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OF
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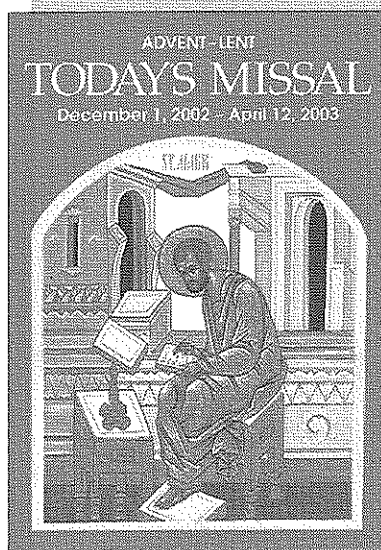
August-September 2002

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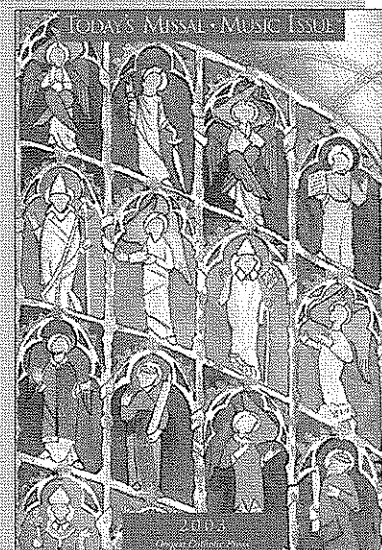
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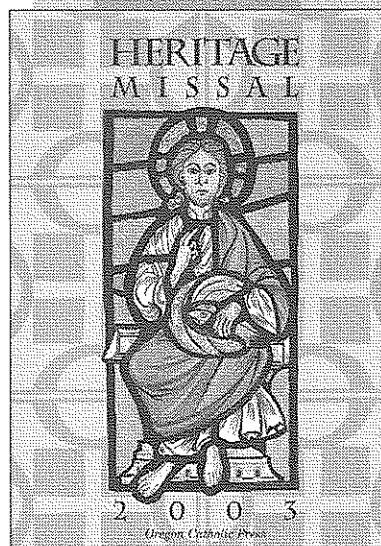
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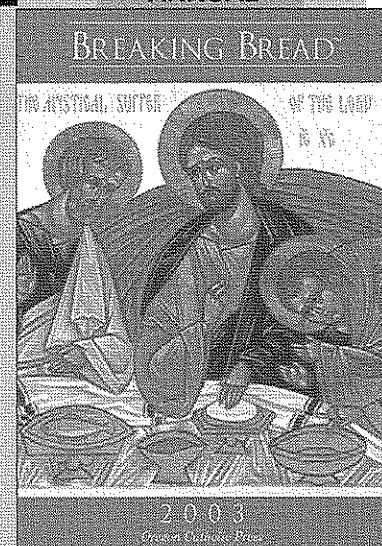
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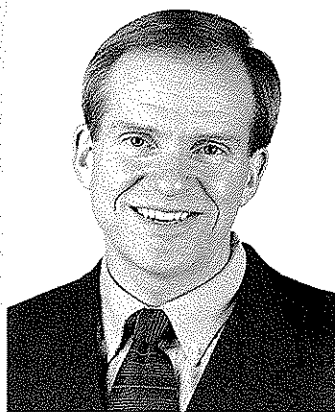
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From the President

Especially in this summer travel season, parents with small children are accustomed to hearing the question: "Are we there yet?" This issue of Pastoral Music, focusing as it does on processions in the liturgy, raises not only that interesting question but perhaps an even more fundamental one: "Where are we going?"

The church is a community of people on the move, and processions help us to ritualize that we are indeed going somewhere. Processions have a clear direction and purpose. The entrance procession gathers us as the assembly of believers who reveal—by our gathering—the presence and power of Christ in our midst. The Gospel procession moves us toward the ambo where the Word of God is himself present and speaking. The procession with the gifts moves us toward the altar, where we are joined to Christ's sacrifice of praise. The procession to communion leads us to the eucharistic banquet table, where we are formed into one body in Christ as we share in his holy gifts. Even our dispersal becomes a procession, as we move out into the world with eyes transformed by faith, to recognize the presence of Christ in the people and events of our daily lives and serve others in

Christ's name.

The notion of processions has gotten me thinking about our association, its direction, and its purpose. Where is NPM going? This association exists "to foster the art of musical liturgy," to help realize the vision of the Second Vatican Council for full, conscious, and active participation by the entire assembly of the faithful especially through song. Vibrant sung worship that really makes a difference in the life of the church and of the world around us is the goal toward which we are directed.

We, the members of NPM, affirm the council's teaching that worship and song are inextricably linked. The mystery of God's presence and action in our midst is revealed as God's people are drawn into the song. The songs of worship give powerful expression to the yearnings, joys, and sorrows of the community that gathers. The song of the liturgy commits us to live as disciples of Jesus, to bring his ways of peace and justice to every human endeavor. We sing a song of transformation both for the Christian community and for the entire world that God has created and redeemed in Christ. In Christ we sing a church that is ever new and a world that is constantly

recreated in the Holy Spirit.

No, we're not there yet, but we are very much on the way. For all of us who belong to NPM—musicians, clergy, and other leaders of worship—the procession to this vision is a long and gradual one. Our membership in the association makes us companions for one another on the journey. Through our participation in NPM and in its chapters, divisions, and sections, we encourage and teach one another. We gather for educational opportunities—especially conventions, schools, institutes, seminars, and workshops—to develop our craft and to expand our knowledge. By reading this journal and other publications on music and worship, we learn new ways of thinking about our ministry. We take responsibility for the ministry we have been given so that we may serve more faithfully and effectively.

Your membership and active participation makes a difference. Your continuing support of this work helps us to continue the journey to full participation in the song of all God's people. In that song may people everywhere come to know and celebrate the liberating power of God's love and mercy.

J. Michael McMahon

PASTORAL Music

Pastoral Music

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The poem "What Is Procession," by Janet Schlichting, *OP*, appears on page twelve of this issue by permission of the Notre Dame Center for Pastoral Liturgy, © 1979. It first appeared in the December 1979 issue of *Assembly*.

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The Association President and the NPM Board members also serve on the NPM Council without a vote.

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 worshiping 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 worshiping 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.

Association News

Conventions Update

Happened and Happening

As we go to press, the Region III Convention in Anaheim has concluded successfully. More than 600 people participated in sung worship, plenum sessions, workshops, showcases, and other events. The Region II Convention in Omaha kicked off with more than 650 participants, and we are expecting that 1,200 people will join the Region I Convention in Rochester. A full report will appear in the October-November issue of *Pastoral Music*.

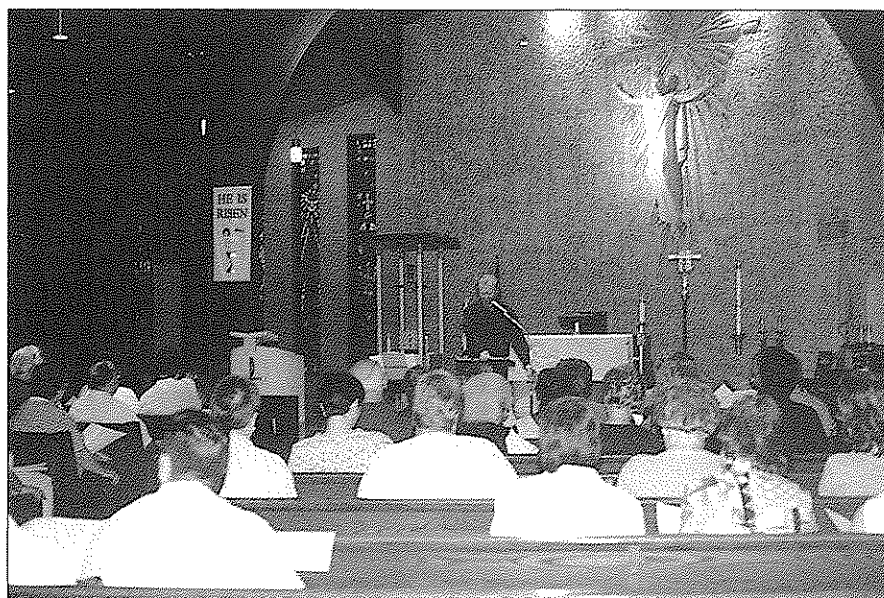
Schools Update

Still Some Opportunities

Six of our excellent summer programs are scheduled for August. Although you may have missed the early bird deadline to register at a discount for one of these educational events, there is still room for you at all six sites. Register and gain the insight, practical skill development, and renewal that each school offers. Here are the dates and sites for our August programs:

August 2-4:
Cantor Express, Rensselaer, Indiana
August 12-16:
Choir Director Institute, Lakeside, Ohio
August 14-16:
School for Handbell Choir Directors,
Lakeside, Ohio
August 16-18:
Cantor Express, Holyoke, Massachusetts
August 20-21:
Cantor Express, Detroit, Michigan
August 23-25:
Pastoral Liturgy Express, Albuquerque,
New Mexico

Register online at our secure site: www.npm.org. Additional information is also available online, or phone NPM today: (202) 723-5800.



Christopher Walker was the guest speaker at the first meeting of the newly formed NPM Chapter in the Archdiocese of Newark, New Jersey. The meeting took place at St. Joseph Church, Lodi, where Rev. Hector DiNardo, CRM, is pastor.

Members Update

NPM Council Elections

The NPM National Council surfaces issues and concerns regarding the various constituencies of the association, elects the Board of Directors, and serves as an advisory body for the board and the president. A listing of board and council members appears on page four of this issue.

At the end of 2002, the members of the association will be electing new council members, including three to offer specific advice in the areas of education, certification, and the music publishing industry and several "at-large" members. A committee of the Board of Directors will present a list of nominees for these positions.

For more information about the NPM Council or to suggest potential nominees, please contact Charles Gardner, the chair of the NPM Board, via e-mail—cgardner@archindy.org—or phone: (317) 236-1483.

Keep in Mind

Martin M. Wick died in an accident on June 15 at the age of eighty-two. He was using a tractor to remove downed tree limbs at his home when a large branch fell on him and killed him instantly. Mr. Wick was the president of The Wicks Organ Company of Highland, Illinois, the nation's largest pipe organ manufacturer. The company was begun in the early 1900s on the second floor of a jewelry and watchmaking store in Highland. The local Catholic pastor asked John Wick, the parish organist, to help in replacing the parish's aging instrument. With the help of his brothers, combining their talents as musician, watchmaker, cabinet maker, and jeweler, he created a mechanical action instrument that met the needs of the church and created a reputation for fine instruments. Martin Wick assumed presidency of the company in 1948. His funeral was celebrated at St. Paul Catholic Church on June 19.

We pray: Listen, O God, to the prayers of your church and grant to your servant

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Correction

In our tribute to Dom Godfrey Diekmann, OSB, in the April-May issue of *Pastoral Music*, we observed that "the National Association of Pastoral Musicians was never able to get Godfrey Diekmann to speak at our conventions." Michael Prendergast has written from Portland, Oregon, to correct the staff's collective memory. He comments: "In fact he did speak with Joseph Gelineau on Tuesday, April 17, 1979, at the Second Annual Pastoral Musicians' Convention in Chicago. Godfrey's words and the music of Father Gelineau were for me the highlight of this, my first NPM convention." Thanks for the correction, Michael.

Meetings and Reports

Worship Renewal Grants

Using funds provided by the Lilly Endowment, the Calvin Institute of Christian Worship at Calvin College, Grand Rapids, Michigan, is offering a Worship Renewal Grants Program designed to foster well-grounded worship renewal in congregations throughout North America. Through these grants, the Calvin Institute intends to stimulate thoughtful and energetic work that will result in worship services that exhibit renewed creativity, theological integrity, and relevance. Any individual or team of people with a leadership role directly related to the worship life of a congregation, church-related organization, or other ministry may apply for grants ranging from \$5,000 to \$15,000. This includes pastors, educators, church staff persons, church musicians, artists, architects, and scholars. Proposals for the 2003 grants are due at the Calvin Institute by February 1, 2003, and the grant decisions will be announced on May 1, 2003. For additional information, consult the Institute's website—www.calvin.edu/worship—or write: Worship Renewal Grants Program, Calvin Institute of Christian Worship, 3201 Burton SE, Grand Rapids, MI 49546-4388. Phone: (616) 957-6088.

Vox Clara Meets

The members and advisors of the new Vox Clara Committee met April 22–24 in Rome to begin their work, just one month

after the revised Latin text of the *Missale Romanum* was presented at a Vatican news conference. This new committee of the Congregation for Divine Worship and the Discipline of the Sacraments was established, according to Pope John Paul II's letter to Cardinal Medina Estévez, "to assist and advise the [congregation] in fulfilling its responsibilities with regard to the English translations of liturgical texts." The members have been deliberately chosen from different continents and nations to reflect "the international character of the English language" and to make "available to the Holy See the great wealth of pastoral experience drawn from different cultures." (English is the principal language of eleven nations and a major secondary language in fifteen others—all of these nations have been members or associates of the International Committee on English in the Liturgy. In addition, because many nations lack the funds or staff for a full translation program, the English translation of liturgical texts, instead of the Latin original, has served in the past as the de facto basis for translations into other languages.)

Before the establishment of Vox Clara, there was only one native English speaker on the congregation's staff, and all proposed English translations had to cross his desk. English-speaking Catholics have been among the most active language groups in translating new texts, revising older translations, adapting liturgical books in accord with principles of inculturation, and producing new texts for situations unique to the English-speaking world.

The Vox Clara Committee consists of twelve bishops—four of them from the United States. Archbishop George Pell of Sydney, Australia, chairs the committee; Archbishop Oscar Lipscomb of Mobile, Alabama, current chair of the USCCB Committee on the Liturgy and the Catholic Common Ground Initiative, is the vice-chair; and Archbishop Oswald Gracias of Agra, India, is the second vice-chair. Cardinal Cormac Murphy-O'Connor of Westminster, United Kingdom, is the secretary, and the treasurer is Archbishop Justin Rigali of St. Louis, Missouri.

Other members include Cardinal Francis George of Chicago, Illinois, who is also chairman-elect of the USCCB Committee on the Liturgy and the U.S. representative to the International Committee on English in the Liturgy; Archbishop Alfred Hughes of New Orleans, Louisi-

ana; Archbishop Kelvin Felix of Castries, Santa Lucia; Bishop Colin Campbell of Antigonish, Nova Scotia; Archbishop Peter Kwasi Sarpong of Kumasi, Ghana; Bishop Rolando Tirona, OCD, of Malolos, Philippines; and Bishop Philip Boyce, OCD, of Raphoe, Ireland.

In discussing its work, the committee unanimously affirmed the "absolute need for translations of the Roman *editiones typicae* which are precise, theologically faithful, and effectively proclamable." While this committee is not designated to succeed ICEL, merely to expedite the translation process, it did start to review some existing translations of parts of the *Ordo Missae* and to develop a *ratio translatioalis*—a set of principles to guide future English translation of the liturgical texts.

Common Ground Lecture

On June 21, Cardinal Walter Kasper delivered "Catholicism and Dialogue in an Age of Pluralism," the Fourth Annual Catholic Common Ground Initiative Lecture, in Silver Spring, Maryland. He called the church to embrace "empirical" pluralism—pluralism as a fact of modern life, rooted in the pluralism that is an aspect of human nature—while rejecting "ideological" pluralism, which claims that there is no absolute truth and that even the search for such truth is meaningless.

As president of the Pontifical Council for Promoting Christian Unity, Cardinal Kasper maintained that dialogue has become a standard feature of Catholicism since Vatican II, not because it is a good strategy of ecclesial politics but because it is an expression of the truth of human existence. Of course, he noted, "no dialogue is possible if the other does not want it, or is incapable of it, or prefers violence."

Rejecting calls to return to the absolutist claims of nineteenth century Catholicism, Cardinal Kasper said: "If we want to move safely, we can only go forward, not backward."

Archbishop Rembert Weakland had been scheduled to receive the 2002 Initiative Award at this event, an honor given to someone who has "furthered reconciliation and/or dialogue on important issues within the church." In light of recent events, however, Archbishop Weakland and the executive committee of the Initiative agreed that it would be inappropriate to go ahead with the

award. Still, the committee publicly acknowledged the archbishop's record of promoting dialogue, for which he was to receive the award.

Praying Together Ecumenically: The Hours

In one of the papers prepared for a meeting of the Special Commission on Orthodox Participation in the World Council of Churches, Father Kondothra M. George proposed that the most viable form for common prayer when Christians of different traditions gather might be the liturgy of the hours. Addressing the question "How should we pray together in the future?" at the commission's meeting on May 17, 2002, Father George noted that "the common prayer in current 'ecumenical settings' may be loosely considered along with the canonical Prayer of the Hours, because the Prayer of the Hours is non-"sacramental" in the technical sense (in a theological sense, sacrament implies a far broader spectrum); though it follows some liturgical principles in its ordo, it is more flexible than sacramental liturgy; it is public common prayer, and there is no theological

reason why anyone who is willing to participate in this form of prayer should be excluded; it does not necessarily require an ordained person, since lay communities can use this prayer; it is used by women, as practised in women's monasteries in some churches." Father George is a lecturer at the Orthodox Theological Seminary in Kottayam, Kerala, India. He is an ordained minister of the Malankara Orthodox Syrian Church in Kottayam, and he has been a member of the WCC Central Committee since 1998.

Father Composer, Bishop Lyricist

"Light of the World," the official World Youth Day song for this year's gathering (Toronto, July 18-28), was composed by Father Robert Lebel of the Archdiocese of Quebec. Born in the Eastern Townships region of Quebec and ordained to the presbyterate in 1976, Father Lebel began his recording career in 1979 with an album entitled *Printemps de Dieu* (*Springtime of God*). Since then, he has recorded twenty-five albums, and nearly 150,000 copies of his recordings

have been sold. The English version of the song's text was prepared by Paul André Durocher, Bishop of Alexandria-Cornwall in Ontario. Bishop Durocher was ordained to the presbyterate in 1982 and to the episcopate in 1997.

Forum Convocation

The Fourth International Convocation of The North American Forum on the Catechumenate, celebrating the twentieth anniversary of Forum and the thirtieth anniversary of the *Rite of Christian Initiation of Adults*, will take place in Baltimore, Maryland, November 14-17, 2002.

Those planning to participate in the convocation should note two money-saving dates. Early registration ends on August 15; those registering before this date will save \$30.00 off the regular fee of \$270.00. And those registering after October 3 will pay a late fee.

For additional information, contact: North American Forum, 3033 Fourth Street, NE, Washington, DC 20017-1102. Phone: (202) 529-9493; fax: (202) 529-9497; e-mail: info@naforum.org; web: www.naforum.org.

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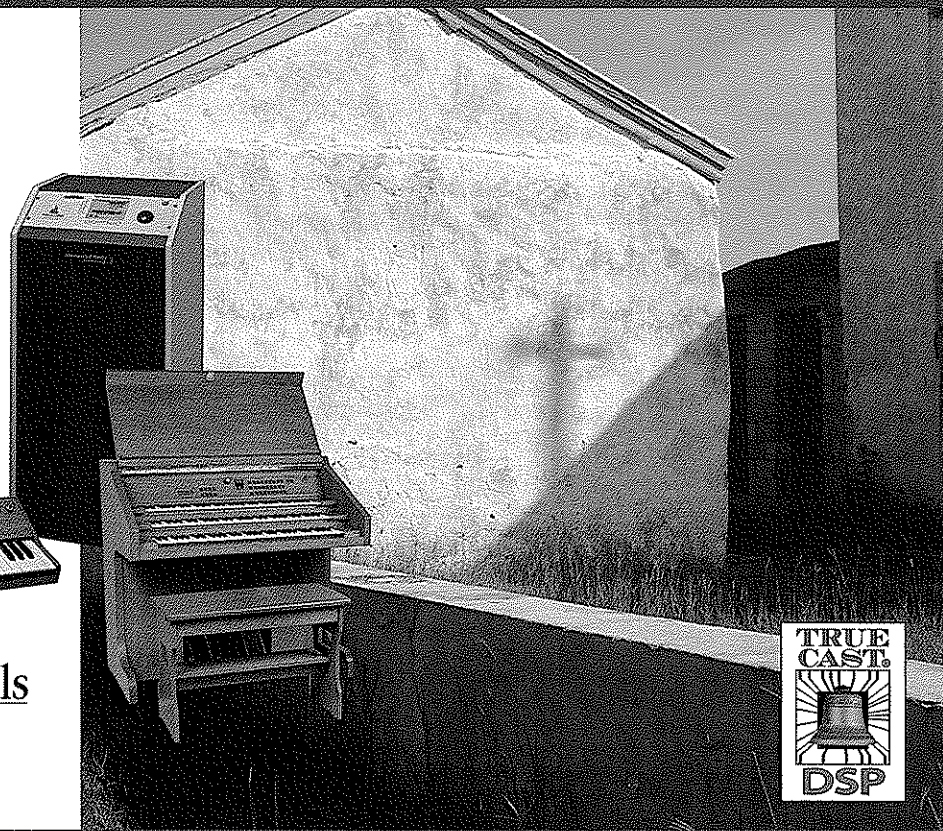
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Music Is Worship: A Personal Point of View

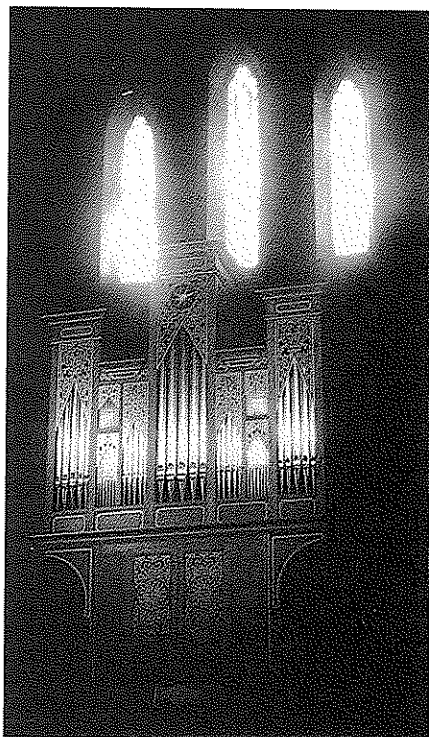
BY PHILIP HAHN

An important part of the responsibility of organists, choirmasters, and worship leaders is to provide an atmosphere through which our congregations achieve a deeper connection with God. We are obligated in this endeavor to nurture growth in our religious communities. I believe that music is worship; that music speaks of the presence of God; that good music ministry transports us from the ordinary into the extraordinary wherein worship becomes revelatory, inspiring, deeply satisfying. Here music is an integrated, vitally powerful element in the congregation's relationship with God. On the other hand, it is my belief that poor music ministry undermines and weakens worship.

How do we determine what is good music ministry? First, I think that we should hold a reverent attitude for the immense array of available musical styles. In making our musical choices it is essential that we take into account the cultural context of our congregation, keeping in mind that honorable expressions of faith are not limited to one style, to one hymnbook, to one person's idea of the perfect liturgy. We must be ready and willing to make changes in our own views of worship and liturgy. We need to be learners, giving a fair hearing to the vast host of music that awaits our perusal as we seek out that which we will bring to our congregations.

A second requirement is that we strive to achieve a sense of wonder, of awe. We are fully aware of the organ's powerful

Dr. Philip Hahn is the president of the American Guild of Organists. This reflection appeared in the June 2002 issue of The American Organist (36:6), © 2002 American Guild of Organists. Reprinted by permission of Dr. Hahn and The American Organist magazine.



Organ of St. John the Evangelist Church, Montreal, Quebec.

ability to speak in the most delicate of voices as well as the most tremendous. Martin Marty states it so well when he refers to "the divine elemental roar of the organ." But while one listener loves the organ music of Mendelssohn, another may find deeper inspiration in the music of chant or that of stringed instruments. Through our ministry we should provide opportunities for the widest possible range of musical styles.

Third, we should provide musical contexts in which the congregation is drawn into the liturgy as active participants. The hymns and service music should be vehicles through which the souls of the congregation grow and flourish. This is particularly significant in those

congregations that are intergenerational. For example, if children are participating in an All Saints' Day service, they may well relate more strongly to the charmingly descriptive text of "I sing a song of the saints of God" than to the magnificent text of "For all the saints, who from their labors rest."

Fourth, while we treasure the great music of the past, we must nourish the music of the present, remaining open to the gifted composers of our own time. It is exciting and profoundly satisfying to sing tunes and texts by contemporary writers, many of which speak to the issues of our present day in new, refreshing, and revealing ways.

The promise of spiritual growth awaits us.

Fifth, it is necessary to keep in mind that the musician is more than a planner, more than a performer. The musician is a teacher, bringing to the congregation new opportunities for worship. The congregation thrives in mind and spirit when enriched by new liturgical experiences.

The challenges and opportunities of worship planning are abundant but require careful examination lest we make choices that impede rather than enhance the liturgical process of our worship. Spiritual insights derive from all kinds of sources—from ancient liturgies to the most recent offerings. The idea is to separate out that which will elevate our spirits; that which will bring comfort and solace; that which will generate a vitality that lifts us far above the ordinary. The promise of spiritual growth awaits us. Jump in! And may the spirit of God surround you and guide you to wise decisions and profound rewards.

For Clergy and Musicians

It's Time to Sing to Each Other

BY BISHOP WILLIAM B. FRIEND

This story is set at the downtown campus of Fordham University in New York City. The occasion was a meeting cosponsored by Fordham and the Pontifical Council for Culture, of which I am a member. Gathered together were fifty to seventy-five artists who had been invited to join us in exploring the topic "Belief and Unbelief in the Arts and the Media." These artists represented just about every artistic expression imaginable. During the days of this gathering, these artists shared information about their art, its history, its message, and its craft.

One of the artists was a choreographer. She told us a story about a trip she made to Jerusalem for some study and a visit. Describing her predominate interest, she said: "I perceive the world around me primarily in terms of rhythm and sound." One day a friend invited her to see Jerusalem. She wondered at this invitation, since she had been to Jerusalem numerous times and thought she knew the city well. But her friend invited her to experience the city in terms of her primary interest: He took her to places where she might experience unique sounds and rhythms. This venture proved so exhilarating that this choreographer felt inspired to develop a new opera.

She began this task some days later, when she invited a group of people from the places where she experienced the various sounds and rhythms. They assembled in a room to explore how a new opera could be developed from what she had experienced. Participants, seated in a circle, awaited their introduction. Suddenly, a Palestinian woman rose from her chair and strode across the circle's open center to strike an Israeli woman on the mouth, cutting her lip and bringing forth a spattering of blood. This violent action aroused many of the participants;



Jerusalem, the Old City

great emotion and acrimony followed.

The choreographer had simply wanted to develop an opera, but now she faced a room full of hostility and anger. She wondered how she might stop what was going on and get back to the work she had planned. Suddenly she had a thought: If she could invite the Palestinian woman to sing the song that had deepest spiritual meaning to her, that might help somehow. She made the invitation, and the Palestinian woman began to sing a beautiful spiritual song. The singing quieted the participants a little bit, but there was still great disturbance among the participants.

When the Palestinian woman concluded her song, the choreographer turned to the Israeli woman, asking her to sing the song of deepest spiritual meaning to her. She did so, and then a few other participants followed suit. As each

song was sung, its deep spiritual meaning began to be heard by the participants, and the room calmed and quieted.

Once the singing had calmed the participants, the choreographer could commence the work for which she had assembled this group. At a break, the different members of the group reached out to each other and made peace.

This choreographer reported what she had observed in Jerusalem to our meeting at Fordham: It seems, if one wants peace in this world, that every individual must be asked to sing the song of deepest spiritual meaning.

Her story indicates to me how important a role music can play in the home, in church, and in public places. Perhaps, if there were a more frequent and meaningful sharing of song, we could all enjoy a great deal more peace in our world and in our own places.

Most Rev. William B. Friend is the bishop of the Diocese of Shreveport, Louisiana.

What is procession?
 Movement from place to place,
 measured movement,
 stately movement,
 a representative few treading
 a representative distance:
 journey distilled.

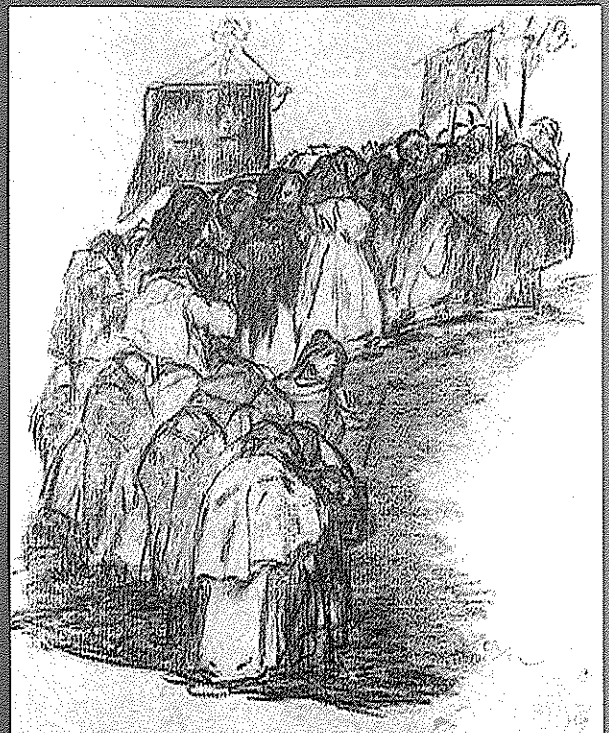
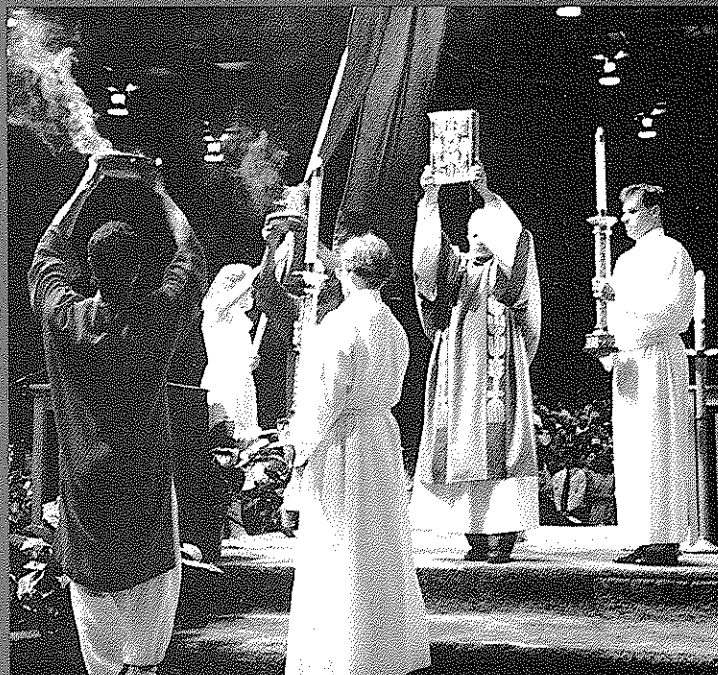
This is what all journeys are, it proclaims,
 this is journey at its heart.

Again and again,
 from week to week,
 from age to age,
 there is something of endings and beginnings;
 of closing doors behind and opening those ahead,
 of meeting and walking together.

What is procession? A journey, distilled.
 From age to age, from east to west
 we have skipped and limped and marched and run
 and shuffled and strolled our various ways.
 Our stories reverberate in measured tread.

From age to age, from east to west
 our hurried feet have marked
 the peaks and valleys, the sand and stone,
 the mud, the grass, the dust,
 the streams.

We pause in solemn pace to remember:
 All ground is holy ground.
 We come interiorly shoeless.



Francisco de Goya, *Procession of Monks*, drawing from *Album H.* Courtesy of the Museo del Prado, Madrid, Spain.

What is procession?
 It is journey distilled—
 journey at its heart,
 a gathering into one moment
 of a church on the way:
 a pilgrim people, a dusty, longing people,
 yet walking with heads high;
 knowing ourselves, showing ourselves
 to be the royal nation, the holy people
 won by the Son,
 called by his word,
 gathered around his table.
 There we discover again,
 from age to age, from east to west,
 for all our journeys,
 the source, the ground, the companion, the way.

Janet Schlichting, op.

Processions: Singing Our Journey

The Role of Processions in the Bible

BY LAWRENCE BOADT, CSP

Processions are an important part of almost every religion's public worship. But they are never purely functional, merely getting persons or goods from one point to another. As part of a religious drama, they function to engage the community of worshipers in the rituals, either as direct participants or as spectators who understand the processing personnel to be acting as their representatives in the sacred action. Processions always have a cultic meaning as well. They are usually heavy with symbolism. On one hand, they often imitate or dramatize part of the sacred story of a people that is being celebrated or remembered in a given liturgy. Thus, for example, the popular and impressive procession of Palm Sunday is intended to mirror the entry of Jesus into Jerusalem as told in the Gospels. On the other hand, processional actions can also express more abstract and symbolic faith meanings, as does the carrying of the cross through the church on Good Friday or the procession of the Paschal candle through the darkened church on Holy Saturday. They do not correspond to a particular journey in the Gospel story but suggest the bringing of the saving power of the cross and resurrection into the midst of the community or out into the world. Since many liturgical actions ritualize either past faith events that occurred in space and time or movements in an individual's personal spiritual life, processions are a natural and important dramatic means for signifying religious meaning in worship.

The Biblical Witness

The Bible has much to tell us about the role of processions in Jewish and Christian worship, but much of it is indirect. In the New Testament, there are no clear descriptions of procession by early Christians, and most of the evidence for religious processions in the Hebrew Scriptures is quite indirect. But still the references and hints are substantial enough to enable us to reconstruct much of their practice and their understanding of the procession. We are helped immensely in this task by the enormous body of ancient Near Eastern ritual texts, excavated cultic objects, and pictorial representations of processions on

steles and palace walls. Typically, official reliefs reveal processions of the king with priests and high officials followed by rows of musicians, dancers, and singers. Babylonian and Assyrian sculptures often portray the king offering libations and sacrifices, accompanied by musicians and priests carrying sacred vessels and the animals for sacrifice. Good collections of these illustrations can be found in the works of Keel and Pritchard listed in the bibliography at the end of this article.

In order to examine the biblical material, we must distinguish several different types of processions. These can be divided into three major models, each with a variety of subtypes: (1) the carrying of sacred objects representing God's movements in ritual actions; (2) the procession of people around or in and out of the temple building and courts; (3) processions that serve as pilgrimages or the approach of the people to a place.

Processions of Sacred Objects or Persons

The first type, in which the focus is on the movement of the sacred vessels or objects, belongs primarily to Temple rites. One such rite may have involved bringing the Ark of the Covenant to and from the Temple building on special occasions. Although texts such as 1 Kings 8 suggest that God dwelt in the darkness of the holy of holies with the Ark as a footstool, many texts show that the Ark was regularly brought out in battle or in procession. The best description of a procession with the Ark is in 1 Chronicles 15:3-28. It not only describes the rows of priests and levites behind King David, but also the dancing done by the king and the nature of the musical instruments that were played (see 2 Samuel 6:13-20).

Older narratives record how the Ark was often carried ahead of the troops into important battles (cf. Joshua 6:12-19 and 1 Samuel 4-5). Psalms 24 and 132 suggest that there were regular processions out from the holy place of the Temple to the courts where the people gathered so that they could behold the sacred Ark. Indeed, Psalm 24 may well also dramatize in a ritual how God came to Mount Zion in triumph with the conquest of the land, as the ancient hymn of Exodus 15:17 portrays it. Exodus 24 describes how Moses sprinkled blood on the people and horns of the altar as a covenant sealing. The high priest processed in and out of various parts of the sanctuary on the Day of Atonement to sprinkle blood on the holy place

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and the altars (Leviticus 16). This type of ritual sprinkling may have occurred with all the sacrifices that were brought to the altar. 1 Kings 8:62–66 describes such a sacrifice with consecration of the building. (Contemporary uses of this type of ritual in Christian practice include the priest-celebrant sprinkling holy water on the congregation in Easter Season Masses.)

Sacrifices brought to satisfy personal vows are regulated by Leviticus 3–5 and are often referred to in the Psalms and elsewhere. Psalms 65:1–5 and 66:13–15 show that they were accompanied by joyful singing, dancing, and movement. Finally, there were almost certainly celebrations of the king's annual renewal of his enthronement by God on New Year's Day that were accompanied by processions to the Temple, where the king was presented before God to be solemnly reconfirmed in his office. Psalms 2 and 110 may reflect just such ritual processions for the coronation ceremonies. (However, such enthronement ceremonies are known only by hypothetical reconstruction from hints in the Bible and wide practice in other ancient Near Eastern cultures; see Mowinkel's study in the bibliography.)

Processions of Circumambulation

Since ordinary worshipers could not enter the immediate precincts of the Temple itself, many rites were held outside, in view of the people who stood in outer courts to behold the sacred actions. Sacrifices were of this sort: The Altar of Holocausts was high enough for people to view the ritual slaughter over the tops of the separation walls and gates. Ezekiel describes in detail, in chapters 43–46, the restrictions on access to the Temple precincts, but he suggests the ruler may process through the gates and stand in the vestibule to view the sacrifices, and the people may process in and through the gateways to get a glimpse each as they pass by (Ezekiel 44:1–9; 46:8–15).

Other psalms also suggest that people processed to the Temple or around it. Psalm 45 hints that royal marriages involved processions of the bride's party to meet the king-

Processions . . . are never purely functional.

bridegroom's party before God in the Temple. Psalm 47 sounds like a hymn of triumph as people march before the throne or the Ark of the Covenant displayed. Psalm 87:7 seems to indicate a dance around the Temple with loud music and song: "And all shall sing aloud in their festive dance, 'my home is within you'."

Processions could also have gone from station to station around Jerusalem. Psalm 48 declares: "Great is the LORD and wholly to be praised in the city of our God . . . Go about Zion, make the rounds, count her towers, examine her ramparts" (48:2, 13–14). Psalm 122 expresses a possible similar experience of moving from point to point around Jerusalem. Some scholars have even explored the

idea that the order of the psalms themselves in our Psalter was determined by different pilgrimage stops. Thus, for example, the title "Songs of Ascents" in Psalms 120–134 probably reflects different moments or station stops in a festal procession. (A less likely possibility but one that has been suggested is the notion that the Psalms of David in the sequence Psalms 52–70 were said or chanted in order at different shrines outside Jerusalem that commemorated David's flight from Absalom in 2 Samuel 15–19.) Possibly, too, the description of the procession of the Ark of the Covenant around Jericho in Joshua 6:12–21 is taken from some actual ritual ceremony that later celebrated the ancient victory. While much of this is speculation on our parts, there are so many ancient examples from neighboring cultures that it is reasonable to presume the same type of processions took place in Israel's worship.

Pilgrimage Processions

The final category is the procession, perhaps more in the concept than in the organized performance, of pilgrims coming to Jerusalem or going forth at God's command to battle. Exodus 15 is a very old hymn, and its structure of divine victory followed by the solemn guidance of the people to the holy mountain of God's dwelling sounds like it was composed in language borrowed from ritual processions. In the same way, many scholars understand the desert narrative of Numbers 4:1–10:10 as the forerunner of a solemn procession of the people to Mount Zion. Ps 107:1–22 was sung at some feast commemorating the desert journey as a procession of this type:

They rejoiced that the sea was calmed and God brought them safely home . . .

Let them extol him in the assembly of the people (Ps 107:30, 32).

Second Isaiah may also use hymnic and processional elements to describe the prophet's vision of the return from exile in Babylon across the desert as a royal procession headed by God as divine warrior and leader (see Isaiah 40:3–5; 41:14–20; 43:18–20, etc.).

A second type of pilgrimage procession may have existed in fulfillment of the command of Exodus 34:23: "Three times a year, all males shall appear before the LORD, the lord God of Israel." Psalm 84:6–7 seems to refer to this practice:

Happy are those whose strength you are, their hearts set upon the pilgrimage;

When they pass through the valley of the Mastic trees, they find springs;

The early rains clothe it with abundant foliage;

They go from strength to strength, they shall see the God of gods in Zion!

Psalms 42:5–6, 9–10 and 43:3–4 describe the pilgrim journey filled with music and singing of songs of thanksgiving. Possibly the references to seeking God as a rock of



The walls of Jerusalem seen from the Mount of Olives across the Kidron Valley

refuge and security in Psalms 18:1–3, 71:1–5, 118:7–9, and elsewhere also mirror processions up to the Temple to find God's peace.

Music and Dance

All of these processions were accompanied by singing, the playing of musical instruments, and often dancing. Singing at sacrifices and while bringing forward gifts is found in Psalms 9:12–15; 27:6; 50:14, 23; 69:31–32; and 116:13, 18–19. Dancing at these ceremonies is mentioned in a wide variety of biblical texts: Exodus 15:20; Judges 11:34; 1 Samuel 18:6–7; 2 Samuel 6:14–22; Psalms 30:11; 87:7; 149:3; and 150:4. And musical instruments are very frequently included in these descriptions. There is, for instance, mention of the tambourine in processions in Exodus 15:20 and in Psalms 68:25–26; 81:2; and 149:3. The use of cymbals occurs in 2 Samuel 6:5 and Psalm 150:5 as well as thirteen times in the Book of Chronicles. Horns sound the beginning of actions in Exodus 19:13–19; Joshua 6:4; and Psalms 47:5, 81:5, and 98:6. Trumpets seem rarer in the liturgy, mentioned only for divine or royal actions in Numbers 10:8–10, 1 Kings 1:34, 39–42; and 2 Kings 12:13. But Chronicles does record them nineteen times in later liturgical use. Flutes are found in the psalms only at 150:4, but lyres are common (thirteen times in the psalms) as are harps (eight times in the psalms). The two kinds of instruments occur together in Psalms 57:8, 71:22, 81:2, 92:3, 108:2, and 150:3. Seemingly, women played a very important role in providing musical accompaniment in the Bible: See Exodus 15:20–21; Judges 11:34; and 1 Samuel 18:6–7.

Three Important Actions

Processions with music, ritual actions including dancing, and—almost always—singing played a very important role in Israelite worship. There were three important ritual actions for such joyful movement. The first centered on the bringing of gifts to God for sacrifice, in which both humility and joyful thanksgiving had to be expressed as people handed over earthly gifts to the divine and heavenly king and then received them back for celebrating with their families. The second had to do with commemorating the great saving journeys of Israel on the great feasts, often involving the evocation of war marches, the divine victory and enthronement on Zion, the Exodus and Conquest story. The third type celebrated the pilgrimage feasts of Passover, Pentecost, and Booths, when the males came formally to Jerusalem to present themselves before God in thanksgiving and praise. In all of these events, the meaning of the feast was intimately linked to the use of movement, especially in procession, and the accompaniment of singing. Together they symbolized the unity of the people before God in all the major forms of ritual action.

Reading

- Othmar Keel, *The Symbolism of the Biblical World* (New York: Eisenbrauns, 1978).
- Hans-Joachim Kraus, *Theology of the Psalms* (Minneapolis: Fortress Press, 1986).
- Sigmund Mowinckel, *The Psalms in Israel's Worship* (New York: Abingdon Press, 1962).
- James Pritchard, ed., *The Ancient Near East in Pictures* (Princeton: Princeton University Press, 1968).

Walking Our Prayer: With God on the Way to God

BY GORDON E. TRUITT

On September 14, 1975, I was lucky enough to be present in Rome for the canonization of Elizabeth Ann Seton. Because of the anticipated crowd, the ceremony took place outside, on the platform in front of St. Peter's Basilica. Several parts of this ceremony were unique and memorable—including the participation of Sister Jane Marie Perot, OC, as the first woman to conduct a choir for a papal ceremony at the Vatican. But I was captivated by the processions. The movement was deliberate but not slow, synchronized but not mechanical. Watching the procession with the Gospel Book, for example, I got the clear impression that the movement from one place to another was a ritual act, an essential part of the unfolding liturgy.

That experience of processions done well led me to reevaluate how such ritual movement from one place to another is supposed to work. I discovered that processions are a key element in Roman Catholic liturgy but an element with multiple meanings. Processions can express God's abiding presence among us as well as our journey toward the reign of God—our final destiny and the fulfillment of all our rituals. Since processions are accompanied by singing or instrumental music, they name in audible as well as visible form the goal of our life and the stages in the journey toward that goal.

Something Borrowed

Processions were not, so far as we know, a significant part of early Christian worship. There were probably two reasons for that. The practical reason was that Christians gathered in places that did not permit much processional movement. The theoretical reason had to do with a basic meaning of processions as a journey toward something. Early Christians were strongly focused on an imminent eschatology: They expected the risen Lord to return in glory soon, if not in their lifetime, and so they had no need to remind themselves that they were on a journey to fulfillment.

Processions, however, were a part of the culture in which Christianity took shape. "Communal progress on foot for the purpose of petition, penitence, or even proto-

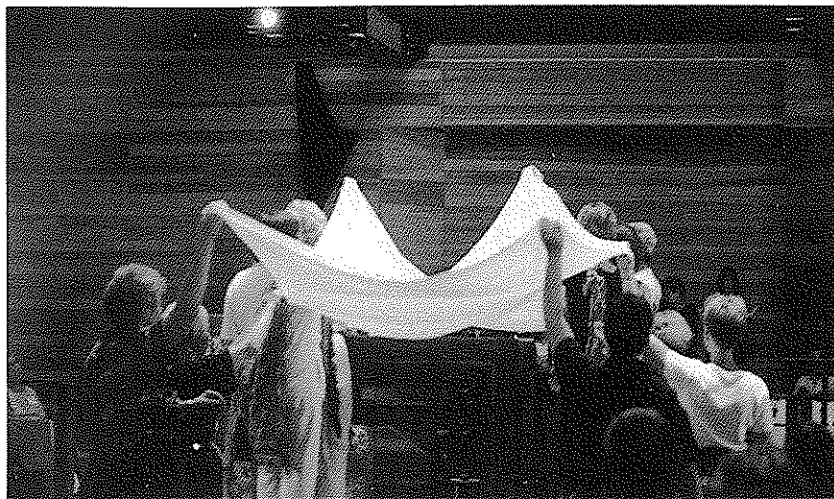
Gordon E. Truitt, who holds a doctorate in sacred theology from the pontifical faculty of The Catholic University of America, is the senior editor for NPM's publications.



A procession through the streets of Frenstat, Bohemia (now the Czech Republic), in the early 1900s.

col¹ was a regular part of imperial Roman religion and court ritual. Although Christians were familiar with such ritual movement in the streets and through public buildings for religious and civil reasons, they did not make significant use of this familiar action themselves. Only at the end of anti-Christian persecution were they able to practice their rituals in public and move into buildings that permitted (even required) processional movement. Then, too, with the waning of expectations of the Lord's imminent return, Christian ritual began to incorporate elements that expressed the journey of individual Christians and of the church itself through time toward the reign of God. In about the fourth century, the church also began to borrow elements of Jewish ritual practice, especially descriptions of the liturgy in the Jerusalem Temple (and the Temple's hymnal—the Psalter). So, for several reasons, when Christians began to use basilicas and to build their own worship spaces with the long naves that were a part of these civic buildings, their liturgy became processional.

Once introduced into the liturgy, processions took on a life of their own and began to reshape Christian ritual. This was true, for example, of the entrance procession at Mass, which developed out of a very brief opening rite into a very elaborate ceremony, especially in churches where the bishop of Rome presided. Papal processions involved large numbers of people, complex ceremonial,



Vesting the altar at the 2000 Region IV Convention, Las Vegas, Nevada

and the use of psalmody. In his classic work, *The Mass of the Roman Rite*, Joseph Jungmann describes the physical elements that required an expansion of the opening rite:

When . . . we view today the colossal ecclesiastical structures at prominent points of the Eternal City, and when we notice that the *secretarium* [sacristy] in which the ministers made ready for divine service was at that time situated mostly near the entrance of the basilica, that is, at the end opposite the apse, and when we take into consideration the numerous clergy who, according to the oldest *ordines*, took part in papal worship, it becomes quite clear that the procession of the clergy from entrance to altar was an act of great importance and significance.²

In fact, one might say that processions became a hallmark of Christian liturgy, to the point that Christian ritual might be seen as a processional liturgy divided by actions performed at certain stations.

Singing and other forms of music were also part of the processional practice that Christians borrowed from Hellenistic Roman culture and from the Temple. In the processions that the culture offered as models, the chants might be syllabic, melismatic, or litanic in form.³ Christians borrowed these models, which were initially adapted in the Eastern Churches and then imported to Rome. At first, many Christian communities preferred to use hymnody in processions, though eventually, following Temple practice, they switched to psalmody in various forms.⁴

Varieties of Religious Procession

Most processions have a clear starting point and a clear stopping point, but that's about all they have in common. Processions in our rituals have very different meanings. There are, for example, familiar processions that help to unify the community and focus—or re-focus—our attention (entrance procession, procession with gifts, the Palm Sunday procession). There are also processions that express the Christian's life journey (baptism, funeral, com-

munion procession), processions to sanctify a space by carrying holy objects through it (Gospel procession, Corpus Christi procession), and processions to bring worship—especially petitionary and penitential worship—into places where it normally doesn't happen (rogation processions, the Candlemas procession on the Feast of the Purification).

Processions to Focus Attention. Most of the processions at Mass help us to focus attention on what is taking place and to get us, through music, to participate as a community in the movement toward ambo and altar. The movement of the ministers through the rest of the assembly, the movement of the Gospel Book from altar to ambo, the movement of gifts to the altar,

the movement of communicants toward the altar: All of these processional moments call for our attention and our participation in what is happening. The most elaborate of these "focusing" processions may have been the stational processions in Rome and other major cities. On a particular day, the local bishop gathered with the clergy at one or another church in the city, moving in procession through the streets as a way to alert the community and gather the people at the designated site. This practice flourished in cities like Rome, Jerusalem, and Constantinople, but the most complete record of the stational churches is the one from Rome that dates to the time of Pope Gregory the Great at the end of the sixth century and was incorporated into the *Missale Romanum*. This stational practice—and the urban procession associated with it—flourished in Rome until well into the thirteenth century, but it fell into disuse when the popes abandoned Rome for Avignon. Some special processions still imitate that episcopal and papal practice to an extent, calling attention to a special occasion through elaborate ritual movement. The procession with palms on Passion Sunday, for example, evokes our awareness and our participation—through movement and music—in dramatic ways.

Processions of Life's Journey. The processions that are part of baptism and funerals express more clearly than others the notion of procession as a walking with God through life and death into resurrection. (While you might think that the wedding procession would have an intent similar to processions at baptisms and funerals, it usually serves more as a focusing procession, calling our attention to what is about to happen.)

The rite for the baptism of children, even more than the rite for adult initiation, presents the processional nature of the rite as a clear movement from the doors of the church to the altar, with stops in between for the proclamation of the word and the rites surrounding baptism.⁵ The child, accompanied by the church, is brought in stages to Christ, since "the altar is Christ."⁶

The funeral liturgy similarly unfolds as a series of processions from station to station. In fact, the *Order of*

Christian Funerals highlights the processional nature of this liturgy by suggesting that "whenever possible" music should be provided for the funeral processions as well as for the rest of the funeral liturgy⁷ and by providing musical suggestions for these processions.⁸ Even as it admits that the full experience of a funeral procession is not possible in many places today, the rite offers a serious and important explanation of the meaning of these processions:

Processions continue to have special significance in funeral celebrations, as in Christian Rome where funeral rites consisted of three "stages" or "stations" joined by two processions. Christians accompanied the body on its last journey. From the home of the deceased the Christian community proceeded to the church singing psalms. When the service in the church concluded, the body was carried in solemn procession to the grave or tomb. During the final procession the congregation sang psalms praising the God of mercy and redemption and antiphons entrusting the deceased to the care of the angels and saints. The funeral liturgy mirrored the journey of human life, the Christian pilgrimage to the heavenly Jerusalem.⁹

Sanctification Processions. The church borrowed from Rome as well as from Israel the practice of carrying symbols of divine presence among the people as a way to sanctify the people and confirm their bond with the Holy One. In the case of Israel, until the time of the Exile (587 BCE), the symbol of divine presence and blessing was the Ark of the Covenant. Its presence in a place conferred blessing (2 Samuel 6:12), though probably the last time that the Ark was carried through the assembly of Israel was when it was taken into Solomon's Temple and placed in the Holy of Holies (1 Kings 8:2-13).

In the church's earliest years, the eucharistic sacrament was not carried in procession, though the Book of the Gospels was. This book has long been understood as a sign of Christ present in the liturgical assembly; it is

"revered with the same holy kiss given to the altar" (Introduction to the *Book of the Gospels* [2000], no. 6). When carried through the assembly, the book symbolizes Christ within the assembly, "borne by the deacon in solemn procession for the veneration of the entire congregation" (no. 7). The processional chant for this action is, of course, the Gospel Acclamation, which begins when the deacon takes up the book from the altar and "ends when the deacon reaches the ambo" (no. 11).

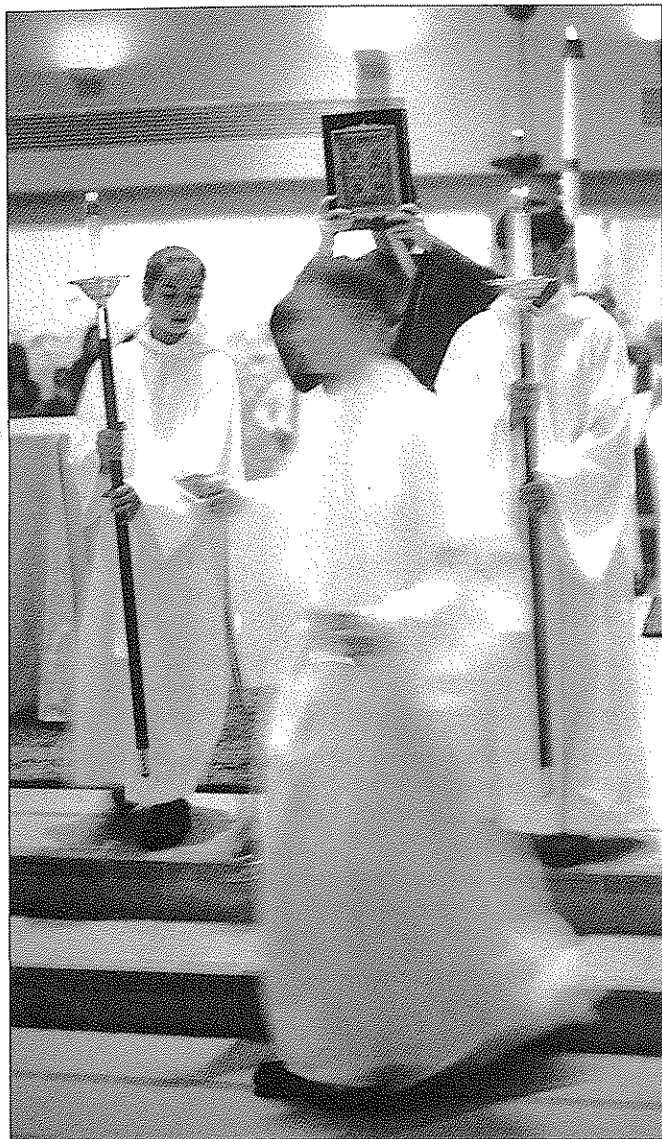
The eucharistic elements, especially the host, were not venerated in procession in the same way as the Book of the Gospels until the middle ages. After the precipitous decline in the lay reception of communion by about the year 1000, a tendency developed to focus on the host as an object of veneration rather than as a sacramental means of communion. It became logical, therefore, to carry this sacramental "object" in procession through the assembly—and even through the city. "Processionals" (books with texts, rubrics, or music for chants and hymns sung in procession) and other chant books as well as medieval art testify to the familiar practice of such processions with the sacrament, often from one church to another. This practiced reached a fixed and popular form in the Forty Hours' devotion and procession in the sixteenth century. Depending on the civil circumstances of the time (e.g., war, plague, religious disputes), the musical repertoire for the procession was selected from available litanies, psalms, hymns, and other sung prayers.

Processions of Petition and Extended Blessing. In times of need, the church often took over and "baptized" existing processions or shaped new practices in imitation of those older models. One example of a borrowed practice in Rome is the Christianizing of the *Robigalia*, a procession held every April 25 in honor of the god Robigus, patron of grain, to ward off mildew and other crop diseases. It was replaced in 592 by the procession of the "major" or "greater" litanies, which took place between the church of St. Lawrence and the church of St. Peter and had its own proper chants. The "minor" or "lesser" litanies, in contrast, celebrated on the three days preceding Ascension Day, developed as a new practice to deal with a new problem. They were a set of processions, accompanied by the singing of the Litany of the Saints and petitionary prayers, introduced into the Gallican Rite in 470 by Bishop Mamertus of Vienne to invoke God's help in warding off earthquakes and other natural disasters. Pope Leo III introduced the minor litanies into the Roman calendar in 816. Together, these observances of the major and minor litanies formed the "rogation days." Development of the traditional "ember days" followed a similar pattern, even including, in Rome, a procession to St. Peter's Basilica.

Another "borrowed" practice—the Candlemas blessing and procession—ex-



In the Corpus Christi Procession in Brindisi, Italy, the bishop carries the Blessed Sacrament on horseback.



tends God's blessing from the church to the home. Its observance on February 2 came from two sources: Jewish practice and the Celtic (especially Irish) calendar. Jewish practice gave rise to the celebration of the Purification of Mary/Presentation of the Lord in the Temple on February 2, forty days after Christmas. According to the Torah, if a newborn child is male, its mother is considered ceremonially unclean for seven days and in need of "blood purification" for thirty-three days (Leviticus 12:1-4). These times, added together, meant that a woman had to wait forty days before offering sacrifice to restore her ritual purity.¹⁰ Following Luke's chronology, which has shaped much of the Christian festal calendar, the early church therefore introduced the Feast of the Purification/Presentation on February 2. That feast happened to coincide with the Celtic celebration of Imbolc, the beginning of spring planting and the festival of calving and lambing, midway between the winter solstice and the spring equinox. This holiday was often marked by the use of sacred fires symbolizing the fire of birth and healing, the fire of the forge, and the fire of inspiration. The church soon incorporated the light symbolism into its festival on February 2,

using it as the day to bless the candles that would be used in the church for the coming year. People also brought their own candles to be blessed, and they would return home to light a candle and place it in the window for the rest of the day. One of the readings for this feast in older lectionaries contained the line "I will search Jerusalem with lamps [candles]" (Zephaniah 1:12), a justification for combining the two observations. The procession with candles is still part of the "first form" of celebrating the feast in the Roman Rite. There is a proper canticle for this procession: the Canticle of Simeon, with the antiphon "Christ is the light of the nations" (*Lumen ad revelationem gentium*) as well as other proper antiphons and a responsory in the *Graduale Romanum*.¹¹

Recovering a Processional Liturgy

Several years ago, Romano Guardini expressed a concern about processional practice and the decline of the great processional observances. In this pragmatic and individualistic climate, he asked, "How can the act of walking become a religious act, retinue for the Lord progressing through the land, so that an 'epiphany' may take place?"¹² Such a development requires two things of us: a sacramental sense of walking, especially of walking together as church, and practical attention to what we are doing and why we are doing it.

The Catholic Church's emphasis on the sacramentality of physical things reminds us that all our actions have at least the potential to be revelatory of the divine presence. In sacramental celebrations we use words and actions that reveal God in Christ, present and active among us. So, these rites teach us, all similar words and actions should remind us of the divine presence and of our Christian vocation. Just as breaking the bread and pouring the cup and sharing both in Eucharist are truly sacrament, so all meals celebrated by this sacramental people should point toward Eucharist and its fulfillment in the wedding banquet of the kingdom. As the washing and anointing of initiation are truly sacrament, so all washings and anointings with sweet perfume should point us toward the fulfillment of our initiation in a life lived in Christ and completed in heavenly union. Walking in procession points us toward altar and ambo or blesses us with the divine presence or evokes God's care for our world or reminds us of our pilgrimage to the reign of God. So all walking should be for us an act of pilgrimage, of blessing, and of care for those in need.

Development of such a sacramental awareness, of course, involves good catechesis, but it also involves paying attention to our ritual actions. In the case of processions, this means recovering what Jovian Lang has called "the art of movement, dignified and measured choreography, which appeals to all parts of the human body."¹³ It means paying attention to the way processions move through the assembly at Mass with grace, reverence, and intent, as well as to the way we celebrate other processional moments in our rites. Focusing on the processional



Gentile Bellini (1429–1507), *Procession in the Piazza San Marco*. Courtesy of the Gallerie dell'Accademia, Venice, Italy.

nature of Roman Rite liturgy invites us to recover something of our ancient processional practices in the sacraments and for special occasions. Perhaps it's time to place a stronger emphasis on participation in the Candlemas procession or, certainly in rural communities, to recover the processional blessing of the crops in order to regain a fuller sense of our pilgrimage through life in procession with God. However we call attention to the fact that walking is ritual and sacramental movement, we must never forget the goal of all our walking. We are on pilgrimage, and our walking is our prayer that God goes with us and before us as we journey toward God.

Notes

1. Michel Huglo, "Processional" in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980), 15:278.

2. Joseph A. Jungmann, SJ, *The Mass of the Roman Rite*, trans. Francis A. Brunner, C.S.S.R., edited into one volume by Charles K. Riepe (London: Burns & Oates, 1959), 214.

3. Huglo, "Processional," 15:278.

4. It is probable that antiphonal psalmody was introduced as processional music in the fourth century as a replacement for the earlier hymnody. The *Liber pontificalis*, attributed to the reign of Pope Celestine I (d. 432) but actually written later than that though before the mid-sixth century, claims that the introit developed as a psalm sung antiphonally by the congregation. The use of a complete—or nearly complete—psalm with antiphon and doxology (*Gloria Patri*) may have continued for about two centuries in Rome, though the practice began to be modified in the eighth century, especially under the influence of Gallican liturgy and the movement of the sacristy from near the doors of the basilica to a point closer to the altar.

5. This stationary structure is disrupted somewhat for adult

initiates, since their sacramental movement to the altar is blended, to a great extent, into the existing processions and stations of the Easter Vigil.

6. *Rite of Dedication of a Church and an Altar* (1977), chapter four, no. 4; see also no. 2, which describes the faithful Christian as an altar.

7. *Order of Christian Funerals* (1989), no. 32.

8. As music to accompany the procession to the church, the rite suggests Psalm 122 ("I rejoiced when I heard them say: let us go to the house of the Lord") or some other psalm or suitable song. For this procession, the *Graduale Romanum* (1974) suggests Psalm 126 ("When the Lord restored the fortunes of Zion, we were like dreamers") as well as other psalms. For the entrance into the church—a continuation of this first procession—the ritual offers Psalm 65 with its proper antiphon. For the procession out of the church to the place of committal, the rite calls for "May the angels," sung separately or as an antiphon with Psalm 25, "To you, O Lord, I lift my soul." It also offers the second half of *In paradisum*—"May choirs of angels welcome you"—sung separately or with Psalm 116, "I love the Lord, for he has heard the cry of my appeal." The rite also suggests additional psalms that might be used during this procession.

9. *Order of Christian Funerals*, no. 42.

10. Giving birth to a girl kept the mother unclean for eighty days (Lev. 12:5).

11. The practice of anticipating weather for the weeks following February 2 also seems to have been associated originally with Imbolc; it later became associated with Candlemas in European folklore and was brought to Pennsylvania by German settlers where it became associated with the appearance of a groundhog.

12. Romano Guardini, "Liturgical Crisis," *Assembly*, April 1986, quoted in Gabe Huck, ed., *A Sourcebook about Liturgy* (Chicago, IL: Liturgy Training Publications, 1994), 70.

13. Jovian Lang, OFM, *Dictionary of the Liturgy* (New York, NY: Catholic Book Publishing Co., 1989), 524.

Processing and the “Opening Liturgical Song”

BY ROBERT J. BATASTINI

One might hear someone say: My favorite activities are reading, dining out, golfing, and traveling—but not necessarily in that order. That last qualifier is often added because one automatically assumes that such lists are prioritized in order of preference or importance. That assumption of prioritization is fairly safe when considering church documents. When such documents, for example, list several meanings for an action or several requirements for discipleship, they are generally stated and interpreted as given in order of preference.

A notable exception, drawn from the *General Instruction of the Roman Missal 2000*, is found in the paragraphs which describe the “Entrance” (nos. 46–48). In the nearly forty years of its implementation, the emphasis especially taken from paragraph 47 (unchanged in the revised *Instruction*) seems to have been turned on its head. This paragraph tells us that the purpose of this “opening liturgical song”—the term used by the draft English translation of the *General Instruction* to translate *cantus ad introitum* to the exclusion of the term “entrance song” used in earlier translations—is to “open the celebration, intensify the unity of those who have assembled, lead their thoughts to the mystery of the season or feast, and accompany the procession of priest and ministers.” Despite what certainly seems to be a prioritized list of tasks, the function of this opening liturgical song as processional music has dominated liturgical practice throughout these four decades of liturgical renewal.

While the first two purposes of this song are somewhat *de facto*, interpreting this element of the instruction with emphasis on the last of the four purposes led to the entrenched establishment of certain routines which I deem unfortunate and in need of reconsideration. Regarding the opening liturgical song primarily as processional music has led to the widespread practice of ending the song whenever the procession has fully reached its destination, without regard to the cognitive content of the text being sung. I know the story is almost a cliché at this point, but, on Trinity Sunday 2001, I attended a Saturday evening Mass at a cathedral in an American archdiocese, and—you guessed it—we sang but two stanzas of a hymn to the



Trinity. Okay, I'll admit, it was the closing song in this instance, but nonetheless this story confirms that even in the most obvious cases, paying little attention to the words we sing is so common as to be considered the Catholic norm.

(Not) Singing What We Believe

Is our song truly prayer? Do we sing what we believe, and believe what we sing? If a hymn text is well crafted, even inspired, what kind of omission are we guilty of when we impulsively chop off the last stanza or two with no regard to what is being left unsung? I firmly believe that this practice is a direct result of our treating the opening song solely as processional music.

In geology, erosion is something that takes place by degrees over long periods of time, the action of which is rarely visible upon a single observation. The practice of commonly truncating hymns and songs has led to an erosion of its own, one that is measurable only in evaluating the entire post-Vatican II period to date. That erosion, I contend, is psychological. Despite everything said about full, active, and conscious participation by the assembled believers in the song of the liturgy, our behavior in regard to the texts we sing has led to a general acceptance, as a clear option for faithful worshipers, of choosing not to pick up the worship aid and not to enter the song.

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Though this story illustrates my point, it is perhaps an indictment of the failure of my own efforts at liturgical catechesis. I have observed four present or former choir members in my own parish (i.e., these four people can and do sing), who, when in the congregational part of the assembly, consistently sit in silence. Years of treating congregational song as incidental to the action, creating a gradual erosion or perhaps an imbedding of the practice, has led to a common notion that song is simply layered upon the liturgy (by a cantor, by a choir or ensemble, or by those who feel like singing) and not an element which is an essential activity of everyone gathered. In the case of my four choir members, that sense of the incidental nature of song (especially of congregational song) has even overpowered all the "excellent" liturgical catechesis I have disseminated over the years! If the song is a layer placed on top of the action, then it is not necessarily the action of the whole assembly, and it is acceptable to let someone else provide that layer. And, so long as the words are reasonably appropriate, it doesn't matter a whole lot what the specifics of the message happen to be because we are most likely not going to hear/sing/pray the entire text anyway.

Liturgical Malpractice

Treating the opening liturgical song as processional music before all its other stated purposes has led, then, to what I consider one of the great liturgical malpractices of the postconciliar experience.

For the record, paragraph 48 of the *General Instruction* describes who sings the song—alternately the choir and people, or cantor and people, or the people or choir alone—and the types of liturgical song—"The antiphon and psalm of the *Graduale Romanum* or the *The Simple*

Gradual may be used, or another liturgical song that is suited to this part of the Mass, the day, or the season . . ." Note that the *Graduale Romanum* has never been published with English texts or even translated into English, and only one recent attempt has been made at publishing an English version of the *Graduale Simplex*. The "other liturgical song" option is the common American practice. While this practice, like the linking of the song to the procession, also constitutes reading the document backwards, for this discussion I am limiting myself to the practices centered around this third option.

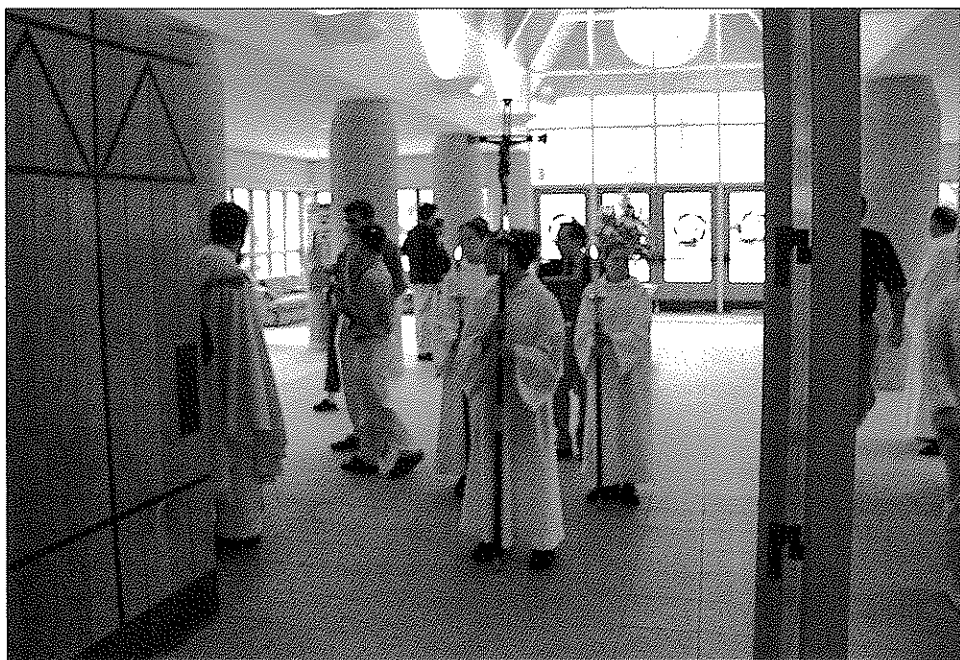
My premise, then, is that the opening liturgical song is not primarily processional music. It stands on its own as a liturgical action and, unlike certain texts which strictly accompany an action, such as the song during the sprinkling or the litany for the breaking of the bread, the opening liturgical song has a life and purpose aside from merely accompanying the entrance of the ministers. Therefore, I contend that the duration of this song is not governed by the length of the center aisle or the pace of the cross bearer.

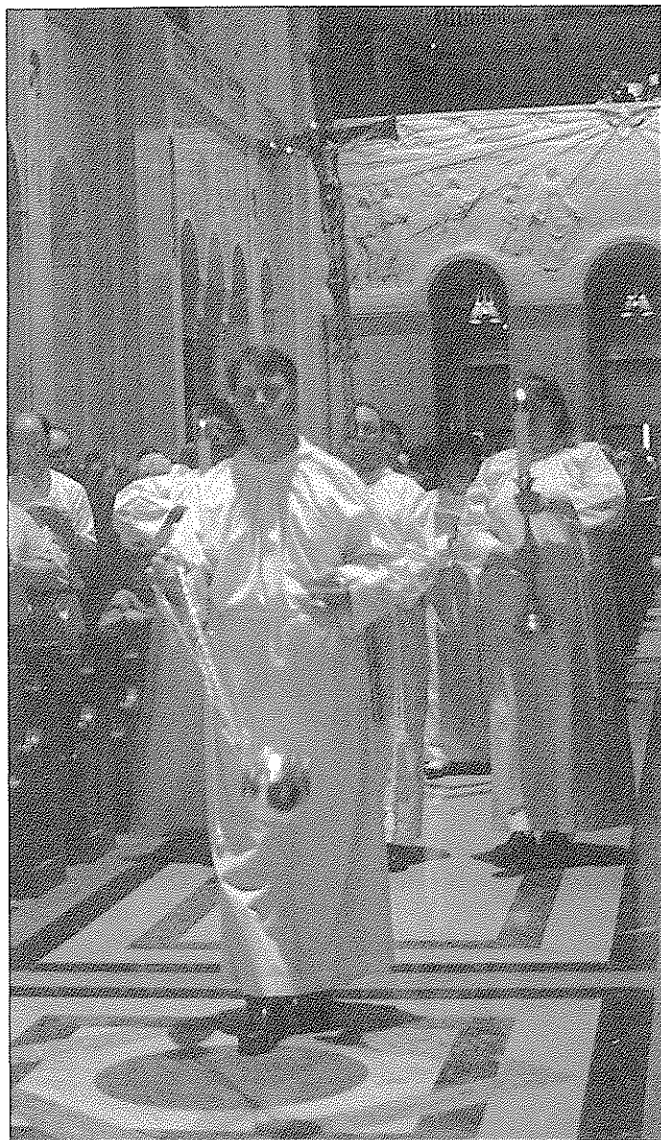
Penultimate Purpose

If accompanying the procession is the fourth and final function of the opening liturgical song, let's move forward now to the penultimate function—one that is presumably higher in priority—that of "leading their thoughts to the mystery of the season or feast."

Today we hear an occasional voice calling for a return to using the introits of the *Graduale Romanum*, or the opening antiphons as found in the *Roman Missal*, or the chants and texts of the *Graduale Simplex*. The reasoning behind such calls is tied directly to the principle that this song is to lead the assembly's thoughts to the mystery of the season or feast. This argument has its pros and cons. In favor of the practice would be an emphasis on the introit as the singing of a text with particular relevance to the liturgy of the day. Using these proper antiphons could help direct the worshipers' attention to the text we sing, resulting, perhaps, in a growing sense of this song as prayer—as an action rather than an accompaniment.

The cons, however, are significant. Very little exists in the way of musical settings for these texts. Until sufficient suitable settings have been composed and assimilated into the common repertoire, this practice will remain only a conceptual possibility. Next, since





these antiphons are significantly longer than the typical responsorial psalm refrain, for example, finding a way to enable the assembly to sing a new antiphon of that length each and every week may well exceed the realm of the possible. (Note that there are still countless communities that sing seasonal responsorial psalms as a way to avoid singing the much more accessible settings of the psalm of the day.) The danger is that the difficulty of teaching a new introit to the congregation each week may lead to a rise in the practice of choral or cantorial introits that would, in many ways, mirror the liturgical music practices of the preconciliar liturgy. Finally, it should be observed that the *Roman Missal* gives but a single introit for all three cycles of each Sunday. One often discovers, therefore, that the introit is far more closely related to one cycle than to the others.

The Ideal Opening Song

I champion the strophic hymn as the ideal opening liturgical song over texts and settings that alternate cantor

and congregation or choir and congregation and over attempts to introduce music that is essentially inaccessible to the ordinary folk in the pews. Strophic hymnody, if used properly, can have great benefits over all other forms proposed for this song.

First, good hymn tunes, in the words of the legendary Erik Routley, are genuine "folk" music. They are melodies that are attractive and singable by folks who are not musicians. Precisely the same melody is used three, four, or five times for the various stanzas, allowing the message to develop while not placing musical hurdles in the way of the non-musician. This repetition of the same melody also serves to implant the tune in the collective memory of the congregation. Second, in the case of cantor or choir verses with a four- or eight-measure recurring refrain for the rest of the assembly, I contend that the song belongs to the cantor or choir more than to the whole assembly. The assembly in its entirety, however, takes full ownership of the entire hymn. It is their song. Third, a well-written three- or four-stanza hymn can serve as a wonderful way

Our behavior in regard to the texts we sing has led to a general acceptance of choosing not to enter the song.

of leading the assembly's thoughts into the mysteries of the celebration, a practice which we commonly already exercise with consistency on Christmas, Easter, and other major feasts of the year.

I believe that it is time to revisit our approach to the opening liturgical song by exploring the thousands of new hymn texts that have been written by our contemporaries since the mid-1960s—hymns which are intended to address the expanded amount of Scripture read in Sunday worship since the introduction of the three-year lectionary. This is a large repertoire of hymns that relate directly to particular Gospel readings.

This exploration will probably require that we commit to launching into a program of teaching and reinforcing new hymn tunes on a fairly regular basis, and it will require that we commit to singing *all* the stanzas, so that we begin to reverse the erosion suggested above.

In order to achieve this, we will note that all ministers in the procession (except those carrying cross, candles, or the Book of the Gospels) will want to carry the worship aid, actively singing the opening liturgical song. We will also note that, once the ministers reach their places, they—including the ones who have now set down the items they carried in procession—will continue to engage in singing the song until it is finished. Perhaps it will take months or years to develop an appropriate practice (reversing erosion can take as long as it takes to create the damage), but a day will come when we will notice that the folks in our assemblies have assimilated the sense that the opening liturgical song is an act of worship from which one simply cannot abstain.

Singing in Procession: Communion

BY CHARLES GARDNER

Among the four processions of the Mass, the communion procession is unique, since it is the only one in which the majority of those present are expected to take part physically. Unfortunately, in many communities, this expectation does not always yield very much vocal participation in the communion song. "Our assembly doesn't sing very well during communion," reports the discouraged music director. "We just let the choir sing or the organ play." Others announce a communion song for all to sing, but since there is little response, it ends up being a virtual solo, sung only by the cantor or the music group.

Three Functions

The *General Instruction of the Roman Missal 2000* (GIRM) envisions something much more inclusive and engaging when it lists the three "functions" of the communion song:

- To express outwardly the communicants' union in spirit by means of the unity of their voices;
- To give evidence of joy of heart;
- To highlight more the "communitarian" character of the communion procession.

The first function is similar to one of the purposes of the opening song—"to intensify the unity of those who have assembled" (GIRM, no. 47). For these two songs, "unity" is named as a specific hoped-for outcome of participation in the singing. In fact, this first function sounds like the traditional definition of a sacrament. The *outward sign* of voices singing together expresses the *inward reality* of a unified spirit.

The second function of the communion song is to give evidence of joy of heart. This is the only instance in which the *General Instruction* uses the word "joy" to describe the character of a liturgical song—and of the hearts from which the song flows. It is reminiscent of the words of Jesus from the Gospel of John: "I have said these things to you so that my joy may be in you, and that your joy may be complete" (John 15:11). It also echoes the words of the priest during the embolism prayer at the beginning of the

communion rite: "... as we wait in joyful hope for the coming of our Savior Jesus Christ." If the communicants have truly listened to the word proclaimed, "have joined themselves to Christ in acknowledging the great things God has done," and have "offered the sacrifice" during the Eucharistic Prayer (GIRM, no. 78), then they will show some "evidence" of "joyful hearts" by the way they sing the communion song.

In some ways, the third function is similar to the first, but it adds another dimension that is proper to this particular song. Unlike the other processions, the communion procession is by its very nature "communitarian." This part of the Mass should not be characterized *primarily* as a time for individuals to wait passively to "get in line" for communion. It is rather an act of the community "on the move": the Body of Christ coming forward to receive the Body of Christ.

With these three functions in mind, let us consider four practical questions concerning the communion processional song.

Who Sings This Song?

Unlike the options provided for the opening song, the *General Instruction* does not mention the possibility of the congregation alone singing the communion song but rather the "choir or cantor *with* the congregation" (no. 87). As outlined below, this use of a diversity of musical roles is most suitable for a procession in which all take part.

However, this same paragraph of the *General Instruction* also gives the option of having the choir alone sing the

Unlike the other processions, the communion procession is by its very nature "communitarian."

communion song. The U.S. Bishops' statement *Music in Catholic Worship* also indirectly allows for this possibility in paragraph 72: "If the organ is played or the choir sings during the distribution of communion, a congregational song [after communion] may well provide a fitting expression of oneness in the Eucharistic Lord." If we want the communion procession to be more than a shuffling

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forward for the "distribution" of the sacred elements, and if we are serious about the communicants experiencing a "unity of spirit" through the "unity of their voices," it seems obvious that this option should not normally be used. The participation of the whole assembly in the communion song is a crucial part of the communion rite.

When Is the Processional Sung?

The *General Instruction* calls for the song to begin "during the priest's reception of communion" and to continue "while the Sacrament is being ministered to the faithful" (no. 86). Many communities are in the habit of waiting to begin the song until after the priest, communion ministers, and music ministers have received, but, at the end of paragraph 86, the instruction says: "Care must be taken that cantors are also able to receive communion conveniently." This seems to indicate a preference that the music ministers receive communion after the rest of the assembly—and also to imply that communion ministers can be trained not to forget them!

It is also significant that the instruction mentions only one communion song. Ideally, one song should help to unify the entire procession, beginning with the invitation to communion.

What Text Do We Sing?

According to paragraph 87 of the *General Instruction*, the "antiphon from the *Graduale Romanum* may be used for the communion song, with or without a psalm, or an antiphon with psalm from the *Graduale Simplex*, or another suitable liturgical song approved by the Conference of Bishops may be used."¹ To date, the U.S. bishops have not required that specific communion songs receive official approval but only that they follow the criteria that appeared in the U.S. *Appendix* to the 1975 *General Instruction* and in *Music in Catholic Worship*. For the most part, these criteria echo the functional description of this song in paragraph 86 but with these additions:

1. The communion song should be simple and not demand great effort.
2. Most "benediction hymns" are not appropriate because they concentrate on adoration rather than

communion.

3. During the seasons of Lent, Easter, Advent, and Christmas the communion song should be seasonal in nature.
4. At other times, topical songs may be used provided they do not conflict with the paschal character of every Sunday.

The first criterion implies once more that the whole assembly should participate in the song, and the second criterion is worth restating especially with the current resurgence of interest in worship of the Eucharist outside of Mass. But the fourth criterion has contributed to a situation in which almost any "religious" text seems to be permissible. With so many options to choose from, what makes one text better than another? Here are five criteria to help answer that question:

1. The official liturgy demonstrates a preference for the singing of psalms during the communion procession both in the *Simple Gradual* and in many of the proper communion antiphons. Psalms 34 ("Taste and See") and 23 ("The Lord Is My Shepherd") are always appropriate, as are psalms associated with particular seasons of the liturgical year.
2. Songs based on the Gospels are also appropriate, since the proper communion antiphon often relates to the Gospel reading especially during Advent, Christmas, Lent, and Eastertide.
3. Even though the *General Instruction* does not mention the feast or season in connection with the communion song as it does for the entrance song, the major seasons do give an opportunity to return each year to particular communion psalms or songs that characterize these times: more reflective selections for Advent and Lent, for example, and more lively ones for Christmas and Eastertide.
4. During the rest of the year, both the "paschal character of every Sunday" and the "joy of heart" that should normally characterize the communion procession indicate a preference for texts and music that are more often lively and exuberant rather than meditative and reflective.
5. A community's repertoire of communion songs should not be so variable as to demand "great ef-

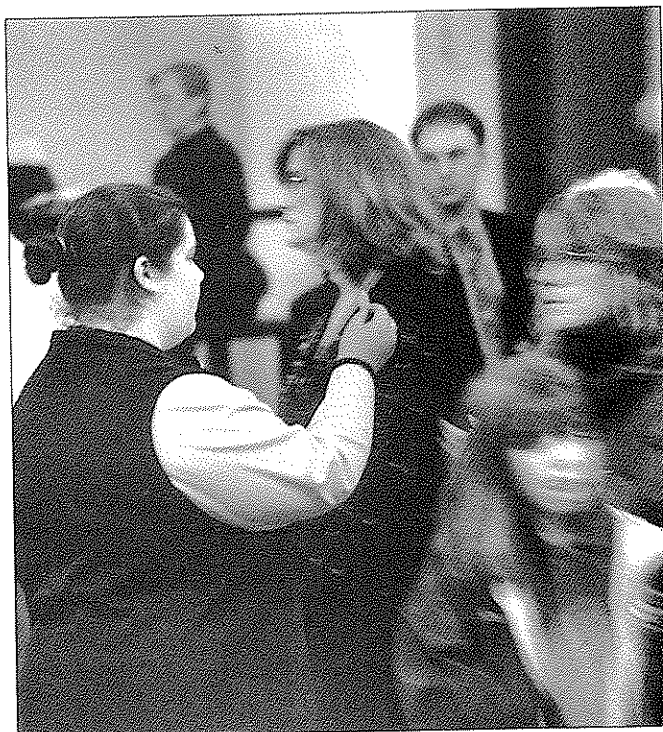
fort." Most of the refrains should be able to be sung "by heart."

How Is the Song to Be Sung? What Form Do We Use?

A modified responsorial song form works best for this song in the majority of Sunday assemblies. The most obvious practical advantage to this form is that it frees those in procession from reliance on songbooks and papers. But, as Edward Foley has noted, the various song forms we use for worship also signify *in themselves* different aspects of what it means to be "church."² Many communities have found that the strophic song form works best for the entrance rite—everyone singing together successive stanzas, thus demonstrating the unity flowing from their baptismal equality. But the communion song demonstrates a different kind of unity manifested in a *diversity* of roles, as cantor, choir, instruments, and congregation all contribute their individual parts to the ritual experience. The creative use of this "dialogic" form is considerably more effective than trying to encourage everyone to sing everything because it respects both the need and the ability of the communicants to participate in a variety of ways.

Responsorial songs such as the psalm during the liturgy of the word normally make use of a straightforward alternation between response and verse. But the introduction of variations into this pattern can enable a song to accompany the whole communion procession while still maintaining its freshness and vitality. Here are some examples:

- When a choir or several cantors are available to lead the singing, a variety of vocal textures and harmonies may be used, especially for verses that may need to be repeated. Descant harmonies may also be added to the refrain after it has been sung several times.
- When the song is accompanied, the instrumentalist should use a variety of dynamics, styles, and registrations. Normally, a strong and direct style with clear melody is needed to *lead* the refrain, and lighter, more varied patterns may be used to *accompany* the verses.
- Longer communion processions can still be unified by beginning and ending with the same responsorial song but inserting a second musically related song into the middle of the procession. For example, a long procession could begin with Haugen's "We Remember," move directly into Berthier's "Eat This Bread," and then return to the last verse of "We Remember" when the procession is nearing its conclusion.
- Interludes can be added to vary the texture of the music and to give the words a "rest." These interludes should normally be added after the response—before the next verse. They may simply repeat the



melody of a verse or a response, or they may be improvised over the existing chord pattern. To add even more variety, the interlude may make use of new musical material similar to the "C" section of a classic rondo form.

Even though some members of the congregation may choose to join in singing the verses, this should not discourage the use of interludes and other variations, nor should the rest of the assembly be given the impression that all are *expected* to sing everything.

In this way the congregation *actively participates* in the communion song in several different ways: by *singing* the refrain, by *listening* to the verses, and by *reflecting* during the interludes. The skilled director knows how to be creative in using a variety of musical resources in the service of all who join in the communion procession, joyful of heart and united in spirit.

Notes

1. In *By Flowing Waters: Chant for the Liturgy* (Collegeville, MN: The Liturgical Press, 1999), Paul Ford has provided a valuable resource of simple unaccompanied chant settings for the communion procession based on the *Simple Gradual*. Even though this style may be too "stark" for many communities, the choice and arrangement of the antiphons and psalm texts can provide assistance in choosing other musical settings.

2. See Edward Foley, CAPUCHIN, "Musical Forms, Referential Meaning, and Belief" in *Ritual Music: Studies in Liturgical Musicology* (Portland, OR: Pastoral Press, 1995).

Holy Week and Triduum: Formative Models for Processing

BY ALAN J. HOMMERDING

The rituals we celebrate as a church simultaneously express who we are as the Body of Christ and continue to form us as that Body. Since the reforms generated by the *Constitution on the Sacred Liturgy*, much breath has been expelled and much ink spilled about the connection of music and ritual actions, but there has been something of a "Tridentine hangover" about it, since most of the conversation has been about music that accompanies the actions of a few ministers. The assumption has been, by and large, that the assembly of the faithful will remain, for the most part, bodily inactive or passive. The processions of Holy Week, however, offer us a formative and catechetical model for ways to engage the whole assembly and place them in motion.

Passion Sunday: Procession with Palms

As the Easter Vigil is the "Mother of All Vigils," so the procession with palms may well be the "Mother of All Entrance Processions." Even though the rite offers options for this entrance, the first and clearly preferred one is the procession in which the faithful gather somewhere other than the main church to sing "Hosanna," bless palms, listen to the Word, and then process while singing in honor of Christ, echoing the "Hosanna." The texts appointed for this form of entrance focus on the antiphons "Hosanna to the Son of David / Blessed is he who comes in the name of the Lord" and "The children of Jerusalem welcomed Christ the King" as well as Psalms 24 and 47. The texts of the antiphons were woven together in the eighth century hymn "*Gloria, laus et honor*" by Theodulph of Orleans, the hymn we know today as "All Glory, Laud, and Honor." Some other songs, such as the spiritual "Ride on, King Jesus" do this interweaving as well.

Though conventional wisdom about the entrance rites has been that they ought not be too weighty in relation to



Palm Sunday Procession at St. Peter's Basilica, Vatican City. Photo courtesy of *L'Osservatore Romano*.

the liturgies of Word and Eucharist, the ancient wisdom of this procession might help us see that paying more attention to truly *gathering* the Body and giving it a physical means to express its intent to go and worship is beneficial. The issue, then, in helping a community understand the importance of this procession in order to participate wholeheartedly becomes a matter of formation and not proportion.

Holy Thursday: Procession of Oils

This procession allows us an opportunity to reflect on and further refine the ways in which we present sacramental symbols. If the Holy Thursday liturgy has opened with a slam-bang rendition of "Lift High the Cross" or one of the various settings of "Glory in the Cross," that dramatic musical opening may well overshadow the presentation of the oils, signs of the Spirit working through the Church's sacramental life. Contrast will be an effective way to highlight the oils: If the entrance procession has been grand, present the oils solemnly and simply. Since most of those present in the assembly will not engage the oils personally as a sacramental sign in the coming year through chrismation or ordination, and perhaps only a small percentage will participate in the anointing of the sick, it is crucial that the presentation as well as the sung texts accompanying this procession are clear. Large flasks,

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held high, perhaps adorned with red ribbon or cloth (the color of the Spirit) ought to be presented solemnly. Such nonverbal symbolic vocabulary can be translated to the Sunday Eucharist, wherein the gifts offered by the community to be transformed by the Spirit into the Body and Blood of Christ ought to be presented with greater prominence and reverence than they usually are—held aloft, not at waist level, perhaps even carried all the way to the altar of sacrifice by those who are engaged as members of the assembly in offering that sacrifice!

Musically, the oils procession is an occasion at which a shorter acclamation or response such as "Praise to you, Lord Jesus Christ" or "Blessed be God forever" is a good choice to allow for the assembly's visual engagement with the action. Additional sung texts—which can be chanted *recto tono* by even the most vocally-limited presider—should describe the intent of the oil (e.g., the oil of the sick), its consecration by the bishop (acting as a personal sign of unity), and its role in the life of the church (for healing and as a sign of salvation and forgiveness of sin).

Holy Thursday: Footwashing and Offering for the Poor

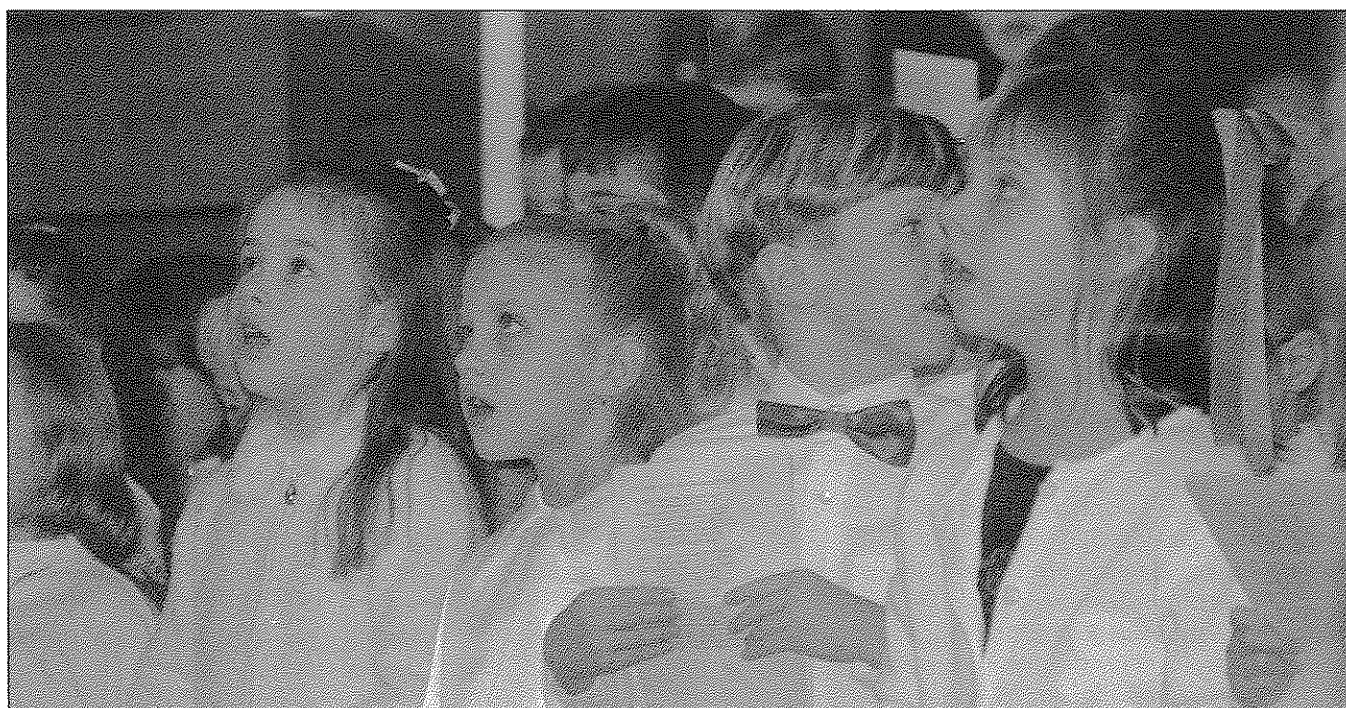
As described in the liturgical books, the footwashing is not an official ritual procession in the Roman Rite, but the pastoral praxis of many parishes has turned it into one. Rather than the pastor washing the feet of a select few, in some parishes the entire assembly is invited to wash feet and have their feet washed. Since the Roman Rite seems to think that once a year is enough to take seriously the Lord's command to do this in remembrance of him, then the more people involved in it, the better. Some parishes

have also elaborated the offering at the Holy Thursday liturgy, inviting people to leave their seats and go to the altar or various points around the sanctuary to present their offerings. This makes the action more of an offering and less of a "come and get it" moment, a model which might serve the weekly Sunday Eucharist offering beneficially as well.

Many parishes accompany the footwashing rite with a song or some responsorial version of the antiphons appointed for it in the Missal. These antiphons essentially repeat the Gospel pericope of the evening. It may be beneficial, instead of parroting the Gospel (which is already being re-enacted), to sing a text which reflects or expands the *mandatum*, the "new" commandment of love. Some parishes will also sing a version of "*Ubi caritas*" during the footwashing, which is the text appointed for the "procession of the faithful with gifts for the poor" in the rite itself. This sort of cross-pollination can be a helpful reinforcement for those gathered to celebrate the liturgy, to aid in understanding the footwashing as a sign of self-giving sacrifice parallel to the Eucharist.

Holy Thursday: Transfer of the Blessed Sacrament

The ritual life of the church (at least in Western, European nations) used to incorporate eucharistic processions with greater frequency than we do now in the U.S. While the restored prominence of the communion procession at the Sunday liturgy is a good thing, the processional activity involved therein focuses on the church *as* Christ coming *to* Christ. The eucharistic procession, rather, is more about the church *around* Christ following *after* Christ.





Easter Vigil Procession of Light, Seville, Spain

(God is in the prepositions.) Disciples are called to do all these prepositional things, and—even allowing for the priority of Sunday's communion procession—these ritual activities that cause us to follow Christ might be looked at again as sources of positive formation in discipleship through the liturgy. We not only adore Christ at the end of this procession, we adore Christ in the sacrament because we have experienced the presence of his self-giving in word, footwashing, bread, and wine (the meal recounted in the first six verses of Thomas Aquinas's "*Pange lingua*," the hymn used to accompany the procession). Having recognized Christ as present and as our leader, we choose to follow him in the rest of life as we have in this procession.

Parishes that do not make the effort to have a suitable place other than a side altar in the main church for the reposition will, ultimately, deprive people of the opportunity for this potent ritual action of discipleship. The faithful (who are able) who choose not to follow with their brothers and sisters in Christ make, by omission, a very real statement about their discipleship.

Good Friday: Showing and Veneration of the Cross

Even though the Roman ritual books tend to prefer the first of the several choices or options offered for particular rituals, of the two choices offered for the showing the cross to the faithful during the Good Friday liturgy, only the second form involves a procession by the ministers, which is then followed by the procession of the faithful. Given the stational resonance that the second form of showing the cross has with the entrance of the Paschal candle at the Easter Vigil, parishes may wish to use it, and not the first form, in which the primary ritual action is not the procession but the unveiling. As with the Sunday communion procession, the procession to venerate the cross is a ritual moment focused on the faithful coming to Christ.

Music ministers would do well to note the first text

Vexilla Regis prodeunt:
Fulget Crucis mysterium,
Qua vita mortem pertulit,
Et morte vitam protulit.

Quae vulnerata lanceae
Mucrone diro, criminum
Ut nos lavaret sordibus,
Manavit unda et sanguine.

Impleta sunt quae concinit
David fideli carmine,
Dicendo nationibus:
Regnavit a ligno Deus.

Arbor decora et fulgida,
Ornata Regis purpura,
Electo digno stipite
Tam sancta membra tangere.

Beata cujus brachiis
Pretium pependit saeculi:
Statera facta corporis,
Tulitque praedam tartari.

O Crux ave, spes unica,
Hoc Passionis tempore
Piis adauge gratiam,
Reisque dele crimina.

Te, fons salutis Trinitas,
Collaudet omnis spiritus:
Quibus Crucis victoriam
Largiris, adde praemium.

The hymn *Vexilla Regis* was composed by Venantius Fortunatus in the sixth century. It was adapted for use in the liturgy during Passiontide, especially for the vesper hymn on Passion Sunday/Palm Sunday. The Latin text was translated into English as "The Royal Banners Forward Go" by John Mason Neale in the nineteenth century.

listed for song to accompany the veneration of the cross: It speaks not just of the cross but also of light and resurrection, of joy for the whole world. The second option, the "Reproaches," is used in fewer and fewer places due to the anti-Semitism which may be perceived in the text. But even the Reproaches conclude with a joyous acclamation. In other words, singing texts that are exclusively laments or which mourn the death of Christ with no reference to resurrection will not serve the procession to venerate the cross well, nor will they help to form the assembly in their role of coming to Christ on the cross, the source of our joy.

Easter Vigil: Procession with the Paschal Candle

Along with Holy Thursday's procession for the transfer of the Eucharist, this procession is the opportunity *par excellence* for the assembly to embody in ritual their following of Christ in discipleship. As at the Palm Sunday entrance ritual, the rite for the beginning of the Paschal Vigil envisions the blessing of fire and the lighting of the new Paschal candle occurring some place other than the main church with a procession into the place where the liturgies of word, initiation, and Eucharist will take place.

The rite does allow for use of a "richer" acclamation than "Christ, Our Light," but for this moment to truly flower in the *Exsultet* the simpler three-fold stational acclamation (on successively higher pitches, of course) might be preferable to anything more expansive. As uncomfortable as we might be with silence between the repetitions of the acclamation (another formation opportunity for the rest of the liturgical year!) and the sounds of scraping feet and the other noises involved with the faithful coming together as the one Body, a period of silence between the three acclamations will also serve to enhance the joyous outpouring of the Easter praises in the *Exsultet*.

Easter Vigil and Easter Sunday: Gospel Procession (with Sequence)

Welcoming the *Alleluia* back to the liturgy is only half of what this procession does. It also returns us to full, exuberant joy and ends the fasting of our Lenten musical restraint. The requirement to change the text of the Gospel Acclamation from *Alleluia* to greet the Lenten Gospels isn't only a matter of the words we sing; it's about singing those words in a simpler way.

The return of the *Alleluia* at the Easter Vigil is so important that it has its own responsorial psalm! This is an indication that a longer procession is called for at Easter—one that offers the Gospel Book to the entire assembly. This procession calls upon the assembly to acclaim the presence of the risen Christ *among* them, a reality which will be more viable in the rite if the procession wends its way through their midst, accompanied by suitably joyous singing of the *Alleluia* and its psalm.

In parallel fashion, the Easter Sunday Sequence (which has been placed before and after the *Alleluia* through some unfortunate ping-pong maneuvers in the *General Instruction 2000* and its subsequent revision in 2002) begins our joyous welcoming back of the *Alleluia* by giving us a sneak preview of the Easter Gospel. Even though the rite itself doesn't envision any sort of pastoral integration of the sequence and Gospel Acclamation, a musical setting of the sequence that allows the assembly to respond "*Alleluia*" at regular intervals and concludes with the singing of the *Alleluia* and Gospel verse will certainly allow for a Gospel procession which, again, ritually acknowledges the presence of the risen Christ celebrated anew at this liturgy. As always, when the presence of Christ in the Gospel is acknowledged, the faithful assembly stands.

Potential Barriers

As we continue to look at the potential for formation that ritual processions offer, we need to name, I believe, some potential barriers:

- We tend to be, by and large, afraid of "messiness" or lack of control in our liturgies.
- Our assemblies have already had one generation of formation in liturgical stasis.
- The liturgy will get even longer!
- It's tough enough to get folks to sing while they're standing still, much less while they're walking!

But week by week, the Sunday eucharistic liturgy is constructed, nominally, around processions: entrance, Gospel, gifts, communion (and, unofficially, dismissal). Each of these is a pivotal moment in the liturgy for the formation of the assembly as and in the Body of Christ.

A particular consideration will have to be made, of course, for those whose ability or mobility restricts their participation in processional rituals, but their presence in our midst is a call and a challenge to find ways to assist and serve them for full participation in the Body of Christ. Their presence is not and must not be an excuse to limit the fullness of our celebrations.

As with any new practice or alteration of ritual behavior patterns, the re-incorporation or restoration of processions will have to be done slowly, gently, with plenty of catechesis and consistent dedication. God's pilgrim people on a journey ought to embody that journey in their rites, even if it means dedicating more time to the worship of the Lord on the Lord's Day! This means surrendering our impatience as well as our quest for efficiency and neatness when we come together in the Spirit to give our praise and thanksgiving.

We have come to see during the previous thirty years that people can take ritual patterns and music for those patterns "to heart," and there is no reason to think that, in a subsequent generation of liturgical renewal, they cannot continue to do the same.

Professional Concerns

BY BENNETT JOHN PORCHIRAN

Please, Don't Push Me off the Bench!

In the past eighteen months we have had several requests from the membership for an article dealing with the issues and protocols surrounding a "guest" organist for a wedding or funeral. This is such a complicated and multi-layered topic that it should be dealt with in an article of much greater scope, but this article may at least open the door for a more thorough exploration of this topic.

A Familiar Scene

All organists, I suspect, are familiar with a scenario like this: It's Thursday afternoon when you get a call from a bride who informs you that she is getting married in two months. She continues: "We are not going to use you. We have our own organist." "Yikes!" you think. "Here we go again." You try to respond appropriately while struggling to maintain composure about her choice of words: "We are not going to use you," as if you were a utensil of some sort. You can't help but reflect in such circumstances on the lack of respect that organists and other pastoral musicians are often subjected to. One reason for this lack of respect may be because ours is a fledgling ministry and profession in the Catholic Church. Directors of music ministries and those responsible for the leadership of music ministries simply have not been around long enough to be viewed as a *bona fide* ministry and profession. Indeed, the entire spectrum of lay ministers in the church today (DREs, social ministers, pastoral administrators, and such)

Mr. Bennett John Porchiran is the director of music ministries at St. Elizabeth Church, Pittsburgh, Pennsylvania. A member of the DMMD Board of Directors, he chairs the Professional Concerns Committee. This article is presented by NPM's Director of Music Ministries Division.

find themselves in much the same dilemma. Some may point to clergy as part of the problem—they are our employers and coworkers, but many of them are struggling with sharing roles and authority with lay ministers. However, when it comes to issues of respect, I believe that we need to look to the attitude and behavior of fellow musicians as a major part of the problem.

Some Questions

It is generally not the bride (or, in the case of funerals, the family of the deceased) who is totally at fault. When we receive a call like the one described above, our presumption is that the caller has already spoken with the musician being imported for this occasion, who has agreed to play or sing at the service. The first question we might ask about the situation is this: Why would the musician in question just *presume* that he or she has the *right* to come in and do another musician's job? If anything, such participation in another musician's parish or community is a privilege, and privileges are given, not taken. After all, who rents a restaurant for the wedding reception or post-funeral luncheon and then informs the restaurant that they will be bringing in their own chef to do the cooking? It's not a perfect analogy, but it makes a point: How can someone usurp a colleague's authority?

Common courtesy and simple etiquette would dictate that the "guest" musician (one who is invited into a situation in which this musician does not normally participate) would take the time to explain to the family that she would be happy to play for the service but that the family must first check with the musician in charge to see if that is possible. Then, after having spoken to the family to see what their needs and requests might be, the musician should deal directly with the person in the parish responsible for leadership of music ministries. In almost every parish today there is someone responsible for the parish

music program, whether the position is full- or part-time, volunteer or salaried. It is nothing but disrespectful to overlook or dismiss in decisions about musical leadership the person who works week-in and week-out for the parish.

Another question we might ask is this: If we can assume, for purposes of this article, that the "guest" musician is an organist, we ought to wonder whether he is aware of the tools of this ministry? There are guidelines and rules set by church documents that *must* be followed, and there are often diocesan guidelines and parish policies (especially for music at weddings) as well. These are not merely options or suggestions. As pastoral musicians, we practice an art that requires not only skill at the instrument but the ability to make pastoral and liturgical judgments as well. According to church documents, some music is just not appropriate for church use, regardless of its sentimental value to the bride and groom or family of the deceased. Knowing the parameters of the documents and being able to guide people to appropriate

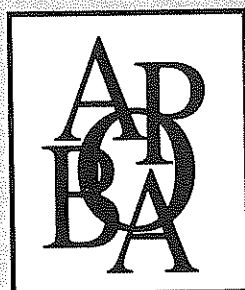
"Yikes!" you think. "Here we go again."

choices (as well as presenting options outside the church liturgy for use of their "special" songs) are major parts of this art and ministry. A virtuoso at the instrument who is not aware of the church's parameters will undoubtedly have difficulties dealing with these issues. I might note here that I have rarely worked with musicians outside pastoral ministry who have not referred to playing at a church service as a "gig"—by definition "a fancy, whim or joke," but even if the term was used as a synonym for a "job," the fact is that our task is a ministry and goes well beyond doing a job. Sure, I have heard pastoral musicians use the term as well, but always in a light-hearted, joking manner. The integrity of the liturgy and the integrity of music ministry should



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not be compromised by a musician's lack of knowledge and skill in these areas. In addition, the integrity and dignity of the parish's pastoral musician should also be respected.

A third question that comes to mind is this: What about monetary issues? Here we are dealing with a matter of justice. Lay ministers in the church, in most instances, do not receive salaries that are competitive with those for similar work in the secular world. In most instances, the stipends we receive for funerals and weddings, if not included in our salaries, are part of our income—even for those employed full-time by a parish. (Those who are part-time often have an even greater need for this portion of their income, and those who generously volunteer their talent to the church may receive wedding and funeral stipends as their only source of compensation.) Time spent meeting with brides and grooms for weddings and the bereaved for funerals as well as the cost of gasoline to get to and from the church for these meetings and services demand some type of remuneration. When a "guest" musician is granted the privilege of playing a service, the parish musician still should be offered the regular stipend. Of course, the pastoral music minister could choose to waive the remuneration, but it is an injustice to presume that someone can simply come into a parish and take away the compensation that rightly belongs to another.

Protocol and Standards

Here are some suggestions for protocols to handle situations with "guest" musicians without embarrassment or hard feelings:

- 1) Develop a parish policy with the pastor, director of liturgy, or parish liturgy committee for procedures when someone requests another (non-parish) musician for a service.
- 2) Publish the policy so that parishioners are aware of these procedures.
- 3) Be sure that these guidelines insist that the guest musician adheres to the guidelines in church documents, diocesan policies, and, where they exist, parish policies.
- 4) Be specific about issues regarding compensation.

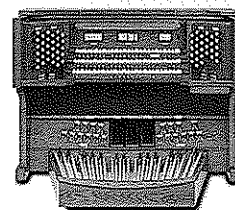
We might even set some professional

standards and policies for ourselves. For example, through my own more than thirty years in this ministry, I have adopted the following procedures when asked to play a service for a family member or friend in another parish:

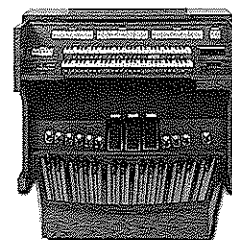
- 1) When I don't know the musician in charge personally, I have my friends or family in that parish get in touch with the parish director to find out if it would be acceptable for me to play.
- 2) If the answer is yes, then I contact that pastoral musician to discuss the music and find out about parish policies and resources (e.g., the instrument, worship aid).
- 3) As an additional gift to my friends or family, I personally pay the local musician's stipend.
- 4) When a guest musician has requested permission to play a service at my parish, and we have worked out the details, I make it a point to be present personally to welcome the musician and to help however I can—turning on the instrument, locating the light switches, setting up the sound system. I do this because I have too often found myself in another church before the service without a clue as to where the key to the console may be, where the main power switch is for the instrument, or how to turn on and adjust the sound system. I believe such presence and assistance are simply professional courtesy. On the rare occasion when I could not be present to welcome a visiting musician, I had someone from our music ministries be there to help our guest.

Respect for pastoral musical ministry and our practicing pastoral musician associates must begin with each of us. Whether we are dealing with a colleague who has a doctorate or one who is just beginning the profession and has had a single year of lessons, whether we are dealing with full- or part-time or salaried or volunteer musicians, we must remember and act on the belief that those of us working in pastoral ministry are *all* musicians and ministers. We are just on different parts of the journey. It is our professional responsibility to treat each other with respect, dignity, and courtesy, with kindness and charity, and we should minister to each other with a professional demeanor.

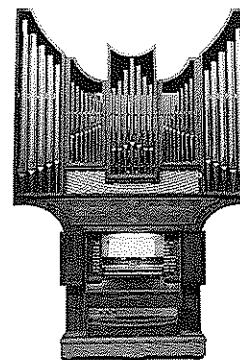
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Concerts and Festivals

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Penasquitos
September 22
Penasquitos Lutheran Church Women's Fall Kick-off Event will feature Renee Bondi as speaker and vocalist. Call (858) 672-3466.

San Diego
September 21
Gospel Fest at Point Loma Nazarene College will feature Aaron Thompson. Contact Marie at (602) 317-7667.

FLORIDA

Orlando
September 20
World Library Publications musicians in concert at the Religious Education Conference of the Diocese of Orlando at the Crowne Plaza, Orlando Airport. Contact Linda Gaupin at (407) 246-4913.

KENTUCKY

Frankfort
August 24
Time-Out for Women Conference will feature Renee Bondi as speaker and vocalist. Call (866) 864-9663.

MASSACHUSETTS

Salem
August 24
"Dare to Be Faithful" concert featuring Bernie Choiniene and The East Coast Band at Salem Common. Contact Bernie at (978) 758-6841.

MICHIGAN

Gladstone
September 14
Concert by ecumenical choir conducted by Fr. Jim Marchionda, OP. Contact Mary Nevel at (906) 387-4396.

NEW YORK

Plattsburg
September 21
Festival of Faith for the Diocese of Ogdensburg presented by Rory Cooney and Theresa Donohoo. Contact Fr. Steve Murray at (315)

393-2920; e-mail: smurray@dioogdensburg.org.

Conferences and Schools

BRITISH COLUMBIA

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August 18
GIA Reading Session with Michael Connolly at Holy Rosary Cathedral hall. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

CALIFORNIA

Santa Monica
August 19
GIA Reading Session with John Flaherty at Saint Monica Church. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

ILLINOIS

Bedford Park (Chicago)
August 12
GIA Reading Session with John Romeri. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

INDIANA

Donaldson
August 4-7
Ninth Annual Midwest Conference on Sacred Music: The Restoration of the Sacred in Liturgy: Theory, Theology, and Practice. Presenters include Revs. Eduard Perrone, Stephen Somerville, and Vigny Bellerive, Mrs. Mary Oberle Hubley, and Mr. Calvert Shenk. Sponsored by Nicholas-Maria Publishers in conjunction with the Church Music Association of America. Place: Ancilla Domini Motherhouse (Lindenwood Pastoral Ministries). Contact Mary Oberle Hubley at (260) 356-1398; e-mail: moberle@ctlnet.com. Web: www.nicholasmaria.com.

Evansville
August 8
"Back to School" Workshop for teachers and administrators of the Diocese of Evansville, featuring Fr. Jim Marchionda, OP. Call (800) 566-6150.

Rensselaer
August 2-4
NPM Cantor Express at Saint Joseph's College. For information and brochures, contact NPMSING@npm.org. Web: www.npm.org.

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MASSACHUSETTS

Acton
August 20
GIA Reading Session with William Tortolano at St. Elizabeth of Hungary Church. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

Holyoke
August 16-18
NPM Cantor Express at Mt. Marie Conference Center, Holyoke. Contact NPM at (202) 723-5800; e-mail: NPMSING@npm.org. Web: www.npm.org.

Springfield
September 27-29
Initiation Institute focusing on the pre-catechumenate. Sponsored by the North American Forum on the Catechumenate. Contact The Forum at (202) 529-9493.

MICHIGAN

Detroit
August 20-21
NPM Cantor Express at St. John's Center for Youth and Family. Contact NPM at (202) 723-5800; e-mail: NPMSING@npm.org. Web: www.npm.org.

Lansing
September 22
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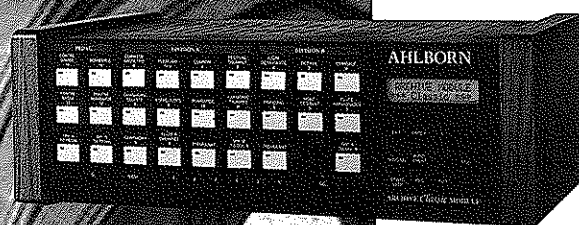
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NEW YORK

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GIA Reading Session with Jean McLaughlin
at Christ the King Seminary Chapel. Contact
GIA at (800) 442-1358 or (708) 496-3828; e-
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NORTH CAROLINA

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PENNSYLVANIA

Philadelphia

August 19

GIA Reading Session with James Abbington at St. Joseph University Chapel. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

QUEBEC

Arundel

August 18-25

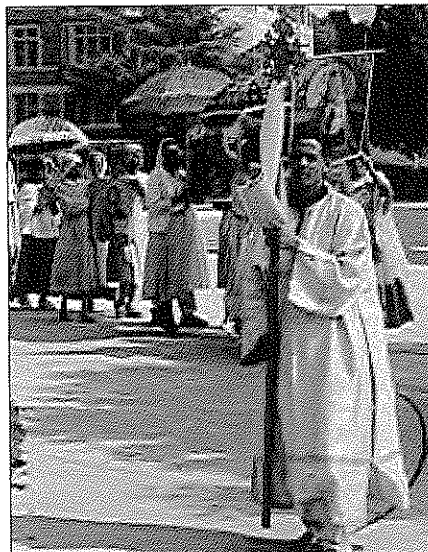
Choir Course: Montreal Course for Boys and Adults with Patrick Wedd at CAMMAC Music Centre. Sponsored by the Royal School of Church Music in America. Contact Cynthia Hawkins at (416) 544-8226; e-mail: cynthiahawkins@earthlink.net. Web: www.rscmamerica.org.

TENNESSEE

Nashville

August 10

Renee Bondi will be speaker and vocalist at the Heritage Keepers Women's Conference. Call (800) 497-2660.



Eritrean and Ethiopian members of the Ge'ez Catholic Church process into the Basilica of the National Shrine in Washington, DC, to celebrate the Feast of Filseta-le-Mariam (Assumption).

TEXAS

San Antonio

August 1-4

Convocation: Small Christian Communities, Society, and Church from Paul's Corinth to North America. Pequeñas Comunidades e Igreja de Corinto de Pablo a Norteamérica. Keynote speakers: Scott Appleby and Robert Bellah. Place: St. Mary's University. Sponsored by Buena Vista, National Alliance of Parishes Restructuring into Communities (NAPRC), North American Forum for Small Christian Communities (NAFSCC). Supported by Christian Base Community Ministry (CBCM). For limited financial assistance contact T. M. Enterprises at (815) 332-7084 or (815) 399-2150; e-mail: TMEnter2@aol.com.

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GIA Reading Session with James Abbington at St. Thomas More Cathedral. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

WASHINGTON

Seattle

August 12

GIA Reading Session with Michael Connolly at Cathedral Place. Contact GIA at (800) 442-1358 or (708) 496-3828; e-mail: custserv@giamusic.com. Web: www.giamusic.com.

WISCONSIN

Green Bay

August 13

Administrators Day for the Diocese of Green Bay. Keynote: Fr. Jim Marchiondo, or. Contact Sister Pat McCormick, or, at (920) 437-7531, ext. 3.

Retreats

CALIFORNIA

Concord

September 27-29

Women's Christian Fellowship Retreat at St. Bonaventure's. Call (925) 672-5800.

PENNSYLVANIA

Elkins Park

October 29-30

Overnight Retreat for Musicians and Liturgists with David Anderson at Dominican Retreat House, Elkins Park. Contact Helen Jauregui: (215) 782-8520, ext. 139; e-mail: htnj@hotmail.com.

SOUTH CAROLINA

Charlotte

September 25-27

Retreat for Worship Leaders at Queens University. E-mail: alison.adam@lineone.net

Overseas

SINGAPORE

August 6-12

Workshop with Marty Haugen at Liturgical Music Commission. Contact Charles Chan at cchan@singnet.com.sg.

Please send information for Calendar to Rev. Larry Heiman, c.p.p.s., PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100; e-mail: lheiman@saintjoe.edu.

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Music Industry News

Choral Composition Award

The American Guild of Organists and ECS Publishing have announced details for the ninth biennial competition for the AGO/ECS Publishing Award in Choral Composition. The winning composer will receive \$2,000, and the work will be performed at the 2004 AGO Convention and will be published by ECS. The composition is to be a work for SATB choir and organ, with oboe or trumpet, in which the organ plays a significant and independent role. Deadline for submissions is December 31, 2002. For additional information and an entry form, contact: 2004 AGO/ECS Publishing Award in Choral Composition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; fax: (212) 870-2163; e-mail: info@agohq.org.

Allen in Lebanon

The Allen Organ Company, of Macungie, Pennsylvania, has installed a three-manual, forty-stop Renaissance digital organ near Beirut, Lebanon. The organ, with French tonal samples taken from Cavaillé-Coll instruments, will play from the stage of the Pope John Paul II Amphitheatre at the University of the Holy Spirit at Kalsik. The 1,230 seat hall is used for concerts and Masses with the University's four major choirs. Naji Hakim, internationally famous organist at La Trinité Church in Paris, France, served as a consultant for the project.

Job Bulletin by E-mail

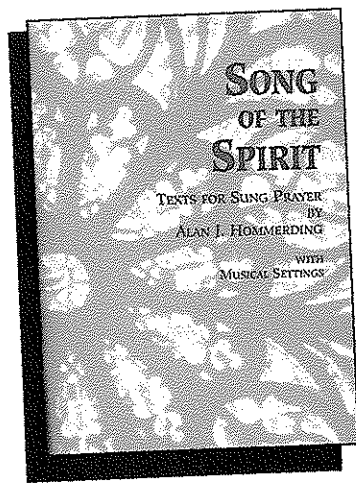
The New England Conservatory *Job Bulletin*, one of the most comprehensive job listing sources for music performance,

teaching, and arts administration opportunities, is now available to subscribers twice a month via e-mail. In addition to hundreds of listings, including schools, churches, and synagogues, the publication also contains information on competitions, festivals, grants, conferences, and seminars. To view screen shot samples of the *Job Bulletin* and to print a downloadable order form, go to the Career Services page on the Conservatory's website — www.newenglandconservatory.edu/career—and click on *Job Bulletin*.

Brubeck in Moscow

Lance Entertainment has released a DVD titled *Brubeck Returns to Moscow*. Ten years after his first invitation to bring his jazz quartet to Russia, Dave Brubeck returned for a gala evening at the Mos-

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cow Conservatory. Performing with the Russian National Orchestra, the Dave Brubeck Quartet presented a selection of "greatest hits" and the entire Mass setting *To Hope: A Celebration*. (This work, directed by Dr. C. Alexander Peloquin, received its première at the 1980 NPM Regional Convention in Providence, Rhode Island.) The recording also includes Brubeck's reflections on fifty years as a composer and performer, rehearsals and a jam session with Russian jazz masters, and an emotional seminar with Moscow Conservatory students. This DVD is distributed by Media Blasters. For additional information, contact: Media Blasters, 265 West 40th Street, Suite 700, New York, NY 10018. Phone: (212) 944-9224; fax: (212) 944-9288.

Music China

Musikmesse, a major trade show for the music industry headquartered in Frankfurt, Germany, is staging its first Musikmesse in China, October 16-19. Set for Shanghai, the international fair offers the latest in musical instruments, musical software, computer hardware, sound and recording technology, and musical accessories. For additional information, consult the Musikmesse website: www.musikmesse.com.

Sibelius 2 Available

Sibelius 2 for Windows, a new version of the world's fastest selling notation software program, integrates more than 200 new features and feature enhancements. (The program is also available for Mac OS X and fully supports Mac OS 8.6 and 9.x.) Among the enhancements is the ability, for the first time in a commercial program, to arrange and orchestrate music automatically. "Arrange" dramatically reduces the time needed to produce arrangements and orchestrations for any ensemble. For additional information, contact Sibelius USA at www.sibelius.com.

Hymn Index to the Bible

Church Music Resources, founded to provide help for worship planners, has published a *Hymn Index to People and Places in the Bible*, a list of hundreds of hymns which mention a specific person or place in the Scriptures. It draws its lists from 103 hymnals, supplements, and single-author collections from twenty-

one denominations as well as from non-denominational material. The sources include publications from GIA, Oregon Catholic Press, and World Library Publications. Contact: Church Music Resources, 1951 N. 64th Street, #41, Mesa, AZ 85205. Phone: (480) 854-9840.

Spirituality of the Psalms

The Liturgical Press has released a new recording by the Schola Cantorum of St. Peter the Apostle, directed by J. Michael Thompson. Titled *The Spirituality of the Psalms*, it contains sixteen selections from the Psalter performed in four different ways: Gregorian chant, Anglican chant, metrical psalmody, and psalm-anthem/motets. The funding for this project comes from the Brotherhood of Saint Gregory, a religious community of the Episcopal Church in the United States, who will share in the royalties. For additional information, go to The Liturgical Press website: www.litpress.org.

GIA's Been Busy

GIA has announced the creation of a new recording label, Disciple Records, to produce contemporary music for evangelization and encouragement. (Most of this music is not composed for liturgical use.) Tom Franzak has been appointed Director of Artists and Repertoire for this new label. For more information on Disciple Records, contact Mr. Franzak at (412) 851-1430; e-mail: tomf@giamusic.com.

Here are a few other projects recently published by GIA:

- Music for handbells: GIA's first publications for handbells include *Hymns for Handbells, Volume I*, arranged by Philip L. Roberts, and eleven editions in the new *Resounding Faith Series: Handbell Music for the Church*.
- A resource for young people: *With You by My Side* is a new series by David Haas that incorporates music, prayers, and reflection. Though some of the material is useful for liturgy, the series is designed primarily for retreats, times of prayer, and individual reflection. The first recording in the series is *With You by My Side, Volume One: The Journey of Life*, and the second recording is *With You by My Side, Volume Two: Confirmation*.
- Guimont Psalms: New editions of the psalm tones and refrains by Canadian composer Michel Guimont in-

clude an ecumenical version arranged for the three-year cycle of the *Revised Common Lectionary* and *Lectionary Psalms: Vocal and Instrumental Descants for Major Feasts*.

- A resource for music educators: Joseph Alsbrook has written *Pathways*, a practical book that addresses challenges such as motivating students to grow as musicians and keeping students in a music program.
- Resources by and about Liam Lawton: Father Lawton has a new collection of meditative melodies and reflective texts titled *In the Quiet*, and he has also written *Song of My People*, a book about the stories and experiences that have influenced his music.
- Debuts of new composers: Tony Alonso's *Fresh as the Morning* contains psalms, hymns, and communion and gathering songs, while Susan J. Paul's *We Will Remember* brings a contemporary pop style to liturgical music.
- Old as well as new: Richard Proulx has edited and arranged fifteen Catholic classics with Latin texts. The recording is *Catholic Latin Classics*; the octavo collection is also available.

GIA has also made available new music from Taizé on the recording *Venite Exultemus*; a set of books and music for small faith communities that focuses on the lives of the saints and other holy people; *Great Stories and Songs* focusing on issues and themes for children ages eight to twelve; and several new solo editions, including new pieces for weddings. Phew! For information on any or all of these new products, contact GIA by phone at (800) 442-1358; web: www.giamusic.com.

New (and Old) Collections from Fischer

Carl Fischer has published two new volumes of contemporary Christian "hits" and reissued a standard collection. *For the Sake of the Call* and *The Majesty and Glory of Your Name* include compositions by Amy Grant, Sandi Patti, Steven Curtis Chapman, Michael W. Smith, and the Gaithers. Originally devised by Fred Bock, *How Majestic Is Your Name* was completed after Mr. Bock's death by Paul Johnson. For additional information, contact Carl Fischer, 65 Bleecker Street, New York, NY 10012. Phone: (212) 777-0900; fax: (212) 477-6996; web: www.carlfischer.com.



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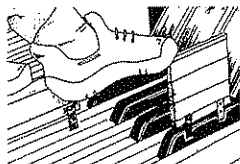
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Reviews

Hymnal

Hymns for the Gospels

W. Thomas Smith and Robert J. Batastini, editors. GIA, 2001. \$6.95.

This is a collection of 159 hymns, each of which is cued to one of the Gospel readings in the three-year Sunday lectionary. In some churches—other than Roman Catholic—such hymns are often sung after the sermon, allowing the congregation to enter more fully into the Gospel message of the day. Such placement would be possible in Roman Catholic liturgies, although the position of the profession of faith does create a problem. Other locations for such a hymn might be during the preparation of gifts or as the opening liturgical song, although some of these hymns would probably be more effective if the congregation had already heard the Gospel proclaimed.

Most of the hymn texts in this collection are relatively new, testimony to the work of contemporary hymn writers attempting to craft poetic sermons based on Gospel pericopes. Herman G. Stuempfle is by far the most prolific hymn writer in this collection (forty-three texts), followed at a distance by Thomas Troeger (fourteen texts), Carl Daw (thirteen texts), and Sylvia Dunstan (eleven texts). Twelve additional authors are each represented by fewer than ten hymns, while twenty-two hymn writers have provided but a single contribution, though these often appear with newly composed tunes. Most of the tunes in *Hymns for the Gospels* are generally well known, so this work avoids the problem of confronting an assembly with a new tune as well as a new text.

The book is relatively inexpensive yet, as with all GIA hymnals, well engraved and printed. These texts will be a new experience for a good number of people, since many of the songs Catholics sing, whether hymns or responsories, are not so poetically inventive as many of these hymns for the Gospel. Consider, for example, the text by Herman Stuempfle for

the cleansing of the Temple: "You strode within the Temple, Lord, / Where merchants vied for gain / And cried 'Your wares corrupt God's house, / This place of prayer profane.'" After revisiting the Gospel in such a fashion, the hymns usually provide a final verse through which the assembly applies to itself everything it has heard and expresses its need for conversion.

This little book is highly recommended. The editors are to be thanked for providing us with such a fine repertoire of modern and contemporary texts based on the Sunday Gospel readings.

African American Heritage Hymnal

Rev. Dr. Dolores Carpenter, general editor; Rev. Nolan E. Williams, Jr., music editor. GIA, 2001. \$27.50.

Because of *Lead Me, Guide Me*, GIA's groundbreaking publication for African American Catholic congregations, the company was approached in 1992 by representatives of African American Protestant churches about the possibility of publishing a non-denominational Protestant hymnal. The result of that initial contact is this hymnal. It is a beautiful book, handsomely engraved and printed, as is to be expected from GIA, though the result of their care in this instance is particularly striking.

The hymnal includes approximately 575 hymns, spirituals, and Gospel songs. The musical selections are preceded by thematically organized "Responsive Readings" and "Litanies" (fifty-two sets of each) that speak particularly well to African American issues. The music represents the broad traditions that make up the African American repertoire. Added to this treasure are a number of hymns from other traditions: One finds, for example, "Come, Ye Thankful People, Come" next to "My Lord! What a Morning." Some texts that might seem sexist are balanced in this collection by other hymns. So, for example, "Faith of Our Fathers" is followed by a new hymn:

"Faith of Our Mothers." A special feature is the inclusion of songs that are printed as they are actually sung in African American communities, such as "'Tis the Ol' Ship of Zion" or "I Love the Lord, He Heard My Cry." Accompaniments throughout are idiomatic.

As noted, this is a Protestant hymnal, not a service-book-and-hymnal—a combination becoming standard in Catholic worship. This does not mean that Catholic congregations could not use the *African American Heritage Hymnal*—far from it. But it is clear that the hymnal would have to be supplemented by other materials for sacramental celebrations and observances of the liturgical year. Presumably, when a new edition of the service-book-and-hymnal *Lead Me, Guide Me* is offered to the Catholic community, the hymns, spirituals, and Gospel songs found in this hymnal will provide a rich source for the editors of that new edition.

The *African American Heritage Hymnal* is highly recommended. It can aid not only Protestant African American congregations but also Catholic and Protestant congregations of other ethnic backgrounds. GIA is to be congratulated for providing such a fine resource to the churches.

Frank Quinn, OP

Gifts of Love

New Hymns for Today's Worship, composed by Carolyn Winfrey Gillette. Geneva Press, 2000. \$7.95.

This collection of new hymn texts by Carolyn Gillette, co-pastor with her husband, Bruce, of First Presbyterian Church in Pitman, New Jersey, is one of the hymn resources used by members of that church who, reportedly, "have joyfully" sung many of these hymns during the church year.

A lead article in *The Philadelphia Inquirer* (September 13, 2001) stated that "Mrs. Gillette is an accomplished hymnist . . . While glued to the news of Tuesday's tragedy [September 11, 2001], the Rev. Carolyn Winfrey Gillette responded as

few else can: She wrote a hymn." That hymn text, "O God, Our Words Cannot Express," was picked up by newspapers across our country, and the following Sunday found her hymn being sung in churches throughout America as a cry for help, a plea for understanding, and a petition for an increased trust in God. Rarely has any hymn text been received with so much *éclat* and used so well to inspire so many in a time of national grief.

Carolyn Gillette's writing style flows freely, simply, and elegantly. Her writings show comprehension and understanding as well as revealing her as a woman in love with God, her church, her family, and the people whom she serves.

To read "God of the Women," for instance, is to recognize a voice of strength and conviction as the poet reaches back to times past to call on the roles played by Sarah, Hannah, Ruth, and other women who have been too long ignored or forgotten. Redemption takes on a broader meaning, thanks to Reverend Gillette's "feminine" approach, as she assembles poetical mosaics filled with telling symbols and historical richness.

There are forty-six hymn texts in this collection, each accompanied by musical suggestions and a valuable commentary. There are also indexes of biblical references, tunes, meters, topics, and first lines and titles.

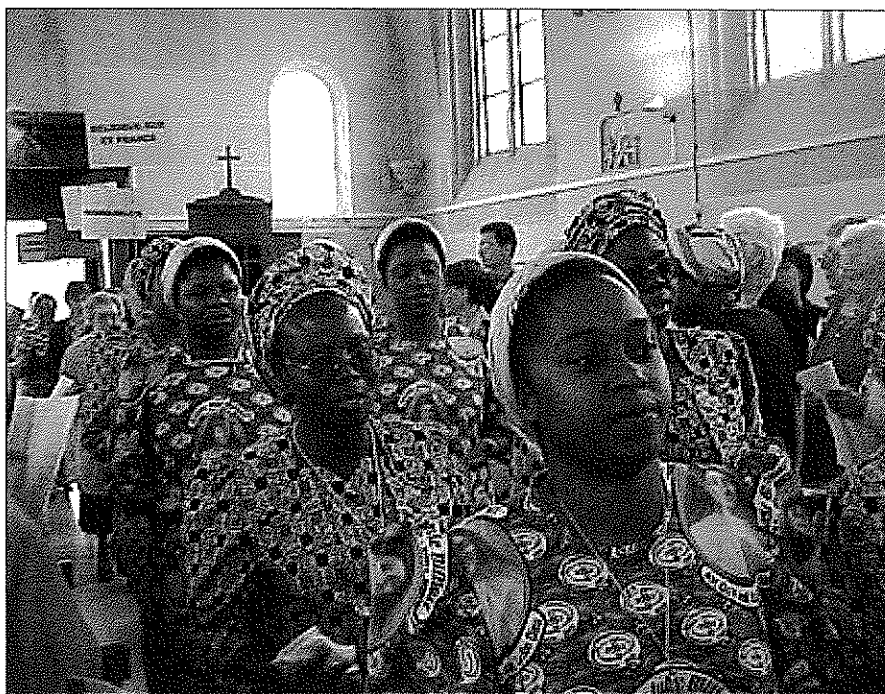
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These are compilation volumes written by various composers. Each of these acclamations has been previously published separately or in other collections. Both volumes contain a section for instrumental parts, reprintable congregation parts, and performance notes. There are also scriptural, seasonal, and topical indices in each volume. Together, these volumes make an impressive collection for this part of the Mass described in the *General Instruction of the Roman Missal 2000* as "a rite or act in itself. By it the assembly of the faithful welcomes and greets the Lord, who is about to speak to them in the Gospel, and professes its



Sisters of Notre Dame de Namur process into the Church of St. Eloi in Cuvilly, France, to celebrate the 250th anniversary of the birth of St. Julie Billiart, the community's founder. In accord with African tradition, some members of the community wear dresses printed with St. Julie's image. Photo courtesy of the Sisters of Notre Dame de Namur.

faith by singing" (no. 62).

Sandra Derby

Choral Recitative

All the items reviewed in this section are from GIA Publications. They are arranged by season, psalmody, and "other."

LENT

Remember Your Love: Gathering Rite. Gary Daigle. SAB, cantor, presider, guitar, opt. oboe. G-4640, \$1.30. Daigle successfully crafts the familiar Dameans song from the late 1970s for use in unifying the gathering rite at Mass. In this setting, he uses the refrain from "Remember Your Love" woven through the song, the spoken greeting, and form C of the penitential rite (with additional invocations provided in the presider/cantor editions). A lovely oboe introduction and coda help set a reflective tone.

Remember. Larry Harris. SAB. G-4958, \$1.10. With a text based on Genesis 3:19 and Joel 2:13, this work is suitable for Ash Wednesday or some of the early Sundays of Lent as a wonderful musical invitation to the Lenten Season. The use of chromaticism in the alto line at the very beginning sets up the longing qual-

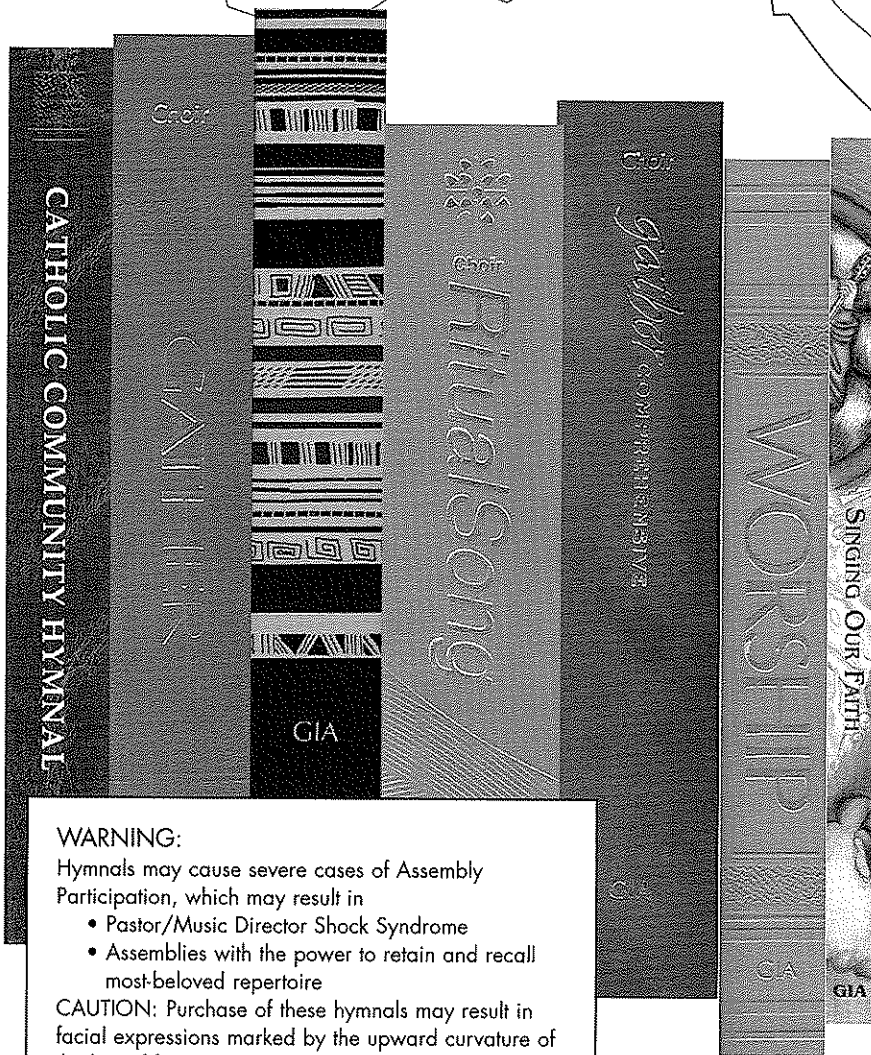
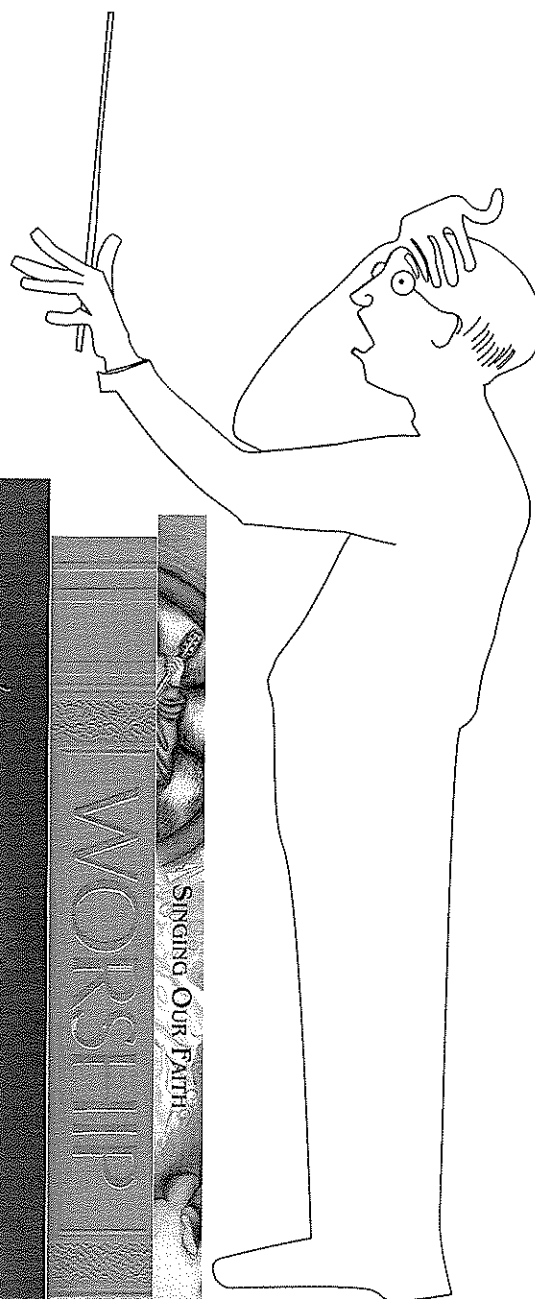
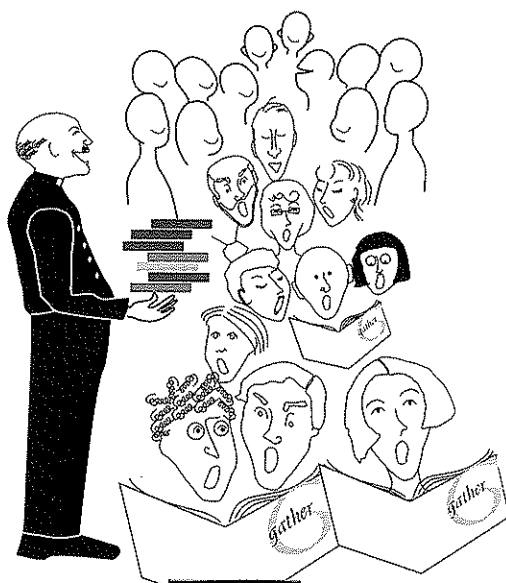
ity of this short, haunting piece.

I Will Arise. Robert Creighton, ed. Jarvis. SATB, opt. organ. G-4370, \$1.30. This short contrapuntal piece by an eighteenth century composer is penitential in nature. Voices move in canon for much of the piece, and that will require some independence from each section. The text, a short utterance of remorse, is taken from Luke's account of the parable of the prodigal son. An optional organ continuo score (a reduction of the vocal parts) is included. This is a nice setting of this text.

Jesus Christ Is the Lord. André Gouzes, OP. SATB. G-4981, \$1.10. This is a setting of the Philippians canticle which appears as the second reading on Passion Sunday and often as a canticle for evening prayer. The melody of the refrain is simple enough for a congregation to sing after a couple of hearings. The verses, though set in four parts, are chant-like and move rather freely, lending themselves to expression of the text. A nice setting, this composition provides, perhaps, some options for the proclamation of this text on a very "wordy" Sunday.

EASTER

O the Lamb. John Bell. SATB, alto and bass soloists, piano. G-4533, \$1.30. John Bell



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has exquisitely arranged this traditional American hymn. The alto soloist intones the hymn tune a cappella, and the bass follows after a simple, bell-like octave interlude played on the piano. A soprano and tenor open-fifth drone accompanies the next repetition, which is sung by the basses. The piece builds with an imitative texture sung by all four voices and ends homophonically. Throughout, the accompaniment is stark, simple, and quite effective. A very captivating setting.

Paschal Mass. *Richard Proulx. Unaccompanied SATB, cantor, and congregation. G-5043, \$3.00. Assembly card, G-612-F, 60¢.* This Mass, a magnificent addition to the repertoire for the Easter Season, begins with a lovely chanted blessing and sprinkling of holy water. The congregation repeats the intonation of the cantor in a call-and-response style, and the verses are shared by the cantor and choir, with the choir adding both festivity and solemnity as they leave the one-line chant and sing in four parts at various points. The remainder of this Mass setting is based on the great Easter hymn *O filii et filiae*. The *Gloria* and Gospel acclamation are based chiefly on the refrain of the hymn tune; the remainder of the Mass draws on the verses. As with much of Proulx's work, the choral writing is masterful and, at times, challenging. Even without the choral resources to perform this work as written, a strong cantor and a good organist doubling the vocal lines could use this composition effectively.

Genesis Reading for the Great Vigil. *Rory Cooney. Reader, cantor, congregation, piano, synthesizer, guitar; opt. SATB, flute. G-5018, \$4.00. Choral edition and instrumental parts also available.* Parishes are always challenged to find ways to make the liturgy of the word at the Easter Vigil alive and meaningful. This composition by Rory Cooney offers one possibility for engaging the whole assembly in song throughout the proclamation on this night. Sung acclamations are added to the first reading between each day of creation, and accompaniment is provided for the narrative itself. In addition, the familiar refrain "We Praise You, O Lord," by Mike Balhoff, Darryl Ducote, and Gary Daigle, is interpolated into the texture. The complete edition includes parts for the cantor, reader, keyboard, guitar, and congregation, though it is possible to sing the acclamations with an unaccompanied proclamation of the Genesis read-

ing. This is a great model for actively engaging the whole assembly in the liturgy of the word during the Great Vigil.

Easter Alleluia. *Rory Cooney. SATB, cantor, congregation; opt. flute, string or brass quartet. G-5019, \$1.30.* Richard Proulx is not the only one to use *O filii et filiae* as the basis for a recent composition (see his *Paschal Mass* above). Rory Cooney has arranged this traditional Easter hymn as a Gospel acclamation that includes verses based on Psalm 118, the appointed Gospel psalm for the Great Vigil. A separate edition containing the Easter Gospel pericopes is available, as are the instrumental parts for string or brass quartet.

Ye Choirs of New Jerusalem. *Charles Stanford. SATB, organ; opt. trumpets, trombones, and timpani. G-4188, \$1.50.* In this majestic and festive Easter anthem, the tessitura is high for both the sopranos and basses, so performance will require experienced singers. Parts for two or three trumpets, two or three trombones, and timpani are available separately.

Resurrection Dance. *Russell Schulz-Widmar. SAB, handbells. G-4890, \$1.30.* In this delightful proclamation of the triumph of the resurrection, the women's parts are relatively equal. The piece has a modal flavor, using a lowered seventh scale degree throughout. The buoyant 6/8 meter suits John Mason Neale's strong and poetic text quite well, and the bell accompaniment adds luster to the texture. This would be a wonderful prelude or introit for Easter Day and Eastertide.

PSALMS

How Majestic Your Name. *Timothy J. Valentine, sj. SAT, congregation, opt. instruments. G-4833, \$1.30.* Though this paraphrase of Psalm 8 is set for SAT voices throughout, with a congregational refrain, a cantor could certainly sing the verses. Written in a lilting 6/8 time, this composition has a rhythmically interesting piano accompaniment. The festive nature of the text will be enhanced by the addition of instrumental parts available for recorders and/or clarinets and English Horn.

Let the Peoples Praise You. *John McCann. SATB, cantor, congregation, keyboard, opt. trumpet. G-4696, \$1.30.* Though this setting of Psalm 100 may be performed effectively by cantor, congregation, and

keyboard player, the octavo also contains SATB harmonizations for the refrain plus an optional trumpet part. A nice introduction and coda, also included, make this festive, dance-like setting of an often-used psalm of praise a good processional piece.

This Is the Day the Lord Has Made. *Charles R. Renick. SATB, congregation, organ, handbells, brass quartet, timpani. G-4804, \$1.30. Instrumental parts available.* This joyous setting of Psalm 118, though clearly appropriate for Easter Sunday and Eastertide, is also a festive arrangement that would make an effective processional for many celebrations during the year. The congregation's refrain is easily learned and is accompanied by the SATB choir and instruments. The verses are sung by the choir a cappella, but each verse ends with a majestic interlude played by all instruments that leads back to the refrain. An exciting and grand arrangement.

OTHER

O God Who Gives Us Life and Breath. *Carl P. Daw, Jr., Paul Lisicky. SATB, opt. trumpet. G-4483, \$1.20.* Carl Daw's beautiful text reminds us that, even in the face of fear and calamity, God's Spirit continues to move and transform our lives and our world. Though set by Paul Lisicky for SATB choir (four-part only on the last verse), the hymn tune is one that congregations could easily pick up and would want to sing. A good choice for Pentecost.

An Irish Blessing. *James E. Moore, Jr. SATB. G-5148, \$1.10.* Close harmonies and the use of suspensions throughout make for an appealing setting of this familiar text ("May the road rise to meet you"). Nice writing, especially for the inner voices, keeps the musical line moving forward. There is an optional descant at the end of the piece. This would be a good selection for choirs to have in their repertoire to use for special blessing prayers, benedictions, and the like.

Ye Boundless Realms of Joy. *Arr. Alice Parker. SATB. G-5080, \$1.30.* The tune known as TRUMPET or LENOX is set joyously and vigorously by Alice Parker for unaccompanied SATB choir. The anthem begins with the tenors and basses singing together, first in unison and eventually in imitation. Though this is a familiar tune in an accessible arrangement,



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I Will Go As You Have Sent Me. *James Alberty. SATB, piano. G-4910, \$1.40.* The text is the prayer of an individual responding to God's call to serve while yearning to be more and more rooted in God. In the setting for SATB voices and piano, the abundance of major seventh chords and lowered fourth scale degree give this work a decidedly jazz flavor. This would be a nice piece for commissioning ceremonies and celebrations of commitment.

The Call. *Suzanne Toolan, SM, Rosaleen O'Sullivan, SM. SSA or SATB. G-5326, \$1.10.* Suzanne Toolan has crafted a musical setting for two text possibilities (her own "Two Fishermen" and O'Sullivan's "How Brightly Deep"), both well suited to the sprightly melody, that is available in two voicings. Toolan's text retells the story of the call of the first disciples, ending with the call that each Christian receives to "leave all things behind" in order to follow Christ. O'Sullivan's text is richly poetic, painting pictures through her masterful use of language. Destined to be a classic, sure to be in the repertoire for generations.

Peace to Soothe Our Bitter Woes. *David Cherwien, Nicolai Grundtvig. Two mixed voices, keyboard. G-4854, \$1.10.* In this piece suitable for funerals or reconciliation services, Cherwien's melody is simple yet quite beautiful. He asks that the piece be performed "gently, like a lullaby." Accompanists need to take care that the syncopated left hand not become accented in any way but support the reflective and hushed nature of this lovely piece.

God Is Love: Communion Processional. *Richard Proulx. Cantor, congregation, SATB, organ, oboe. Instrumental parts available.* Though composed for more musical forces, the verses in this composition might easily be sung by a cantor alone. The simple, singable, and beautiful refrain makes this a wonderful communion processional that is also appropriate for Holy Thursday and for marriage celebrations.

Lord, to Your Feast We Come. *Alexis Lvov, ed. Hal Hopson. SATB, opt. organ. G-4434, \$1.10.* In this nineteenth century composition, taken from the Russian Orthodox Liturgy, romantic tonal influ-

ences are apparent throughout. Written in C minor, the harmonies are warm and lush. The vocal lines are all quite accessible, and Hopson's editorial markings are helpful in adding shape and style to the phrases. Though identified as a communion anthem, the text certainly has a penitential flavor that makes it appropriate for seasons of reconciliation and for Passion Sunday.

Christus Paradox. *Randall Sensmeier, Sylvia Dunstan. SATB, organ; opt. congregation, two trumpets, two trombones. Instrumental parts available. G-4543, \$1.30.* The title describes the text's message well: Each verse underscores the many ways in which Christ is a paradox (lamb and shepherd, prince and slave). Dunstan's text is a strong Christological declaration and a statement of faith. Sensmeier's setting for SATB choir could be used effectively many times during the year.

Follow Me: Jesus Manifested a Third Time. *Richard Proulx. SATB, brass, timpani, opt. organ. G-4428, \$1.50. Instrumental parts and full score available.* Written for the 1995 visit of Pope John Paul II to New York City, this musical retelling of John 21: 1, 15-19 ("Do you love me? Feed my lambs.") is a tour de force. The work is demanding on several levels, and it is particularly important to communicate the breadth of emotion contained in the piece. Much is asked of the singers in this regard. Perhaps the most enchanting part of the work is the gentle canon at the end, sung between the women and the men on the text "Follow me, feed my lambs. Follow me and tend my sheep." The organ accompaniment is also challenging. Though perhaps not a piece to be performed in most parishes, this work may find a home at diocesan celebrations or other major events, such as the one for which this work was originally commissioned.

Sandra Derby

About Reviewers

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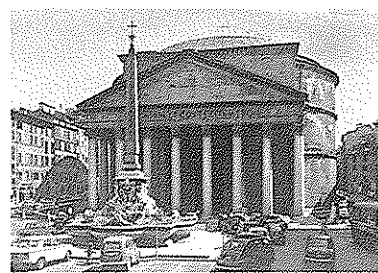
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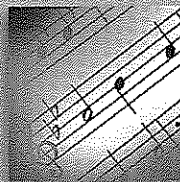
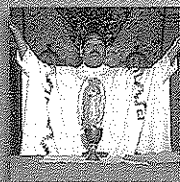
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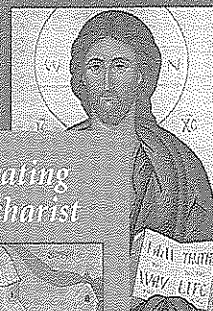


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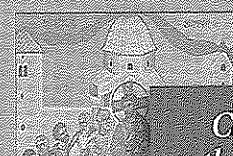
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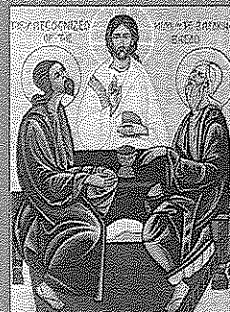
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Position Available

ALASKA

Liturgical Music Director. Holy Family Cathedral Parish, 811 West 6th Avenue, Anchorage, AK 99501. Phone: (907) 276-3455; e-mail: holyfamilycathedral@alaska.com. Holy Family Cathedral Parish in downtown Anchorage seeks a full-time liturgical music director to coordinate cathedral liturgies on Sundays and holy days, to rehearse a four-part choir, to coach cantors, to lead the congregation from the piano/organ, and to select liturgical music in collaboration with others. The cathedral has a part-time organist (Allen digital) and excellent volunteer cantors. Developing a children's choir a plus. Position encompasses liturgical leadership on the archdiocesan level. Candidate needs in-depth knowl-

edge of Catholic liturgy. Competitive salary and benefits. Contact Fr. Joseph Sergott, OP, at above phone, address, or e-mail. HLP-5953.

ARIZONA

Director of Liturgy and Music. Blessed Sacrament Catholic Church, 512 N. 93rd Avenue, Tolleson, AZ 85353. Phone: (623)-936-7107; fax: (623) 936-9536; e-mail: frmcbride@diocesephoenix.org. We are a community-oriented, medium-sized, growing, multicultural parish in West Phoenix. Full-time position, benefits, salary negotiable. Our music ministry focuses on contemporary Catholic Christian styles and working with adult, LifeTeen, and children's choirs in Spanish and English. Send résumé to Fr. Dan McBride. HLP-5917.

Director of Music and Liturgy. Our Lady of Joy, PO Box 1359, Carefree, AZ 85377. Phone: (480) 488-2229. Full-time position requires strong vocal skills, piano skills, and the ability to direct musicians and singers. The director will provide leadership for weekend Masses as well as holy days and other liturgical functions. A degree in music is preferred. Must be a practicing Catholic in good standing. Salary commensurate with education and experience. Send cover letter and résumé to Fr. Greg Menegay. HLP-5949.

CALIFORNIA

Music Director. Holy Trinity Church, Attn: Tim Rumery, Administrator, 3111 Tierra de Dios Drive, El Dorado Hills, CA 95762. Phone: (530) 677-3234; fax: (530) 677-3570; web: www.holytrinityparish.org; e-mail: trumery@holytrinityparish.org. Position begins summer 2002. The music director directs some groups and supervises the others; serves on the liturgy committee; coordinates music for all liturgies; and provides training and support to musicians, cantors, and the assembly. Instruments range from organ (Renaissance by Allen)

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Coordinator/Director of Liturgical Music. Holy Spirit Catholic Church, 1050 North Texas Street, Fairfield, CA 94533. Phone: (707) 425-3138; fax: (707) 425-2029; e-mail: hschurch1050@aol.com. Full-time position beginning as soon as possible. Qualified person must be experienced musician and have a solid background in liturgical planning. Responsibilities include planning and directing music ministry for weekend liturgies as

well as special services; leading musicians; serving as director of adult and children's choirs. Need a person of faith with people skills and experience in Catholic liturgy. Salary based on experience and education. Please mail, fax, or e-mail résumé attention Linda Smith. HLP-5950.

DELAWARE

Director of Liturgy and Music. Resurrection Parish, 3000 Videre Drive, Wilmington, DE 19808. E-mail preferred: grise@mail.del.net. Collaborative, energetic, and organized liturgy-music minister needed for full-time position with benefits. Responsible for preparation and coordination of sacramental life of 850-family community and continuing formation of liturgical ministers. Experience with diverse worship styles and people. Strong knowledge of Vatican II liturgical documents is essential. Position open July 2002. Candidates should submit letter of interest and résumé with references to Steve Grise. Will accept resumes until position is filled. HLP-5914.

Director of Music Ministries. Immaculate Heart of Mary Roman Catholic Church, 4701 Weldin Road, Wilmington, DE 19803. Phone: (302) 764-0357; fax: (302) 764-4381; e-mail: frmelnick@aol.com. Full-time director of music ministries needed for active parish with approximately 1,800 families. Responsibilities: enhance liturgical music programs; some experience required in preparing liturgies. Must be willing to work in a collaborative atmosphere. Requirements: experience in Catholic parish setting, accomplished and AGO-certified organist, preferably with advanced degree in music. We need a person with a strong choral background and great people skills. Salary and benefits commensurate with professional certification and experience. Interview required. Apply to Search Committee. HLP-5925.

DISTRICT OF COLUMBIA

Director of Music and Liturgical Ministries. St. Joseph on Capitol Hill, 313 Second Street, NE, Washington, DC 20002. Contact admin@st-josephs.org to request application packet. Half-time position includes the following areas of responsibility: (1) oversight of music ministries, including directing twenty-five-member adult volunteer choir (one rehearsal, one

Mass weekly) and coordinating ministries of organist and cantors; (2) oversight of liturgical ministries, including scheduling, recruiting, and training liturgical ministers and chairing liturgy preparation team; (3) expand children's music program; (4) administrative responsibilities such as preparation of worship aids and attending staff meetings. HLP-5933.

FLORIDA

Music-Liturgy Director. Holy Spirit Catholic Church, PO Box 232, Lake Wales, FL 33859-0232. Phone: (863) 676-1556. Central Florida parish, 1,200 families during winter season, seeks full-time director of music-liturgy. Organ and choir skills required. Music degree preferred. Excellent benefits. Contact Deacon Don Raymond. HLP-5923.

Director of Music and Liturgy. St. Thomas Aquinas Catholic Church, 8320 Old CR 54, New Port Richey, FL 34653. Fax: (727) 376-7204; e-mail: mmpt@citicom.com. Growing parish of 2,500 families on Florida's Gulf Coast seeks creative person to manage and further enhance our music ministry, assist with training and support for liturgical ministers. Newly renovated church with great sound, lighting, and music systems. Rodgers PR-300 organ and baby grand piano. Currently we have regular adult and contemporary choirs; we need to add youth choir and cantor program. Weekend Mass schedule: Saturday, 4:00 and 6:00 PM; Sunday, 8:30 and 10:30 AM with 12:30 PM Mass during winter months. Excellent benefits. Mail, fax, or e-mail résumé to Mary Miller. HLP-5932.

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Director of Music. St. Raphael Parish,

770 Kilbourne Avenue, Englewood, FL 34223. E-mail: office@straphaelsonline.org; web site: www.straphaelsonline.org. Full-time director of music is needed for a parish of 1,500 families (including seasonal parishioners) on the Gulf Coast. Responsibilities include selecting music for all liturgies; directing the chancel, contemporary, and children's choirs and instrumentalists; playing the organ and piano; training cantors. Full member of the staff and liturgy committee. Working knowledge of Catholic liturgy is a must. We enjoy singing a variety of music. BA or MA in music desired or the equivalent education/experience. Salary competitive. Benefits included. Send résumé to mwells@carmelnet.org or to the church c/o Search Committee. HLP-5948.

Director of Liturgy and Music. St. Mary Magdalen, 861 Maitland Avenue, Altamonte Springs, FL 32701. Large, diverse, and vibrant parish in central Florida is seeking a full-time director of liturgy and music. This position is responsible for overseeing and developing a large and dynamic program that includes a variety of choirs, i.e., contemporary, children, Spanish, handbell, and adult. Organ and choral skills are required, academic degree in music or liturgy preferred. Excellent benefits; salary commensurate with skills and experience. Please send résumé to Search Committee. HLP-5951.

Director of Music Ministries. Our Lady of Mount Carmel Parish, 838 South Tamiami Trail, Osprey, Florida 34229. Phone: (941) 966-0807; fax (941) 966-3909; e-mail: ol.mc@verizon.net. A newly established parish of 450 families in the Diocese of Venice, near Sarasota, staffed by lay volunteers and the Carmelite Fathers. Come and grow with us. We need someone to build from the ground up and to direct our total music program with keyboard skills and ability to sing, train cantors, and form a small choir. Weekend liturgies are at a local public school auditorium. Building plans are in progress. Send résumé and inquiries to Fr. Lukas Schmidt, O.CARM., Pastor, at the above address or e-mail. HLP-5952.

GEORGIA

Director of Music. First United Methodist Church, 205 N. Davis Drive, Warner Robins, GA 31093. Fax: (478) 922-5299; e-mail: fumcwrge@bellsouth.net. This 900+ member church is seeking a full-time

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Holy Saturday

THE EASTER VIGIL

This is the night when Christ's resurrection is celebrated. The passage of Jesus Christ from death to life. As the Sacred Triduum comes to its climax, we first gather in the darkness to a new fire, in anticipation that we will be illumined with new hope. Christ our Lord is proclaimed, and as the Easter light spreads throughout the assembly, we see the power of the Resurrection of Christ.

This is the night when we stand our feet on the path of God's word. Like who at around campfires and tell stories, we gather around the flame of the candle and share the greatest stories of our Judeo-Christian history. We hear the central stories of salvation that lead us to embrace the story of Christ's triumph over death. "He is not here, he is risen!"

This is the night when those who have traveled the long road of faith have opened themselves to the abundant grace of God. In the darkness of the night, they have found the light of the Resurrection. The journey of three sacred days: Confession, and Easter. It places these new ones into the figures of the Old Testament, and shows very clearly the blood of Christ who offers with our Abba. We, these newly baptized and white.

This is the night when we who remember the present when we and remembrance of the past, the present and the future of the world. The Resurrection of Christ is the light of the world.

This is the night when, having in the paschal mystery once again renewed our commitment to go to peace to love and serve the Lord. Allowing us to live with the God.

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Tenebrae is the Latin word for "shadows" or "darkness." The Tenebrae service originated in monastic communities. During the early morning hours for each of the last three days of Holy Week, candles were extinguished and were relit in the evening. One candle remained at the end of the service and when it was hidden, the community was reminded of Christ's burial. The community then made loud noises until the candle was returned from its hiding place. These loud noises recalled the period of tumult that occurred when Christ died on the cross. The returned candle stood as a sign of the resurrection.

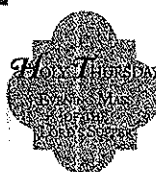
The service presented here is an abbreviated form of Tenebrae. In its partial form, the service can last many hours. The "voces" refer to the hours when that originally constituted Tenebrae. Seven candles are lighted before the celebration and are extinguished, one by one, as the service unfolds. The making of the noise when the last candle is taken to its place of hiding can be done by singing on the church's own with a hymnal, book, or the hand.



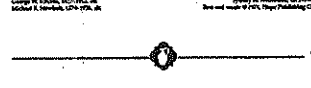
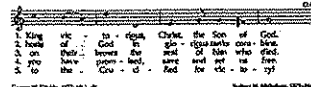
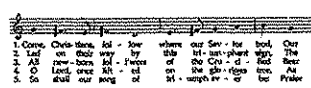
Procession The ministers enter the church in silence.

Prayer THE FIRST NOCTURN

Psalm 69:1-22 The anguish is revived first by the reader, then repeated by the assembly. The service of the Tenebrae may be read privately.



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director/minister of music to coordinate overall music program, including adult, youth, and children's choirs; handbells; instrumental ensembles; and season musical emphasis. BA in music or sacred music plus experience are minimum requirements. Must have knowledge of traditional music and contemporary music, develop blended worship services, have experience in choral conducting, and also demonstrate good relational and organizational skills. Compensation package negotiable. Please send résumé to Tommy Stalnaker, Chairperson for Music Minister Search Committee. HLP-5912.

ILLINOIS

Director of Music and Liturgy. St. Mary Star of the Sea Parish, 6435 S. Kilbourn Avenue, Chicago, IL 60629. Phone: (773) 767-1246; fax: (773) 735-3894. Full-time position for 2,200-family parish. Degree in music or liturgy preferred. Experience in Catholic worship with excellent organ/piano and directing skills, choral/cantor training ability, good vocal skills, and a thorough knowledge of liturgical music and liturgy. Available immediately. Send résumé and references to Ms Helen M. Gabel, Pastoral Associate. HLP-5927.

INDIANA

Music Director. North United Methodist Church, 3808 North Meridian, Indianapolis, IN 46208. E-mail: sfeister@numcindy.org. Large, vital, urban United Methodist church. Serve as choir director (and possibly organist) for two Sunday services and other special services, coordinate music and choirs for all services, serve as an integral member of the church staff in preparation and planning of worship, and manage a concert series. Bachelor's (advanced degree preferred) with record of demonstrated competence required. Starting date January 1, 2003 (date negotiable). Apply to Chair, Music Director Search Committee. Include in cover letter a short synopsis on your perspective on music as a ministry. HLP-5908.

Director of Liturgy and Music. St. Michael the Archangel Parish, 1 Wilhelm Street, Schererville, IN 46375. Phone: (219) 322-4505; fax: (219) 322-4508. Large (2,800 families) suburban parish in northwest Indiana, forty-five minutes from Chicago, is searching for a full-time di-



rector. Responsibilities include collaborating, organizing, directing/overseeing existing music ministry and liturgy committee (including ongoing liturgical catechesis of liturgical ministers), weddings, and funerals. Strong skills are needed in organ/piano with education, experience in vocal/choir direction, and a working knowledge of the liturgical documents. Salary and benefits commensurate with education and experience. Send inquires or résumés to Fr. Martin J. Dobrzynski at above address or fax or e-mail: stmichael@core.com. HLP-5913.

Director of Music and Liturgy. Our Lady of Grace Parish, 3005 Condit Street, Highland, IN 46322. Phone: (219) 838-0395; fax: (219) 972-6372; e-mail: olgrace@netnitco.net. Northwest Indiana Catholic parish with 2,000 families and elementary school seeks director of music and liturgy with these qualifications: thorough knowledge of post-Vatican II liturgy and theology and strong organ, keyboard, and vocal skills. Applicant should have earned or be completing degree in music and liturgy. Full-time position; salary competitive and based on education/experience. Position open July 1, 2002; applications taken until filled. Send résumé to Music/Liturgy Search Committee. HLP-5928.

Director of Music-Organist. The Episcopal Church of St. John the Evangelist, 226 W. Lexington Avenue, Elkhart, IN 46516. Phone: (574) 295-1725; e-mail: jevangel@michiana.org. Responsibilities include planning and coordinating music for all liturgies; playing organ for one Mass and special liturgies throughout the year, directing adult and children's choirs, and coordinating a handbell choir used at Christmas and other special occasions. Two-manual, twenty-four-rank Casavant organ (1983). The organ is available for private teaching. \$16,500. Posi-

tion available August 1; accepting résumés until filled. Mail résumé with three references to the Music Director Search Committee. HLP-5946.

IOWA

Director of Music Ministries. St. Joseph Catholic Church, 1790 14th Street, Marion, IA 52302. This 2,000 family parish in northeast Iowa is seeking a director of music ministries. Responsibilities include building and sustaining congregational song at scheduled liturgies (Sunday, holy day, grade school, weddings, funerals, and religious education). Collaborate with staff and liturgy planning committee and work with choirs and cantors. Requirements include proficiency in keyboard, pastoral skills, liturgical skills, and organizational skills. Compensation is commensurate with education and experience. Please send résumé and references to: Director of Music Search Committee. HLP-5922.

KENTUCKY

Director of Music Ministry. St. James Church, 307 W. Dixie Avenue, Elizabethtown, KY 42701. This large, progressive, vibrant parish in central Kentucky is seeking a person to coordinate music. Responsibilities include working with existing adult and children's choirs, playing for weekends and holy days, forming cantors, and playing for weddings and funerals for an additional stipend. Candidate should be proficient in organ, piano, and conducting and work well with people. Instruments include Baldwin grand piano, Wicks pipe organ, Schulmerich handbells, and Orff instruments—all in excellent condition. Salary in \$30,000 range. Prefer candidate with Catholic parish experience and music degree. Send résumé to Search Committee. HLP-5926.

MARYLAND

Director of Liturgy and Music. St. Rose of Lima Parish, 11701 Clopper Road, Gaithersburg, MD 20878. Fax: (301) 869-2170; e-mail: rduggan@strose.com. Vatican II parish with 1,200 households (no school), committed to collaborative ministry among staff and parishioners. Position requires strong pastoral and keyboard skills. Responsibilities include coordinating all liturgical-musical planning, well-developed choirs (adult and youth), cantors, and accompanists, plus



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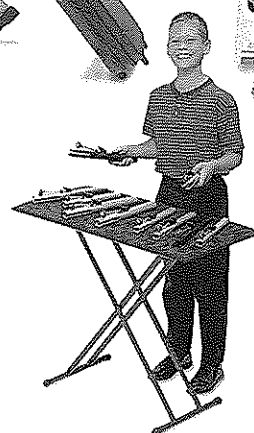
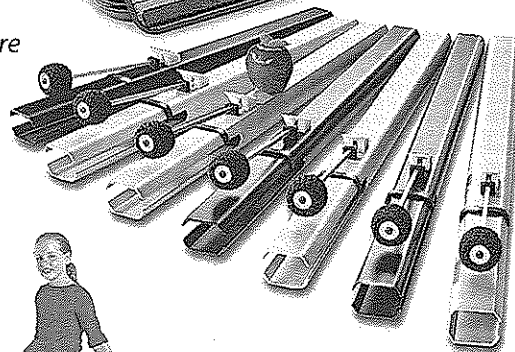
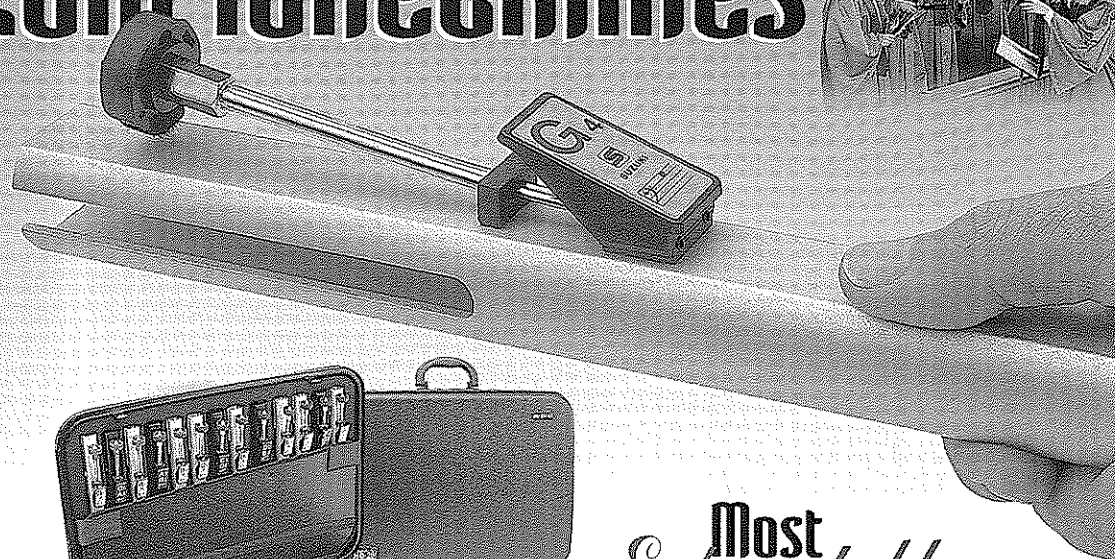
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Organist/Pianist. Church of the Resurrection, 3315 Greencastle Road, Burtonsville, MD 20866. Phone: (301) 236-5200, ext. 15; e-mail: acolbert@resurrectionadw.org. Immediate opening for part-time, accomplished organist/pianist to play four Masses per week-end and accompany excellent adult choir of fifty+ voices, children's choir (weekly rehearsals required), and women's choir. Applicant must demonstrate ability to support congregational singing, creative accompanying, and fluency with standard organ and choral literature. Good sight-reading also required. Salary based on experience, credentials, and demonstrated ability. A combined full-time position for candidates with additional experience in liturgy would also be available. Large suburban Roman Catholic parish of about 1,700 families, located midway between Baltimore and Washington, DC. Interested candidates should send résumé to or contact: Annick Colbert, Director of Music. HLP-5942.

MASSACHUSETTS

Music Minister. Faith Lutheran Church, 360 South Main Street, Andover, MA 01810. Fax (978) 470-8894; e-mail: cramm@attbi.com. Fast-growing, dynamic Lutheran church is seeking an energetic individual to oversee the music ministries (traditional, contemporary, and praise) of its 750-member congregation. Requirements for this part-time position include an ability to lead and participate in worship services, choirs, and special events. Qualified candidate must possess a solid understanding of liturgical music and diverse worship styles, demonstrate excellent keyboard skills (keyboard/piano required; organ desirable), and be a team player and leader. Applicant should forward cover letter (with salary requirements) and résumé to above address. HLP-5941.

Music Director/Organist. Second Baptist Church, 589 Granby Road, South Hadley, MA 01075. Phone: (413) 750-7615; e-mail: tlansner@attbi.com. Part-time position in Five College/Pioneer

Valley area of beautiful Western Massachusetts. Primary duties include playing the organ, electric keyboard, and/or piano for weekly service; conducting weekly adult choir rehearsal and bi-weekly morning choir performances. Special seasonal performances, weddings, and memorial services may also be required. We seek that special "minister of music" who loves traditional and contemporary Christian music, has firm Christian faith, and can plan and implement musical programs for our congregation of 175 adults and children. Salary based on AGO guidelines. Please send résumé, references, and performance tapes if available to Music Search Committee, attention Tom Lansner. HLP-5944.

MICHIGAN

Director of Music. St. Mary Catholic Church, 157 High Street, Williamstown, MI 48895. Phone: (517) 655-2620; fax: (517) 655-3933; e-mail: ekp@aol.com. Full-time position for 850-family mid-Michigan parish. Requires understanding of Catholic liturgy; ability to work collaboratively with staff and volunteers; piano, organ, and vocal proficiency essential; manage budget, music library (World Library—*We Celebrate*), and equipment (Allen computer two-manual organ and Kawai grand piano). Responsibilities include planning, scheduling all liturgies; accompanying well-established adult choir and cantors; directing and rehearsing junior choir, handchime ensemble, and folk group; assisting parish school and religious education liturgies; three weekend Masses, special liturgies, funerals, weddings; and serve as member of worship commission. Bachelor's degree in music/liturgy or music education preferred. Competitive salary and benefits. Accepting résumés and reference lists until filled. Send to Rev. Thomas Thompson. HLP-5934.

Director of Music Ministry. Guardian Angels Church, PO Box 504, Manistee, MI 49660. Phone: (231) 723-2165. Full-time position. Responsibilities include two adult choirs, youth and children's choir, cantor training, and overall program management. Lake shore parish of 500 families welcomes résumés. Parish has very committed and active volunteer musicians, thirty-five-rank pipe organ, Yamaha grand piano, and excellent sound system. Salary negotiable, full benefits. HLP-5943.

MINNESOTA

Minister of Worship and Music. University Lutheran Church of Hope, 601 13th Avenue SE, Minneapolis, MN 55414. Phone: (612) 331-5988; fax (612) 623-0693. E-mail preferred (see below). Urban congregation with strong liturgical worship tradition, history of excellent music, and accustomed to tastefully blended worship styles seeks cantor/minister of worship and music. Three-quarters+ position directly responsible for senior choir, handbell choir, pipe organ and piano playing, worship planning, supervision of entire music program, leading creative musical expression of the assembly. Must have understanding of Lutheran tradition (ELCA). Ideal candidate has BA with music major and experience; graduate degree in theology or church music a plus. Send questions or résumé/CV and cover letter to Martha Dorow at mdorow1@attbi.com. HLP-5916.

NEW JERSEY

Organist-Choir Director. All Saints Episcopal Church, 559 Park Avenue, Scotch Plains, NJ 07076. Phone: (908) 322-8047; e-mail: allsaints-spnj@att.org. Part-time position to provide uplifting music for worship, conduct rehearsals for junior choir (twelve members) and well-balanced SATB adult choir (twelve members), and work closely with rector on liturgy. We are looking for someone who understands and appreciates the Episcopal Church and its liturgy and is attuned to traditional Anglican music. Two-manual, fifteen-rank pipe organ in excellent condition and under regular service schedule. Send letter of interest to The Rev. Jane Rockman. HLP-5919.

NEW YORK

Music Director-Organist. St. Joseph Church, Penfield, NY, is a highly spirited and active Vatican II parish. Full-time position available June 1, 2002. Work in collaboration with parish liturgist. Pastoral music position includes organist-pianist for Sunday liturgies, holy days, Triduum, weddings, and funerals; development and formation of the pastoral music program at the parish; handbell choir and children's choir development. Job description available upon request. Salary is \$40,000, negotiable. Please contact with résumé: Ms Nancy Veronesi at (585) 586-8089, ext. 24, or e-mail:

nveronesi@aol.com. HLP-5918.

OHIO

Minister of Music (part-time). Trinity Lutheran Church of Mt. Healthy, 1553 Kinney Avenue, Cincinnati, OH 45231. Purpose: to enrich traditional, liturgical, and contemporary worship through music. Responsibilities: direct traditional adult choir; recruit, supervise, and coordinate musicians both within and outside the congregation; provide keyboard support; coordinate and train worship leaders and cantors; coordinate music selections with pastoral staff, worship committee, and office personnel. Approximately twelve hours per week. Salary commensurate with experience. Send résumé with references to Personnel Committee. HLP-5937.

PENNSYLVANIA

Associate Campus Minister, Director of Music Ministries. Campus Ministry, University of Scranton, Scranton, PA 18510-4676. Web: www.scranton.edu/ministry. The University of Scranton, a Jesuit Catholic university, is seeking a full-time associate campus minister and director of music ministries. This position maintains and further develops a community of musicians. The director must be sensitive to the role of congregational singing and choral music in worship in a variety of musical traditions. The successful candidate will have a bachelor's degree in music, liturgy, or related field (master's degree preferred); proficiencies in choral conducting and keyboard; and a thorough knowledge of Catholic liturgy and music. Two or more years of campus ministry experience is preferred. Send cover letter, résumé, and list of references to Music Ministry Search Committee. HLP-5931.

Music Director. St. Patrick Church, 231 S. Beaver Street, York, PA 17403. Phone: (717) 848-2007; e-mail: llynch@blazenet.net. Vibrant 1,100-family parish seeks faith-filled, degreed musician to work collaboratively to foster the spiritual life of our parish community. Knowledge of and commitment to good Catholic liturgy and proficiency in organ, piano, and voice required. Three-manual, twenty-two-rank, MIDI-capable pipe organ; acoustic piano; and Alesis QS8 synthesizer in choir loft. Adult, children, and cherub choirs. Full-time. Salary commensurate with education and experi-

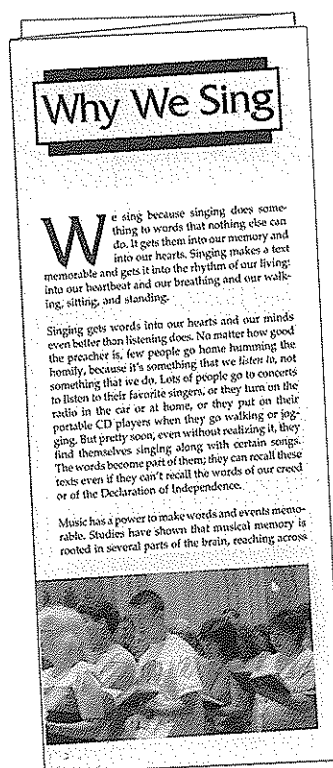
ence; includes benefits. Position available September 1, 2002. Send letter of interest, current résumé, and references to Rev. C. Anthony Miller, Attention: Search Committee, at above address. HLP-5938.

TEXAS

Director of Music Ministry. St. Philip the Apostle, 1773 Canterbury Lane, Lewisville, TX 75067. Fax: (972) 219-5429; e-mail: StPhilChr@aol.com. Large sub-

urban parish in Diocese of Fort Worth seeks energetic, enthusiastic music minister. Duties: responsible for music at four weekend Masses and directing contemporary ensemble at fifth; organize and direct special choirs (seasonal, adult, children, bell); weekly cantor training; coordination of music for children's liturgy of the word; assist with special liturgies (reconciliation rite II, morning and evening prayer, weddings, funerals, etc.). Strong piano/keyboard, vocal, and people skills and experience in Vatican II

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VIRGINIA

Director of Music-Organist. St. Ambrose Catholic Church, 3901 Woodburn Road, Annandale, VA 22003. Phone: (703) 280-4400. Thirty-to-forty hours per week, five sung liturgies including weekly school liturgy. Diocesan health and pension. Salary: \$30-40,000, depending on experience, training, and terms of employment. Three-manual Cannarsa/Rodgers pipe/electronic organ, eighteen pipe ranks. Conduct one adult choir, coordinate children's choirs and Gregorian schola. Paid section leaders and cantors. Emphasis on traditional music. Parish of 1,000 families in suburban DC area. Available August 1, 2002. Contact: Rev. Richard J. Ley, Pastor, at the above address. HLP-5920.

Miscellaneous

Hymnals Wanted: Gather 2. Growing parish needs 100 additional used *Gather* second edition. Contact: Sharon Bischoff, Director of Music, St. John Neumann Church, 2480 Batterson Road, Powhatan, VA 23193. Church office phone: (804) 598-3754; home phone: (804) 639-6766. HLP-5930.

Hymnals Wanted: Worship 3. Used copies of *Worship*, third edition wanted. Please contact Dr. Conrad Donakowski at (515) 253-8784 or by e-mail: donakowski@pilot.msu.edu. HLP-5935.

Available

Seeking Part-Time Position. Experienced and competent pastoral musician seeking part-time position in central New Jersey area. Organist, cantor, choir director with strong liturgical knowledge and skills. Can direct adult choir, minister to up to four Sunday liturgies, possible children's choir, work with cantors, and work with sacramental celebrations. Compensation to commence with experience. Compensation to be by agreed-upon per service fee, no salary and no benefits. Candidate has master's degree in liturgy and music and strong back-

ground in parish work. Available August 1, 2002. Contact Mike at mknj7@aol.com. HLP-5911.

Musician Couple Available. Husband and wife team looking to share responsibilities in a full-time parish music director position. Degreed musicians, proficient in piano, organ, keyboard, guitar, and vocals; strong liturgy, planning, and repertoire skills. Choir as well as large and small instrumental ensemble experience. Leaning toward the more contemporary but proficient and comfortable with a variety of styles. Seeking a forward-moving parish in which we can

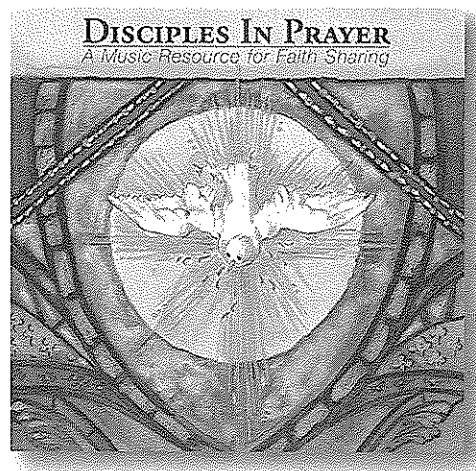
minister through our music and where good liturgy and quality music are priorities. Massachusetts/Rhode Island area. Contact Phil or Sue at spfortin@earthlink.net. HLP-5936.

Organist/Pianist/Music Director Available. For a working vacation in Alaska for a minimum of two weeks to a month, preferably August 2002 or 2003. Will work for room in church or retreat center. Nine years full-time experience. Phone: (609) 275-7111, ext.7. Perfect for the Alaskan organist who wants a vacation. HLP-5945.

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Walking Will Take Us Homeward By and By

BY PAUL F. FORD

When the editors of *Pastoral Music* asked me to write this commentary, they inspired me with this suggested focus: "Processions highlight the embodied aspects of our worship. They also remind us that liturgy takes place in space and time and, through our more public processions, breaks the barriers of walls and doors. To the extent that we minimize and ignore the processional nature of our liturgy, we ignore these significant aspects of our ritual. We need processions to carry us forward and to bring our lives into accord with the faith that we proclaim and the liturgy that we enact."

My first memory of a parade goes back to the late 1940s. I am three or four; hoisted onto my dad's shoulders as the Springfield (Massachusetts) fife and drum corps marches by on the Fourth of July; the shrill in my ears and the boomboomboom in my body and the tears of my father's patriotism are still vivid for me. The Marian Year in 1954 is the first time I remember walking in procession — I can

Dr. Paul F. Ford teaches theology and liturgy at St. John's Seminary, Camarillo, California, and is the author of By Flowing Waters: Chant for the Liturgy (Liturgical Press). He is also the chair of the NPM Standing Committee for Seminary Music Educators.

The Pilgrim Pavement

When the Pilgrim's Pavement in the central nave of New York City's Cathedral of St. John the Divine was dedicated in March 1934, the choir sang Ralph Vaughan Williams's commissioned hymn for soprano, chorus, and organ to words by Margaret Ridgeley Partridge. I first heard this magnificent piece on the premier recording by Richard Hickox (Chandos 9666), and I can think of no better way to comment on the processional nature of Catholic liturgy and life than to quote its text.

Can you hear adown the future,
Echoes of a moving throng
Treading down the Pilgrim Pavement
In procession, millions strong?
Can you see their rapt expression,
Do you hear the choral beat
Of their pilgrim song and psalter,
Can you mark their sandalled feet
Slow advancing to the altar,
Toward the candles tall and white;
Toward the focal point of worship,
Where the Pavement leads to Light?



Jules Breton (1827–1906), *Blessing of the Wheat in Artois*. Courtesy of the Musée des Beaux-Arts d'Arras, France. All rights reserved.

Restless feet, returning weary
 From dim avenues of care,
 From a vast dissatisfaction,
 To the vaster aisles of prayer.
 Entering with steps that falter
 Or that forward surge apace,
 Seeking, finding, strength and solace
 Where the Pavement leads to Grace.
 Pilgrim Pavement, you are winding
 Through the dusty hills of Time,
 With the flow of a great river
 Curving in majestic rhyme,
 In a long continuation
 Of a pathway lone and far.
 Ages since, gold-paved and fashioned
 By the bright Judaeon star.
 Through dark ages unbelieving,
 Through embattled years of war,
 You have borne your pilgrims onward,
 Where the holy Mysteries are.
 Here have men beheld the vision,
 Touched the seamless robe of Him,
 Heard, with ears unsealed, the singing
 Of the plumed seraphim.
 On your stones have saints and sinners,
 Kings and paupers travelling met,
 Only here my men as brothers,
 Rank and age and race forget.
 Kneeling in united worship,
 Here, at last, the great assent,
 Here the full, the one solution
 Of the world's entanglement.
 Pilgrim Pavement you are stretching
 Not across these stones alone,
 But where'er there stands an altar
 Where Christ waiteth for His own.
 O Presence ever waiting,
 O Rose of Sharon there!
 Shedding your balm forever
 On human grief and care.
 O mystical renewal of forces lost and spent,
 O touch of Love supernal,
 All healing Sacrament.
 O changing wheaten wafer
 That veils the changeless One!
 O chalice of the Living Grape still lay
 Thy Grace upon the lips that here will seek Thee
 Through ages yet to be
 The Pilgrims who since Bethlehem
 In faith have searched for Thee.

The booklet accompanying the CD recording says: "We have been unable to locate the copyright holder of Margaret Ridgeley Partridge's 'The Pilgrim Pavement,' but if notified we would be pleased to amend this acknowledgement in any future reprint."



Sisters of Charity of St. Joan Antida in procession at the Italian Festival, Milwaukee, Wisconsin.

still see the candle I am carrying in the night as the entire parish sings its way to the convent where we dedicate a new shrine to Our Lady — "Ah-ve, ah-ve, ah-ve, Mah-REE [a cascade of sound]-ah." At my first communion in 1955 we children sang, "O Sacrament Most Holy, O Sacrament Divine." (The Hammond organ trembled with us but kept us together.) A different Hammond organ (such was my fate) accompanied "Come Holy Ghost" at my 1959 confirmation.

From before those times (my parents and god-/grand-parents carried me to the font) to this I have ever been in procession. At least weekly and even daily I cross the threshold and wear away the floor of God's earthly houses, I ascend the ambos, I carry the gifts, I lift my voice and hold out my hands and kiss the open wound in my Lover's side and am slowly transformed by him.

Yearly I join the well-wishers in singing *las mañanitas* (tender good morning) to the Blessed Virgin Mary, the *paloma blanca* (the white dove). Yearly I search with her and Joseph for a *posada* (shelter). Yearly I accompany her and Joseph with the Light of the nations burning in my hands — "*Lumen ad revelationem gentium* . . ." With my fellow walker, Egeria, I wave my branch and sing the song of the prisoner bishop Theodulf of Orléans — "Glory and honor and praise be to you, King Christ the Redeemer. / Children long ago in their winning way, raised their loving cry, 'Hosanna.'" At the Chrism Mass we sing the oils in and we sing them out and we greet their arrival at the Evening Mass of the Lord's Supper, the doorway into the Triduum. Waves of "Hail Our Savior's Glorious Body" resound at various pitches and paces as we accom-



Procession carrying the remains of Pope John XXIII to a new tomb, June 3, 2001. Photo courtesy of L'Osservatore Romano.

pany the Blessed Sacrament to the altar of repose. "*Hagios ho Theos, . . . Ischyros, . . . Athanatos, eleison hymas,*" we ask of the divine, strong, deathless one, as we go to venerate his cross. In the darkness flint and steel are struck and light is kindled and the candle is scarred and lit and acclaimed and accompanied. On the rogation days the cantors help me invoke our-soon-to-be-ascended Lord and his saints for good weather and rain and a rich harvest and for justice and peace and all the needs of humankind. The Truest Bread and the Best Wine we carry through our streets as the world's surest blessing. We follow our Lady, assumed through the triumph of her son's cross, and all the saints and all those marked with the sign of faith all the way to the day when Christ our King will turn the completed world over to our Father.

Janice and I were the first bride and groom we knew to process together, side by side, into our 1985 wedding to the "*Veni Creator Spiritus*"; five minutes shy of two hours later, we led our 540 guests in procession to our reception. Had we been blessed with children who lived, we would surely have carried them to church, to ambo, to font, to altar as the renewed *Rite of Baptism of Children* calls for.

Janice and I "walked" at our commencements, she and her fellow graduates to Mouret's "*Rondeau*" (think *Masterpiece Theater*) played by a brass sextet. (My own commencement was far less glamorous). We walked four miles with hundreds of parishioners from our mother church to the dedication of our new parish church, following the cross and the relics of Charles Lwanga and Padre Serra, the great walker of California. And perhaps the most moving procession we ever witnessed was the night in our old cathedral when eight choirs and the assembly prayed Bernard Huijbers "*Great Litany*" for those with AIDS.

If I am so blessed, I want to follow the body of my dear Janice as it is carried in procession from the abbey church of St. Andrew in Valyermo up to the monastic cemetery

among the Joshua trees and juniper bushes. There we will await the resurrection with our fellow monks and oblates in full view of the San Gabriel Mountains. Will we walk through snow or dust? Will we see the desert in bloom or the cottonwoods and lombardy poplars in fall glory? The Merciful One keeps this a secret. The only thing I do know is that braver folk than I will have to sing the antiphons and psalms: "Open for me the gates of justice; I shall enter and give thanks to the Lord" with Psalm 118, "My soul is thirsting for the living God: When shall I see the Lord face to face?" with Psalm 42, "Do not remember the sins of my youth or my transgressions, O Lord" with Psalm 25, and "My body will rest in hope" with Psalm 16. But their songs and tears will give me courage to finish out the pilgrimage of my life. May God bless even now my "Paul-bearers" and the others who will celebrate God's gifts to and

through me.

Perhaps then the "Journey Song" of the New England troubadour Bob Franke (© 1984 Telephone Pole Music Publishing Company [BMI]; all rights reserved; used by permission) will come to mind:

Dark is the world before me,
Leaving the sun behind.
Doesn't the sky look stormy?
What will the cold wind find?
Only a weary pilgrim
Making my way along
Only a little shorter for a song.

*Hard is the way of wonder,
Narrow the path of love,
Gentle the God of thunder,
Pitiless is the dove.
If you would seek the kingdom,
You'd better look deep inside:
Nobody sees the king until they've cried.*

Many a time of leaving,
Sorry and sad to part.
Many a friend and loved one
Traveling in my heart.
Many a doubt to dog me,
Tossing until the day;
Many a dream to chase the dogs away.

Hard is the way of wonder, . . .

Isn't much sense complaining
After the first few tears.
Isn't much sense in blaming,
Lying away my fears.
Isn't much sense in wishing,
Waiting for wings to fly:
Walking will take me homeward by and by.

Hard is the way of wonder, . . .

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