël: Four Pieces for Organ Based on French Carols* by Matthew Corl, and *The Promised Coming: Four Carols for Advent and Christmas for Organ* arranged by Burton Bumgarner. For more information, contact Warner Bros. by phone at (800) 327-7643; web: www.warnerbrospublications.com.

Calendar

Conferences and Retreats

ILLINOIS

Barrington
January 16-19, 2002

Workshop featuring Rory Cooney, Therese Donohoo, and Friends. Contact: (847) 620-3064.

INDIANA

Indianapolis
December 6-9

National Catholic Youth/National Federation for Youth Ministry Convention. Presenters include John Bell, Kate Cuddy, Gary Daigle, Jean Bross-Judge, Bobby Fisher, David Haas, Benilde-St. Margaret High School Choir. Contact: Maureen Gross at (202) 636-3825.

KENTUCKY

Trappist
January 12, 2002

Retreat and concert of sacred music at the Cistercian Abbey of Gethsemani, featuring Steve Warner and Notre Dame Folk Choir. Contact: Abbey of Gethsemani at (502) 549-3117.

LOUISIANA

New Orleans
January 4-5, 2002

The Twenty-Fourth Johannes Hofinger Conference. Theme: Treasuring What the Magi Found. Major addresses by Elinor Ford, Rev. Brian Massingale, and Rev. Richard Rohr. Numerous breakout sessions. Also publisher showcases and concert featuring Marty Haugen. Liturgy coordinator: David Anderson. Sponsored by Office of Religious Education, Archdiocese of New Orleans. Place: The Regency, New Orleans. For conference brochure and information, contact: T. M. Enterprises, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2150; fax: (815) 399-2012; e-mail: TMEnter5@aol.com; web: www.TMConferenceServices.com.

NEW JERSEY

Atlantic City
April 2-5, 2002

Ninety-Ninth Annual Convention and Exposition of the National Catholic Education

Association. Theme: "Catholic Educators: Navigators of Promise." Contact: National Catholic Education Association, 1077 30th Street, NW, Suite 100, Washington, DC 20007-3852. Phone: (202) 337-6232; fax: (202) 333-6706; web: www.ncea.org.

TEXAS

San Antonio
January 17-19, 2002

Liturgies, workshops, and concert featuring Rory Cooney at Retreats International Conference at San Antonio. Contact Ann Luther at (219) 631-4545.

Concerts and Festivals

NORTH CAROLINA

Fayetteville
January 11, 2002

Concert by the Westminster Bell Choir, Westminster Choir College of Rider University, directed by Kathleen Ebling-Thorne. Sponsored by the St. Patrick Music Series. Place: St. Patrick Church, Fayetteville. Contact Darren Dailey at (910) 323-2410, ext. 117.

PENNSYLVANIA

Pittsburgh
February 8, 2002

Concert by Chanticleer, the only full-time classical vocal ensemble in the United States. Sponsored by Music in a Great Space. Place: Shadyside Presbyterian Church, Pittsburgh. For more information phone (412) 682-4300 or visit the website: www.shadysidepres.org.

TEXAS

San Antonio
December 16

The San Antonio Vocal Arts Ensemble will present "Abwoon: Ancient Music of the Holy Land" in the Chapel of the Southwest School of Art and Craft, San Antonio. Sponsored by World Library Publications. Contact: Sister Joan Thomas at e-mail: ThomasJ@spaluch.com.

Overseas

ENGLAND

London, Cambridge, Salisbury,
Ely, Canterbury
March 1-8, 2002

English Cathedral Music Familiarization Tour, directed by Dr. John Romeri. Sponsored by Peter's Way International Ltd., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: peters@petersway.com; web: www.petersway.com.

FRANCE

Paris, Solesmes, Taizé, Chartres, Normandy
January 28-February 4, 2002

Continuing Education Program for Choral Directors. Best of French Liturgical Music Familiarization Tour, directed by Dr. John Romeri. Sponsored by Peter's Way International Ltd., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: peters@petersway.com; web: www.petersway.com.

HOLY LAND

Galilee, Jordan Valley, Jerusalem
January 10-19, 2002

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ITALY

Rome, Vatican City, Assisi
January 24-31, 2002

Continuing Education Program for Choral Directors. Roman Polyphony Familiarization Tour. Featuring instructors from Pontificio Istituto di Musica Sacra and James Gretsche, papal organist. Includes techniques of conducting, interpretation, and performance of Renaissance choral music, Gregorian chant, Latin liturgy. Solemn Latin Mass at St. Peter's Basilica and an evening concert at St. Ignatius. Also full day at Assisi and a papal audience. Sponsored by Peter's Way Ltd., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: peters@petersway.com; web: www.petersway.com.

Please send information for Calendar to Rev. Larry Heiman, C.P.P.S., Saint Joseph's College, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100; e-mail: lheiman@saintjoe.edu.

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