

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

June-July 2008



PASTORAL Music

A photograph of a choir of young people, mostly teenagers, singing. They are wearing white robes and holding black songbooks. The background is a church interior with a candle and greenery.

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From the President

Dear Members,

The recent apostolic journey of Pope Benedict XVI to the United States provided an historic opportunity for Catholics and other Americans to hear the pope's very compelling message of "Christ our hope" and to experience at the same time the vitality of the Church in this country.

Ten days after his return to the Vatican, the Holy Father told a crowd of 20,000 gathered in St. Peter's Square that during the visit "I was able to experience the fact that the faith is alive, that Christ is there today among the people, that he shows them the way and helps them to build the present as well as the future."

Pope Benedict's experience of Catholics in America was framed largely by the multiple liturgies and prayer services at which he presided, including three public Eucharistic celebrations, evening prayer with U.S. bishops, and an ecumenical prayer service. The Pope also gathered with representatives of other religions—a meeting which led him to comment on our nation's "multicultural vocation."

Along with other members of the NPM staff, I participated in what the pope referred to as the "great festive Eucharistic Celebration at Nationals Park Stadium in Washington." As the visit continued, I found myself glued to the television for as many of the other events as I could manage to watch. I rejoiced in the marvelous leadership of Peter Latona, Thomas Stehle, and Jennifer Pascual, who directed the music for the major liturgical celebrations, and in the ministry of hundreds of other musicians who directed, played, and sang.

Spirit and Principles

The visit of Pope Benedict took place just a few months after the approval of new liturgical music guidelines, *Sing to the Lord: Music in Divine Worship* (STL), by the U.S. bishops.

The music for the various papal liturgies, both individually and taken together, reflected the spirit and many of the principles contained in this new document. Let me mention just a few examples.

Music was planned for all the liturgies with obvious attention to the active participation of the faithful. I found myself being moved by the hearty singing of the congregation not only at Nationals Park but at the liturgies I saw on television, particularly by our bishops during evening prayer.

Participation was fostered in a number of ways that are clearly supported in STL. Many of the dialogues of the liturgy were sung, providing an example of how priests, deacons, and other ministers can engage the assembly in singing short, easy, but very important responses. Familiar settings of acclamations, hymns, and other liturgical songs were also used at various times that allowed people to sing their prayer confidently.

The liturgies of the papal visit made full use of the various musical ministries, including well-prepared choirs that exercised their proper role along with psalmists and cantors who proclaimed and led with dignity, musicality, and clarity. The organ was prominent at the liturgical celebrations and yet a wide variety of other instruments helped to lead and accompany the singing.

Msgr. Guido Marini, the papal master of ceremonies, noted before the visit that "there will be Gregorian chant, polyphony, and some hymns that are more popular in the American repertoire. I really like this variety of styles that has been prepared for the celebrations." The choice of repertoire for the various liturgies indeed reflected a community that is both Catholic (large c) and catholic (small c).

On the one hand, the diversity of the Church in the United States was clearly expressed in various languages and in a wide variety of musical styles. On the other hand, the long-standing musical traditions of the Church were reflected in the use of Gregorian chant and other forms. I was struck by the sensitivity of planners who included more extensive and complex chant repertoire at the evening prayer for bishops and at the Mass at St. Patrick Cathedral for clergy and religious while using shorter and easier chant selections at the large public Masses.

The importance of singing Gregorian chant at parish liturgical celebrations is strongly reaffirmed in STL. This issue of *Pastoral Music* examines that affirmation from several different perspectives, drawing on the insights of leaders who bring sound scholarship, long experience, and pastoral wisdom to the discussion.

As we join in sacred song from chant and other sources, may our communities "sing to the Lord" a song that continues to proclaim "Christ our hope."

J. Michael McMahon
President

PASTORAL Music



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Contents

Association News	5
SCRIPTURE	
Singing the Bible	9
BY CHARLES GARDNER	
CELEBRATING THE PAULINE YEAR	
Paul's Borrowed Hymns	12
BY THE NPM STAFF	

Gregorian Chant Today

The Music "Specially Suited to the Roman Liturgy": On the One Hand . . .	15
BY ANTHONY W. RUFF, OSB	
Gregorian Chant: Searching for Roots	19
BY WILLIAM TORTOLANO	
The Solesmes Method: Then and Now	23
BY COLUMBA KELLY, OSB	
A Basic Chant Bibliography	27
BY ANTHONY W. RUFF, OSB	
Using Chant Repertoire in Today's Liturgy	33
BY PETER FUNK, OSB	
Sing to the Lord: Gregorian Chant	36
BY THE UNITED STATES CONFERENCE OF CATHOLIC BISHOPS	
Chanting English Texts	37
BY PAUL F. FORD	

Music for Three Papal Masses 40

Professional Concerns	44	Hotline	46
Reviews	51	Bulletin Insert	60

Cover: Members of the National Catholic Youth Choir sing during the 2007 NPM National Convention in Indianapolis, Indiana. **Page 14:** Girolamo da Cremona, illuminated page of a choir book (1472-1473), courtesy of the Piccolomini Library of the Cathedral of Santa Maria Assunta, Siena, Italy. Other photos in this issue courtesy of the Ivirion Monastery, Mount Athos, Greece (Hellenic Ministry of Culture); Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium; Royal Swedish Academy of Music, Stockholm, Sweden; Kunsthalle, Hamburg, Germany; Ward Center, 's-Hertogenbosch, The Netherlands; GIA Publications, Chicago, Illinois; Dale C. Carr, Groningen, The Netherlands; St. Helen Church, Ranworth, UK; Greg Czerawski, Norwalk, Connecticut; National Catholic Youth Choir, St. John's Abbey and University, Collegeville, Minnesota; David Malantic, Greenwood Lake, New York; University of Southern Mississippi Library, Hattiesburg, Mississippi; Museum Plantin-Moretus, Antwerp, Belgium; and NPM file photos.



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Association News

Conventions 2008

An Economic Stimulus Suggestion

Why not use part of your government economic stimulus check to register for one of this summer's NPM Regional Conventions or one of our summer institutes? The money will go into the national as well as the local economy, and it will also support the important work of the association.

Deadlines Past and Passing

The **advance registration** deadline for the Eastern Regional Convention (May 30) is past, but you can still register for this convention in East Brunswick, New Jersey, at the regular price. We're right at—or just past, depending on when you're reading this—the advance deadline for the Central Regional Convention (June 6), but if you've missed that deadline, don't worry. There's still room for you in Cleveland! And don't put off sending in your registration for the Western Regional Convention in Los Angeles. The advance registration deadline is July 7, but you know how time flies in the summer months.

The deadlines for **parish group** registrations for East Brunswick and Cleveland have passed, so you'll have to register individually for those conventions, but you still have a chance to take advantage of the parish group discount for the Los Angeles convention: The deadline for parish groups is June 23. Full details of this discount are available in the April-May issue of *Pastoral Music* or from the National Office: (240) 247-3000. Summary information is also available online at <http://www.npm.org/EducationEvents/convention/index.htm>.

New Presenters

Norma Garcia will be unable to participate in this year's conventions, but other highly-qualified presenters will

take her place in the breakout sessions. In **East Brunswick**, Joe Simmons will lead session A 01 ("The Cantor as Proclaimer of the Word"), and Damaris Thillet will participate with Ricky Manalo, csp, in session B 09 ("Resources for Multicultural Worship"). In **Los Angeles**, Damaris will be the presenter for session C 07 ("The Multilingual Cantor"), and she will present A 08b ("Hispanic Wedding Traditions and the Liturgy") with Mary Frances Reza. Damaris will also participate with Mary Frances in session B 08b ("Hispanic Wake/Funeral Traditions and the Liturgy").

Institutes 2008

The Rush Is On

Registrations for NPM institutes tend to peak as the advance deadlines approach. Make sure that you don't miss your place at one of this summer's institutes by registering now. Deadlines in June include those for the San Francisco Cantor Express (June 11); the Guitar and Ensemble Institute (June 16); Cantor Express in Hartford, Connecticut (June 17) and Buffalo, New York (June 18); the Institute for Music with Children (June 23); and the Pastoral Liturgy Institute (June 30). July 8 is the advance registration deadline for Cantor Express in Baltimore, Maryland.

Members Update

NPM Chant Section Website

The focus of the NPM Chant Section is Gregorian chant in Latin as well as vernacular chant inspired by Gregorian chant, particularly the use of chant in the reformed liturgy of Vatican II in accord with the Church's high esteem for Gregorian chant and also the Church's belief in active participation, admission of vernacular languages, simplification of the rites, and the pastoral purpose of music in the liturgy.

The Chant Section has its own page at the NPM website: <http://www.npm.org/Sections/Chant/index.htm>. This page includes the following features:

- Programs and events: institutes, workshops, classes, and events;
- *Custos*: newsletter guide to what is happening in the NPM Chant Section;
- Directory of chant books and resources: a bibliography;
- Links: web resources for chant;
- FAQ about Gregorian chant;
- Joining the NPM Chant Section;
- Contact us.

The first two issues of *Custos* are available online. "*Custos*" is Latin for "guide." In four-line chant notation, the *custos* is the helpful little note at the end of each line indicating to the singer what the first pitch of the next line is. We hope that our newsletter is a helpful guide, introducing everyone to the NPM Chant Section and guiding interested people into the fascinating treasures of Gregorian chant.

Tell your friends and colleagues about this new online resource, and visit this site often.

Will You?

In addition to their dedicated ministries, NPM members enrich the lives of other people through volunteer work for causes in which they believe. Many of our members also choose to include their charitable interests in their long-range financial plans. A carefully constructed will is one of the best ways to make charitable gifts while preserving economic security for oneself and loved ones. Bequests are made by people of all means, in all walks of life. NPM offers a booklet that outlines a number of ways in which you might consider including a charitable gift to continue our work through your will, living trust, or other estate plans. For a copy of *Giving through Your Will*, contact the National Office: NPM, Attn: Dr. J. Michael McMahon, 962 Wayne Avenue,

Suite 210, Silver Spring, MD 20910-4461.
Phone: (240) 247-3000; e-mail: NPMSing@npm.org.

Gina on the Job

One of the people taking care of our members this spring and summer, registering new members, and recording convention and institute registrations is **Gina Truitt**, a part-time staff member at the National Office who will begin studies toward a master's degree this fall. Gina completed her undergraduate studies in archaeology at St. Mary's College in St. Mary's City, the first capital of colonial Maryland. In the fall, she will begin work on her master's degree in public history at the University of Maryland Baltimore County. Before coming to work at NPM, Gina did volunteer work in the B&O Railroad Museum in Baltimore and served as

a receptionist at Baltimore's Seton-Keogh Catholic High School. We're grateful to have her aiding our members, and we wish her well as she returns to her studies this fall. (And, yes, she is our senior editor's niece.)

Keep in Mind

NPM member **Edward S. Alton**, the director of music ministries at St. Brendan the Navigator Parish in Shallotte, North Carolina, died on September 12, 2007, and his funeral liturgy was celebrated at St. Brendan on September 17. Ed had been an NPM member since 2001.

NPM member **Edward Nobles** died tragically in a fire at his home in Meridian, Mississippi, on January 2, 2008. Mr. Nobles (known affectionately as "Ed-die") was seventy-two. He received his bachelor's degree in music from Jackson

State University, then continued his master's studies first at Fisk University in Nashville, Tennessee, and then at Teachers College of Columbia University in New York. He served as the director of music at St. Patrick Catholic Church in Meridian and as music instructor at St. Patrick School. After a stroke in May 2007, Mr. Nobles continued to play the organ at church, though he had to have Communion brought to him at the organ bench. He brought local attention to the parish through a fine arts concert series, for which he secured annual funding. After his death, the 2008 series was to be dedicated to his memory, but the final four concerts in the series, sadly, had to be canceled because of a lack of funding and community support, according to the parish newsletter.

NPM member **Corrine Sylvia**, a member of the music ministry at Sacred

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Careful planning and good organization will help you accomplish your goals for the future. Planned gifts create opportunities both for NPM and for yourself through your estate and financial plans.

Planned gifts can yield benefits like these:

- an ability to make a significant gift to NPM in line with your hopes for the Church;
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- a reduction in your tax liability.

Many Opportunities

Planned gifts may be made in several ways:

- as a bequest in a will;
- by naming NPM as a beneficiary of a life insurance policy;
- by naming NPM as a beneficiary in a retirement plan;
- by establishing a trust that benefits you as well as NPM;
- by making a donation of stocks, bonds, mutual funds, royalties, and other assets.

Determining what gift is right for you is just as important as making the gift. There is a myriad of options from which to choose, but the best plan will balance what you wish to accomplish for yourself, your family, and NPM in your overall estate and financial plans.



For further information on ways to support NPM through planned giving, contact:

Dr. J. Michael McMahon
NPM National Office
962 Wayne Avenue, Suite 210
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Heart Catholic Church in Middleborough, Massachusetts, died on April 2, 2008.

We pray: Listen, O God, to the prayers of your Church on behalf of the faithful departed, and grant to your servants the inheritance promised to all your saints.

Meetings and Reports

National Ministry Summit

About 1,200 clergy, religious, and lay Catholics gathered in Orlando, Florida, April 21–23, to focus on changes in models of pastoral leadership that will be required by a changing Catholic Church in the United States. NPM was represented at this meeting by Dr. J. Michael McMahon and several members. The center of this meeting was a four-year study conducted under a grant from the Lilly Endowment by six Catholic national organizations: National Association for Lay Ministry, Conference for Pastoral Planning and Council Development, National Association of Church Personnel Administrators, National Association of Diaconate Directors, National Catholic Young Adult Ministry Association, and National Federation of Priests' Councils. Marti R. Jewell, project director of the Emerging Models of Pastoral Leadership Project, presented the major findings of the study as a basis for discussion among the participants.

Key to the study's findings is the fact that the number of priests and vowed religious is declining in the United States, while the number of Catholics continues to increase, and the diversity of the Catholic population continues to expand. There are about 28,000 diocesan priests in the United States, the report noted, and seventy percent of them are older than fifty-five. With the clergy shortage, dioceses are moving toward clusters of parishes under the care of a single pastor, and nearly half of all Catholic parishes in the United States currently share their pastor with another parish or mission. Many of these parishes are increasingly multi-ethnic and multicultural.

The number of deacons and lay ecclesial ministers continues to increase at a steady pace, but lay people are increasingly better educated than former parishioners were, and they are requiring or expecting better and more informed ministry than earlier generations might have expected.

In this situation, collaboration between

clergy and laity is key. But the study also revealed that lay people in leadership roles—particularly at the diocesan or organizational level—need education about the legal and civil implications of the Church as an employer. For example, fewer than forty percent of U.S. parishes provide continuing education, retirement plans, or other benefits to their lay employees—a situation that must change if the Church is to make use of more lay ecclesial ministers in the future.

Music Ministry Alive! 2008

In celebration of the tenth anniversary of Music Ministry Alive!, alumni from previous years are being invited to a special gathering on July 26, at the end of this year's session (July 22–27) at The College of St. Catherine in St. Paul, Minnesota. The theme for this year's event is "I Will Not Sing Alone." This summer institute and formation program for high school and college age students is designed to help form, educate, affirm, and challenge young people who are presently involved in or interested in serving the Church as liturgical musicians and ministers. This program also includes an adult track to help inform and enrich the efforts of adult leaders who are involved with youth by providing training and resources to help foster the involvement of young people in the liturgical life of the Church. For additional information, go to the MMA website: <http://www.musicministryalive.com/>.

Voices of Hope

To commemorate the memory of the thirty-three lives lost on April 16, 2007, the Newman Community at Virginia Tech has released *Voices of Hope*, a CD that features the songs sung by the Newman Community at Masses and other events in the days following the tragedy. Recorded in the Music Department studio at Virginia Tech, the CD is available online at www.catholic.org.vt.edu/voices_of_hope. Any profits from the sale (a donation of \$16.00 is asked for each CD) will be used to fund future service and mission trips taken by the Newman Community.

Singing the Faith

Concordia Theological Seminary's Good Shepherd Institute of Pastoral Theology and Sacred Music has released

Singing the Faith—Living the Lutheran Musical Heritage, an eighty-minute DVD that tells the history of Lutheran congregational song. The video may be viewed in four twenty-minute segments or straight through. The DVD features congregational singing in many settings as well as performances by several choirs and organists—among them Dr. Craig Cramer from the University of Notre Dame. The package also includes a thirty-two page teacher's guide and reproducible handouts. It is available from Concordia Publishing House: <http://www.cph.org/>.

Fire at Little Portion

Just after midnight on Tuesday, April 29, fire struck the Charity Chapel and spread to the Common Center, a building housing the main dining and meeting rooms, offices, and library, at Little Portion Hermitage in Arkansas' Ozark Mountains. Both structures are a total loss. Little Portion is home to The Brothers and Sisters of Charity, Monastic, a Catholic-based covenant community founded by John Michael Talbot in 1980. The community archives were lost and all of the books in the library. The Troubadour stockroom and inventory were lost to the flames. The rebuilding has begun, and additional information is available at the community's website: <http://www.littleportion.org/>.

Choral Music Website

In collaboration with the American Choral Directors Association, the Library of Congress Music Division has launched a website called "American Choral Music, 1870–1923." Part of the Library's online performing arts encyclopedia, the site is available at <http://memory.loc.gov/diglib/ahas/html/choralmusic>. The site features twenty-eight pieces of choral music by American composers that illuminate a period beginning shortly after the Civil War, when many large mixed-voice choral societies proliferated and enormous choral festivals became a popular medium of expression in American musical society. The site provides access to significant choral sheet music in the public domain, which can be downloaded for immediate use by choirs and choruses. The collection includes sacred and secular music, works for mixed choirs, selections for women's and men's ensembles, and some pieces for children's chorus.



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Singing the Bible

By CHARLES GARDNER

We're familiar with the Book of Psalms as the "hymnal" of the Bible, but there are other psalm texts and canticles in the Old (First) Testament, and the New Testament has many examples of poetic texts that lend themselves to singing, including the canticles of Luke's Gospel and the hymns in the Book of Revelation. The letters of Paul and others also contain portions of hymns that were probably sung by the early Christians. When we sing a text rather than just reciting it, that not only helps us to remember the words but also to interiorize the text. As the words and melody are repeated many times, the song becomes a part of our very being.

Each Sunday, Catholics hear the texts of the Old and New Testament proclaimed in the readings, and they often sing the words of the Old Testament in the psalm response. Small portions of the New Testament appear in the *Gloria* and the *Agnus Dei*. But besides these examples, how often do our people actually sing the words of the New Testament? And when they do so, which of these songs make the deepest impression on them?

Surveys and Biblical Texts

In September 2005, the National Association of Pastoral Musicians conducted an online survey inviting Catholics to name a liturgical song that has made a lasting impact on their lives of faith. More than 3,000 people responded. At about the same time, *The Catholic Spirit*, the newspaper of the Archdiocese of St. Paul and Minneapolis, conducted a similar survey asking its readers to name their favorite religious songs. Since many of the same titles appear on both lists, combining the top twenty-five titles in each list yields a

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melded list of thirty-three songs that have made an impact.

Many of these songs, such as "Gather Us In" and "How Great Thou Art," use biblical imagery, but twelve of them are closely based on actual passages.

Old Testament:

- On Eagle's Wings (Psalm 91);
- Shepherd Me, O God (Psalm 23);
- Here I Am, Lord (Isaiah 6);
- Hosea (Hosea 1, 2 and 3; Joel 2);
- We Are Called (Micah 6).

New Testament:

- One Bread, One Body (I Corinthians 10 and 12; Galatians 3);
- Blest Are They (Matthew 5);
- Eye Has Not Seen (I Corinthians 2);
- I Am the Bread of Life (John 6);
- We Have Been Told (John 14 and 15).

Old and New Testament:

- Be Not Afraid (Isaiah 43 and Luke 6);
- City of God (Isaiah 9, 1 John 1).

Two of the selections are based on the two versions of the beatitudes in Matthew and Luke. Many people who would not be able to recite Matthew's eight beatitudes would be able to remember many of the words of "Blest Are They" by David Haas. For the most part, the verses of the song are faithful to the biblical text with the following exceptions:

- The phrase "kingdom of heaven" is consistently replaced with "kingdom of God."
- At the end of the verse about being persecuted, the phrase "shine for all to see" is inserted, based on another passage from Matthew ("You are the

light of the world").

- The refrain after each verse is based on the phrase "Rejoice and be glad," but the phrase, "Holy are you," is not in the biblical text.
- Matthew's text reads: "Blessed are those who hunger and thirst for righteousness," but the song omits the last two words. In this instance, it is actually closer to Luke's version ("Blessed are you who are hungry now . . .").

Bob Dufford's text for the very popular song "Be Not Afraid" uses an interesting combination of biblical passages. The refrain strings together four phrases that appear in several places in both the Old and New Testaments. Then, after using more extended passages from Isaiah for the first two verses, Dufford bases the third verse on three of Luke's four beatitudes on poverty, weeping, and persecution. Ironically, the beatitude on hunger is omitted.

How often do our people actually sing the words of the New Testament?

Two of the thirty-three favorite songs are based on passages from Paul's letters. Even though Marty Haugen's texts are often biblically based, he does not usually quote complete passages. "Eye Has Not Seen" is an exception. The first part of the refrain is based closely on I Corinthians 9, in which Paul quotes someone else—perhaps a hymn text:

What no eye has seen, nor ear heard,
Nor the human mind conceived,
What God has prepared for those
who love him.

The second part of the refrain is a prayer based on the remaining verses of the chapter:

Spirit of God, come give us the mind
of Jesus.
Teach us the wisdom of God.

The First Letter to the Corinthians also provides the text for most of John Foley's "One Bread, One Body." The well-known refrain is drawn from verses sixteen and seventeen of chapter ten. The verses are drawn from chapter twelve ("Many the gifts"), Galatians 3:28 ("Gentile or Jew"), and from the *Didache*—a second-century text ("Grain for the fields"). Catholics have sung this text during the Communion procession for almost thirty years, and it has helped them gradually to internalize the multiple meanings of Eucharistic mystery—that, as St. Augustine taught, they are receiving what they are; namely, the Body of Christ. The second verse also constantly reminds them that—despite St. Paul's "sexist" reputation—he did teach that in Christ there is "no Gentile or Jew, slave or free, woman or man."

Most of the words to "City of God" by Dan Schutte are based on images of light and darkness from Isaiah 9. However, the third verse quotes directly from the First Letter of John 1:5: "God is light; in him there is no darkness." (Unfortunately, this verse is often omitted because of an abrupt change in the tune.) The title of the song calls to mind a central image of the Book of Revelation: "the holy city, the new Jerusalem, coming down out of heaven from God" (21:2), and also a passage from the Letter to the Hebrews, in which Abraham looks forward to "the city whose architect and builder is God" (11:10). But because of such passages, some have questioned the scriptural faithfulness of the refrain: "Let us build the city of God." Ultimately, who builds the city of God? God or us?

John's Gospel is the most poetic of the four, and two of the favorite songs build on this poetic quality. "We Have Been Told," by David Haas, is based on Jesus' discourse at the Last Supper. The beginning of the refrain reflects on the experience of being with Jesus and hearing him speak, somewhat reminiscent of the story of the disciples on the road to Emmaus in Luke's Gospel, when they declared, "Were not our hearts burning inside us as he spoke to us?" (24:32).

The second part of the refrain is drawn directly from John 15:16, and Haas rather boldly places quotation marks around the words even though he adds the phrase, "with all your heart." The three verses use direct quotations from other portions of chapter fifteen: verse five ("vine and branches"), verse thirteen ("No greater



love"), and verses fourteen to fifteen ("You are my friends"). David sets these words to a stepwise, lyrical melody that captures some of the tenderness with which Jesus must have spoken to the disciples on the night before he was to leave them. In many ways, the dense, poetic phrasing of the discourse lends itself even better to singing than to speaking.¹

A Hymn That Shouldn't Work

The final New Testament song on the list of songs that have made a lasting impact is "I Am the Bread of Life" by Sister Suzanne Toolan. Written in 1966, it is the oldest of the group. The first three verses are taken directly from John 6, Jesus' discourse on the Bread of Life. Verses four and five are direct quotations from one of the "I am" sayings of John's Gospel (chapter 11, the raising of Lazarus), and Mary of Bethany's corresponding confession of faith ("Yes, Lord, I believe"). The stirring refrain always returns to Jesus' promise of eternal life in chapter six.

In 1982, after the song was already in wide use, Toolan made a bold decision to change the pronouns in the text from third to second person in order to make the language more inclusive. (The refrain originally began, "And I will raise *him* up . . .") Most people made the adjustment rather easily, and the piece continued to grow in popularity.

In a recent article that appeared in the *National Catholic Reporter* (November 2, 2007), Sister Suzanne reflected on how the song came to be. She had been com-

missioned to compose it for an event in the San Francisco Archdiocese and was working on it in an unoccupied room next to the infirmary in the Catholic girls' high school where she taught:

I worked on it, and I tore it up. I thought, "This will not do." And this little girl came out of the infirmary and said, "What was that? That was beautiful!" I went right back and Scotch-taped it up.

It is remarkable that the song has been so durable. The words to the refrain are beautifully matched to the dramatic, ascending melody. But the words for the verses fit awkwardly with the music, and the overall melodic range is too large to be sung comfortably by most congregations (one octave and a fifth—the same as "The Star Spangled Banner"). Toolan has also wondered about its popularity:

It's a hymn that really shouldn't work for the congregation. It's too low. It's too high. I often ask myself: Why does it work so well, then? I think it's the Scripture. The Scripture is so strong.

To Ponder Them

The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* of the Second Vatican Council stated that the words of the songs we use for worship should be "drawn chiefly from Scripture" (SC, 121). Composers will continue to be inspired to set these sacred words to music, helping us not just to remember them but also, like Mary of Nazareth, to "ponder them in our hearts" (Luke 2:51).

Note

1. In order to accommodate this song to longer Communion processions, I have written the following additional verses based on other portions of chapter fifteen:

4. These things I have said that my joy
may be yours,
And that your joy may be complete
(15:11).
5. This is my command: that you love
one another.
As I have loved you, so you must love
(15:12).
6. You did not choose me, but I have
chosen you
To go and bear fruit, fruit to endure
(15:16).

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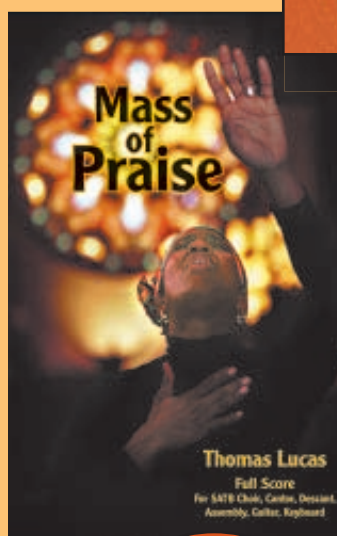
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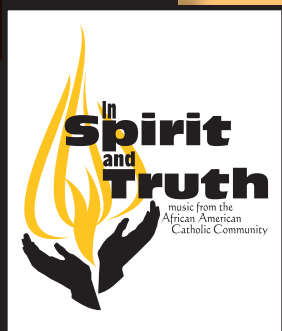
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Paul's Borrowed Hymns

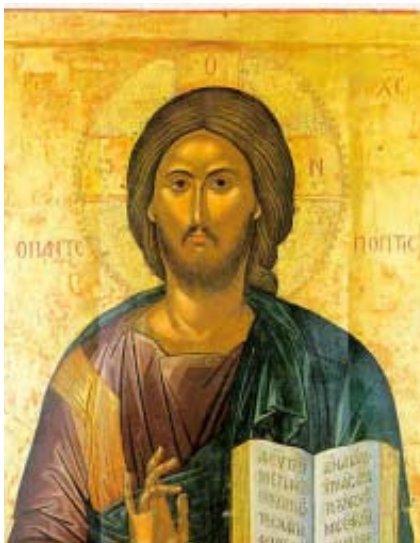
BY THE NPM STAFF

Despite the claim in Galatians that Paul received his message through a direct revelation from Jesus Christ (Galatians 1:11, 15–17), it is clear that Paul relied on the witness of other Christian leaders as well as current Christian liturgical practice in developing his own teaching.

Among the sources that he quotes and adapts are early Christian hymns and doxologies—some of them, probably, the very “hymns, psalms, and spiritual songs” (Ephesians 5:19; Colossians 3:16) that he encouraged his communities to sing. In this article, we will examine some of those hymns and doxologies to see if we can discover how Paul—or other authors writing in his name and reflecting his theology—used them and, sometimes, adapted them for particular purposes. (Note that Scripture scholars debate whether some of these texts should be called “hymns” and whether Paul borrowed some from other sources or composed them himself.)¹

The texts that we'll look at are all from authentically Pauline or near-Pauline letters: Philippians 2:6–11; 4:20; Colossians 1:15–20; Romans 11:33–36; 16:27; and Ephesians 5:14.² We'll begin with a couple of longer hymn texts that most scholars agree were not originally Pauline but borrowed by Paul or his followers and then look at a hymn or poem that Paul probably composed himself, perhaps for use by the community at Rome. We'll end with Paul's use of a short hymn quotation

This article has been prepared to celebrate the beginning of the Year of St. Paul, proclaimed by Pope Benedict XVI, on June 28, 2008. This year celebrates St. Paul's contributions to the foundations of the Christian Church and the development of his theology that was key to opening Christian belief to the nations. Additional information about celebrations and events for the Pauline Year may be found at <http://www.annopaolino.org>.



“He is the *ikon* of the invisible God” (Colossians 1:15). *Christ Pantokrator* icon from the Ivrion Monastery, Mount Athos, Greece.

and some doxologies probably borrowed from the liturgy.

The Kenosis Hymn

The majority of New Testament scholars agree that one of the greatest hymns that Paul quotes and adapts—Philippians 2:6–11—was composed independently of Paul and his teaching. Called the “*kenosis*” (“emptying”) hymn, it is in two parts. Verses 6–8 describe Christ's self-emptying of his divine identity, his willingness to be not only a human being but a slave, obedient to death. Verses 9–11 then describe Christ's exaltation by God and the homage owed to Christ by all creation as every creature “in heaven, on earth, and under the earth” joins in the Christian confession: “Jesus Christ is Lord, to the glory of God the Father.”

To make the point that Christ's death is the key of this hymn, Paul probably added the phrase “even to death on a cross”: Christ not only lowered himself to accept death but even to accept a cruel and

degrading form of death. Repetition of the word “death” also affirms the Christian belief that Jesus truly died on the cross; he did not simply pretend to die so that he could pretend to rise three days later, as some enemies of early Christianity had claimed. Therefore, his “exaltation” to sovereignty over all creation (the hymn does not speak of “resurrection”) is an act of divine affirmation of Jesus' readiness to give himself completely to the Father's will.³

The *Ikon* Hymn

The Letter to the Colossians contains another hymn text that its author (Paul or someone writing in his tradition) certainly borrowed, possibly from Christian liturgical practice, but then had to adapt so that it expressed more clearly some important aspects of Pauline theology (Colossians 1:15–20; some scholars include verses 12–14 as part of this hymn). One of the indications that the author borrowed this text from another source is the fact that its vocabulary differs from the rest of the letter's style and language and, indeed, from the vocabulary of the whole Pauline corpus.⁴

The hymn praises someone (presumably the “beloved Son” mentioned in verse 13) who is the *ikon* (“image”) of the invisible God and the “firstborn” of all creation. The role of Christ in creation (verse 16) echoes the Christian identification of Christ with Wisdom and with the Logos (the divine “Word” through whom “all things came into being”—see the Hymn of the Logos in John 1). This *ikon* of God is also head of the church (verse 18) and its beginning. Firstborn of creation, Christ is also firstborn from the dead. The fullness of creative power dwells in him as does the fullness of reconciliation, because he has reconciled all things.

Scholars agree that the hymn as it stands has been modified by the author to reflect a Pauline focus on the commu-

Lectionary Table

Several of the hymn texts and doxologies described in this article are proclaimed on Sundays and feasts during the coming Year of St. Paul. Here are the references in the Lectionary for Mass and the dates when those texts will be used.

Reference	Sunday/Feast	Date in 2008–2009
Romans 11:33–36	21st Sunday OT (121A)	August 24, 2008
Philippians 2:1–11	26th Sunday OT (136A)	September 28, 2008
Philippians 4:12–14, 19–20	28th Sunday OT (142A)	October 12, 2008
Romans 16:25–27	4th Advent (11B)	December 21, 2008
Philippians 2:6–11	Palm Sunday of the Lord's Passion (38 ABC)	April 5, 2009

nity of believers, on the reality of Christ's crucifixion, and on the meaning of Christ's death. Additions to the original text which most commentators acknowledge as Pauline insertions include "the church" in verse 18 and "the blood of his cross" in verse 19. It seems that the author wanted to use this beautiful hymn, probably originally a hymn praising divine Wisdom, but needed to adapt it to reflect more accurately the reality of Jesus' life and mission. Therefore the phrase "head of the body," originally referred to sovereignty over the created universe but was adapted to apply to the church, and Wisdom's role as the unifier of all things was focused by the author onto Jesus' death as the moment of reconciliation.

Hymn to Divine Wisdom

The poetic text in Romans 11:33–36 is in the form of a hymn to divine wisdom. It is probably a Pauline composition, though it draws heavily on the Greek translation of the poetry of Isaiah 40:13 and, perhaps, Job 41:3 that Paul knew (the "Septuagint" translation). The poem/hymn follows from Paul's reflection on God's mercy shown to Israel and to non-Jewish believers. Such mercy is beyond human imagining, but it expresses the "unsearchable" and "inscrutable" wisdom of God. The brief hymn begins with an acclamation (verse 33), includes quotations from the Scriptures (verses 34–35), and ends with a doxology (verse 36). In this, it reflects the pattern of many of the biblical psalms and, perhaps, a common pattern of early Christian hymnody.

A Baptismal Hymn

Sometimes Paul simply quotes one or two lines from an existing hymn without adapting the quote to his own theology

but using it as a proof text to confirm what he has been saying. One example is found in Ephesians 5:14. Here Paul (or another author) lets us know that he is quoting from a source that fits in well with the letter's reflections on Christians as "children of the light," for the author tells us that "it says . . ." The "it" that is then quoted is probably a baptismal hymn: "Sleeper, awake! Rise from the dead/And Christ will give you light." Presumably, this hymn was well known to the community at Ephesus, so it could be used here to bolster the author's argument.

Doxologies

Paul's letters are filled with doxologies, and most of the shorter ones likely echo texts used in Christian liturgy. Some doxologies conclude a longer hymn, as in Romans 11:36. Some are only indirectly reflective of a developing theology of Christological mediation, like the doxology in Philippians 4:20: "To our God and Father be glory for ever and ever. Amen." Though this text does not refer to Christ, it does address God with the title used most often by Jesus: "Father." A more specifically Christological doxology concludes the Letter to the Romans (16:27): "To the only wise God, through Jesus Christ, to whom be the glory for ever. Amen!" This is actually part of a much longer doxology (16:25–27; see a similar text in Jude 24) that serves to summarize Paul's teaching. Paul praises God who strengthens believers through the proclamation of Jesus Christ—as interpreted by Paul—the revelation of a mystery long hidden, one proclaimed by the prophets and made known to the Gentiles, according to God's command. This longer doxology then ends with what is probably a liturgical formula familiar



St. Paul, icon by Theophanes the Greek from the iconostasis of the Cathedral of the Annunciation, Kremlin, Moscow.

to Paul and his communities, a reminder that, as early as Paul's letters, the law of prayer was providing the foundation for the law of belief.

Notes

1. Some parts of Paul's letters seem to be in poetic form and could be called hymns, such as the "hymn to love" in 1 Corinthians 13, but most commentators would agree that these passages were not intended to be used as hymns in the liturgy, while other texts are generally agreed to be hymns quoted by Paul (or Pauline writers) or composed by Paul (or another author) for possible liturgical use.
2. This article excludes comment on the much later 1 Timothy, probably composed well after Paul's death, which nevertheless follows the Pauline practice of quoting hymn texts—see 1 Timothy 3:16.
3. For an interesting commentary on this hymn and the one from Colossians 1:15–20, see Maurice Casey, *From Jewish Prophet to Gentile God: The Origins and Development of New Testament Christology* (Cambridge, UK: James Clarke & Co., Ltd., 1991), 112–118.
4. See Maurya P. Horgan, "The Letter to the Colossians," in Raymond E. Brown, Joseph A. Fitzmyer, and Roland E. Murphy, eds., *The New Jerome Biblical Commentary* (Englewood Cliffs, New Jersey: Prentice Hall, 1990), 879.



Gregorian Chant Today

The Music “Specially Suited to the Roman Liturgy”: On the One Hand ...

By ANTHONY W. RUFF, OSB

Article 116 of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (hereafter CSL) states that “the Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.”¹ These are strong words of affirmation for the traditional music found in the liturgical books of the Roman Rite. These words need to be understood in context. They are part of a liturgy constitution which expresses a constant back-and-forth between tradition and innovation. The liturgy constitution strives to integrate worldviews which do not necessarily fit well together, and the final text is the result of compromise.

These are strong words of affirmation for the traditional music found in the liturgical books of the Roman Rite. These words need to be understood in context.

On the one hand, the liturgy constitution affirms liturgical tradition, including Latin Gregorian chant and other inherited Western sacred music. On the other hand, the liturgy constitution very strongly affirms innovations such as reform of liturgical structures, simplification of rites, admission of vernacular languages, and adaptation to local culture; and it gives greater emphasis than had been the case in previous Roman documents to the importance of the assembly and to active participation. This means that virtually any claim one wishes to make about traditional music based on the liturgy constitution needs to be followed by an “on the other hand” statement.

In what follows, I offer five positive reasons, “on the one hand,” why Gregorian chant is “specially suited” or “proper” to the Roman liturgy. But each of these reasons calls forth “on the other hand” reflections which show the complexity and ambiguity inherent to the issue.

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On the One Hand ...

Here are five positive reasons why Gregorian chant is proper to the Roman liturgy.

- Gregorian chant underscores the *primacy of the voice in worship* because it is pure vocal music which is meant to be sung without accompaniment.
- Gregorian chant brings out the *importance of the Scriptures* in the Roman Rite because the texts of Gregorian chant, especially proper antiphons, are taken predominantly from the Bible.
- Gregorian chant illustrates the *ritual nature of liturgical music* because it is an integral part of the liturgy, intended to accompany ritual action or to be itself the ritual action.
- Gregorian chant expresses the *universality of the liturgy and of the Catholic faith* because it is used by believers around the world from many different cultures.
- Gregorian chant highlights the *holiness of the liturgy and its music* because this music has been used for centuries for one purpose: to worship God.

On the Other Hand ...

Each of these five reasons for chant being proper to the Roman liturgy needs to be looked at from more than one angle. I now look at some “on the other hand” considerations to each of the five reasons—not to negate the positive reason but, in each case, to understand it as accurately and deeply as possible.

- The *primacy of the voice in worship* is emphasized in our bishops' new music document, *Sing to the Lord: Music in Divine Worship* (hereafter STL).² This document says that the voice is the “most privileged” of all sounds of which humans are capable; musical instruments are “an extension of and support to” the voice (STL 86). There is something pure and primeval about unaccompanied singing; it unites us with all of humankind since the dawn of time. STL calls us to rediscover the voice and to become reacquainted with the sound of a sung liturgy with sung dialogues. Gregorian chant can help us in this endeavor, for it comes from a time when all peoples sang without

inhibition and as a matter of course and from a time when the liturgy in the West was still entirely sung.

But on the other hand: We live in the culture we live in, with all its strengths and challenges. Not all of us are singers nowadays—neither all members of our congregations nor all ordained ministers—and so it is rather difficult for us to reconstitute the world of sung liturgy in which Gregorian chant is naturally at home. The acoustics of our modern churches all too often inhibit sung liturgy. In our daily lives we are surrounded by all sorts of instrumental sounds (mostly pre-recorded), and this drastically affects how we hear and relate to unaccompanied music sung by a choir in the liturgy. As we follow the guidance of STL and sing more of the liturgy, it makes sense that Gregorian chant will be a part of the whole mix of purely vocal liturgical music. But in our time and place, we will surely continue to make use of a wide variety of instrumental sounds in worship, from pipe organ to percussion to piano. Even if unaccompanied vocal music will probably continue to be but a modest part of our worship, Gregorian chant will be an important way for us to rediscover the human voice as the primary liturgical instrument.

- Gregorian chant brings out the *importance of the Scriptures* because it comes from a time when the Scriptures, rather than poetry in meter, were the primary sung texts of the liturgy. Psalms, with antiphons mostly drawn from the Scriptures, were sung at Mass at the entrance, offertory procession, and Communion. The Mass propers come out of a liturgical world in which the Old Testament, especially the Psalter, is read allegorically to refer to Christ, the Paschal Mystery, the Church, and the spiritual journey of the soul to God. All this is a rich heritage, and something is lost when we sing other hymns and songs rather than psalms and antiphons.

But on the other hand: The treasury of hymn texts is very rich and offers its own spiritual profit. These hymns texts are more accessible to our people than the psalms . . .

But on the other hand: The treasury of hymn texts is very rich and offers its own spiritual profit. These hymns texts are more accessible to our people than the psalms, and they don't require the same sophisticated level of allegorical understanding. The hymn texts also draw on the Scriptures, allude to them, and bring out their meaning. The Mass propers, though scriptural, are not always connected thematically to the Scripture readings of the day. For complicated historical reasons, they were not so connected even before the Council; now, with the reformed three-year cycle of readings, the propers sometimes tie into the assigned Scriptures but more often do not. There

is a reason why lay involvement in Catholic worship, centuries before Vatican II, generally took the form of vernacular hymnody. There is a reason why hymnody is now allowed in the Roman documents as an option at the entrance, preparation of the gifts, and Communion. There is a reason why STL 115d says that hymns and songs at Mass fulfill "a properly liturgical role." Hymns and songs are here to stay. But at the same time, Gregorian chant will remind us that proper antiphons remain a legitimate liturgical option, and it will remind us of the importance of Scriptures in the Roman liturgy.

- The *ritual nature of liturgical music* was emphasized by Pope Pius X more than a century ago, and it has been emphasized again in statements such as the first *Universa Laus* document, "Music in Christian Celebration," and the *Milwaukee Report*.³ We should not just sing music at the liturgy; we should sing *the liturgy* itself with its own proper ritual texts. We should not add music to the liturgy; we should sing music which is integral to the liturgy and accompanies its ritual actions. Gregorian chant has been the ritual music of the Roman Rite since time immemorial, which is surely why Vatican II gave it the foremost place.

But on the other hand: The Vatican II liturgy in effect assigns an ambiguous place to Gregorian chant and considerably weakens its status as proper ritual music. For pastoral reasons, the *Graduale Romanum* now allows substitution of other chants of the season for the assigned proper.⁴ The Vatican II-inspired *Graduale Simplex* offers simpler seasonal Gregorian chants to replace the more difficult propers.⁵ The purposes given for the entrance chant and Communion chant in the *General Instruction of the Roman Missal* at numbers 47 and 86 make it clear that Gregorian chant will not always be the best choice. For the responsorial psalm and Gospel acclamation, the Roman documents prefer that one sing the texts in the reformed lectionary rather than the chant propers in the reformed *Graduale Romanum*. Many congregations nowadays would have difficulty singing even the easiest Mass ordinaries in Gregorian chant, meaning that Gregorian chant may not fulfill the ritual purpose very well.

The upshot of all of this is that there is a bewildering range of options for ritual music in the Roman Rite, and Gregorian chant can no longer claim to be the uniquely appropriate choice in all cases. Rather, it is one option alongside many others. Sometimes one will use Gregorian chant because it fits the ritual well. But at other times, it is the ritual requirement itself which will suggest the use of other music.

- Gregorian chant has an irreplaceable role to play in expressing the *universality of the liturgy and of the Catholic faith*. Pope Paul VI had hoped that the chant collection *Iubilare Deo*⁶ would become a common repertoire of Catholics around the world, following the call of the CSL (54) that all Catholics be able to sing the ordinary parts of the



Christ Surrounded by Musician Angels. Hans Memling, 1480s. Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium.

Mass in Latin. Fr. J. Michael Joncas has spoken of “cross-cultural hospitality,” meaning that people from various cultures are able to welcome each other and unite with each other when they know at least a small repertoire of Latin chants in common. Catholic congregations in other parts of the world, not just in Europe, sing Latin chant, and the U.S. Church should follow their lead. STL 75 is helpfully specific when it mandates that all age groups and all ethnic groups in the U.S. should, at a minimum, learn the easiest chant settings of the *Kyrie*, *Sanctus*, and *Agnus Dei*. Let us hope that this goal—enormous though it is—will be taken up and achieved by the U.S. Church in the next generation or two.

But on the other hand: Liturgy is always affected by local cultures, and it must always draw on the unique strengths of those cultures for the sake of engaging the assembled worshippers. See the revolutionary words of CSL about the Church respecting and fostering the “genius and talents of the various races and peoples” (CSL37–40). What unites Catholics around the world is not so much *what* we sing as it is *that* we sing. We need not sing the

The holiness of the liturgy and its music is highlighted by Gregorian chant because this music has been used for centuries for only one purpose: to worship God.

same pieces in the same language; we are united by the very act of singing to our common Lord using the widely varied music of our own cultures. With the introduction of the vernacular, Latin will never again have the same role it once had as the exclusive and universal language of the Roman Rite. Gregorian chant in Latin will remain (and be rediscovered as) a strong sign of unity with the universal Church, but it will not be the only or even the strongest sign of this unity.

- The *holiness of the liturgy and its music* is highlighted by Gregorian chant because this music has been used for centuries for only one purpose: to worship God. The



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very sound of chant reminds us of single-hearted devotion to God and calls us to imitate the faith and virtue of our forebears. Liturgy is not primarily about education or entertainment or social activism or evangelism, good though these all are in their proper place. Because chant is not associated with these or any other non-liturgical purposes, it draws us into the realm of God and holy things.

But on the other hand: For Christians, holiness is not an escape from the world; it is a drawing closer to God revealed in Christ. The goodness of all creation, which is proclaimed especially by the Incarnation, overturns any notion of holiness as being opposed to the secular or the profane. "The world" is rejected only to the extent that it is sinful or opposed to the Gospel. The liturgy is holy and sacred not because it stands apart by being archaic or exotic or odd but because its ritual forms call us closer to God in Christ. The sacred liturgy is meant to be the world at its best, redeemed and sanctified. The sacred liturgy is meant to open our eyes to the holiness of God present in all our daily experiences out "in the world."

STL 67–71 treats quite thoroughly the topic of holiness in sacred music, drawing especially on the affirmation in CSL 112 that "sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action." Some conservatives have missed the revolutionary importance of such official statements. They say they want the liturgy to be holier and more sacred, but they seem not to notice that the Second Vatican Council, a fundamentally *evangelical* council, has provided the best way of understanding holiness—that is, by going right to the ritual action. And the ritual leads us back to the Gospel.

Any music—including Gregorian chant—is holy not because it sounds so different from other music but

because it deepens our faith as believers in the Gospel. Gregorian chant belongs in worship because it fosters in us such holy evangelical attitudes as peace, unity, love, and purity of heart. It is probably the case that the more we find Gregorian chant doing that for us, the better we will be able to appreciate music of any style which fosters the same Gospel virtues.

A Wise and Discerning Sense

The human voice, Scriptures, ritual, universality, holiness: Five reasons why Gregorian chant is "specially suited" to the Roman liturgy. No doubt there are other reasons as well. May we discover (or rediscover) the value of Gregorian chant in the liturgy. At the same time, may we know how to make use of Gregorian chant with a wise and discerning sense for dealing with all the ambiguity inherent in the reformed Roman liturgy.

Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), 116. Official Vatican English translation available online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html. Other English versions translate the Latin word "*proprium*," describing the place of Gregorian chant, as "proper to" or "distinctive of" the Roman liturgy.

2. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, November 14, 2007. Text available online at <http://www.usccb.org/liturgy/SingToTheLord.pdf>.

3. *Universa Laus*, an international group for the study of singing and instrumental music in the liturgy, began in 1966. The first *Universa Laus* document, "Music in Christian Celebration," was published in French in 1980; it was translated into English by Paul Inwood. The English text with commentary was subsequently published as *Music and Liturgy: The Universa Laus Document and Commentary* by Claude Duchesneau and Michel Veuthey, trans. Paul Inwood (Washington, DC: The Pastoral Press, 1992). A second document—"Music in Christian Liturgies II"—appeared in 2004.

The *Milwaukee Report*, officially *The Milwaukee Symposia for Church Musicians: A Ten-Year Report*, was approved on July 9, 1992. It appeared in *Pastoral Music* 17:1 (October–November 1992) and was co-published by The National Association of Pastoral Musicians and Liturgy Training Publications.

4. *Graduale Romanum*, 1974 Vatican Edition, edited and published by Solesmes according to the new *Ordo Missae* (Belgium: Abbaye de Solesmes, 1979, distributed by GIA Publications), see pages 13 and 391.

5. *Graduale Simplex in Usus Minorum Ecclesiarum* (Vatican City: Libreria Editrice Vaticana, 1988).

6. *Iubilare Deo* (Vatican: Vatican Polyglot Press, 1974).

Gregorian Chant: Searching for Roots

By WILLIAM TORTOLANO

Dom André Mocquereau, OSB, the famous chant master and musicologist from the Archabbey of Saint Pierre de Solesmes, once gave a famous lecture published in English as *The Art of Gregorian Chant* in 1923. In that lecture, Dom André quoted Plato to describe music in general—and Gregorian chant in particular—as “art so ordering sound as to reach the soul, inspiring a love of virtue.”¹ Since Dom André’s time, we’ve heard a lot about the “art of Gregorian chant,” and many of those who invoke this phrase speak as if they know all about the origins of this repertoire, as if it were a coherent body of music, and as if we are absolutely sure about how it should be performed. If only things were so simple! But do we really know, for example, where chant originated, or do we only *think* we know? We do not have manuscripts of this repertoire with reasonably precise *musical* notation before the tenth century, and the manuscripts we do have still leave us with additional questions, such as how to decipher the rhythm and how to sing the music.

This traditional music of the Roman Catholic Church is an enormous corpus rooted, perhaps, in the pre-Christian service of the Jews, adapted to its own distinctive characteristics as early as the third and fourth centuries of Christian history, and greatly expanded in the next four centuries. Most of the Gregorian repertoire—the Mass propers and many of the Mass ordinaries, for example—took on their final form in the first Christian millennium and have come down to us essentially in their original form.

Psalmody

The oldest part of the Church’s music is psalmody. We know that these texts were sung in the time of Jesus and the early Church, and we know that Jesus took part in liturgy in synagogues and at the Jerusalem Temple. At the Last Supper, Matthew tells us, Jesus sang psalms with his disciples (Matthew 26:30). Saint Paul encouraged the faithful to offer “psalms, hymns, and spiritual songs” (Ephesians 5:19; Colossians 3:16). Jewish liturgical music

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Example One: Hebrew oriental melody



Example Two: Yemenite psalm melody and Gregorian psalm tone

(A) Kyrie in Mode III (from *Processionarium*, Rome, 1894, p. 36).



(B) Babylonian Jewish Pentateuch Melody.



A. “Lord, have mercy. Lord, have mercy.”
B. “Then Moses called for all the elders of Israel, and said unto them,” etc. (*Exodus XII, 21.*)

Example Three

has been explored in the musicological research of A. Z. Idelsohn in his ten-volume magnum opus, *Thesaurus of Hebrew Oriental Melodies* (1914–1932).² He studied in great detail the religious chants of isolated communities in Yemen, Babylonia, Persia, and Syria (see example one). There is a remarkably striking similarity between these ancient melodies and what are called Gregorian psalm tones—an absence of regular meter, responsorial and antiphonal psalmody as recitation, occasional melismas, and (very important) the use of standard formulas—though scholars wonder whether there is a direct historical lineage or, as seems more likely, independent development of foundational musical formulas. Example two shows the similarity between a Yemenite psalm melody and the first Gregorian psalm tone and its mode (scale): Dorian—D to D with a B-flat as needed.³ And example three shows a Kyrie in Mode III which resembles a Babylonian Jewish Pentateuch melody.⁴

There are also the chant settings of the Book of Lamen-

tations, which include the numbering of the verses with the letters of the Hebrew alphabet: Aleph, Beth, Gimel, etc. There are various recitative melodies from the twelfth to the fourteenth centuries setting these texts, and one of them, with a remarkable archaic flavor, is very similar to a melody used by Yemenite Jews.

Other Sources

There is extensive documentary evidence about the early development of the Christian Church and its liturgy. The earliest data, however, tell us little about how to sing, while they tell us much about singing's important role in emerging forms of Christian worship. Among the earliest references to singing, coming from the first century of Christian history, is Pope Clement I's letter to the Church at Corinth, which makes reference to the *Sanctus*—called the *Trisagion* ("thrice-Holy") in the letter's original Greek. (Clement also warns the faithful not to sing psalms at the feasts of pagans!) In the second century, we have references to antiphonal singing, the introduction of the *Sanctus*, the use of responsorial psalmody, and the development of set times of formal daily communal prayer (the liturgy of the hours).⁵ These developing rites called for additional music. As with the music that is similar to Jewish examples, this new Christian liturgical music suggests another example of cross-cultural similarity, found this time in music from Greek life. A certain amount of similarity is found, for

example, between the famous Epitaph of Seikolos (late Greek antiquity) and the Gregorian antiphon for Palm Sunday, "Hosanna, Filio David" (example four).⁶

The music of the Christian liturgy soon evolved its own particular language, though that "language" was passed on initially through oral tradition. Now, an oral tradition can have local variations, but extensive early Church liturgical sources, graduals, and antiphonaries (without musical notation), tonaries, theoretical writings, and the earliest musical manuscripts (well documented in the *Paléographie Musicale*)⁷ all display a remarkable similarity. Examples five and six illustrate both the similarity in the sources and some of the local variants that

There is extensive documentary evidence about the early development of the Christian Church and its liturgy. The earliest data, however, tell us little about how to sing, while they tell us much about singing's important role in emerging forms of Christian worship.



Example Four

can make interpretation difficult. Example five lists the major "neumes" ("signs," from the Greek word *pneuma*) in common use in the ninth and tenth centuries. Example six shows some of the variations on writing those neumes in some major manuscript families, ending with samples of how the neumes were translated into notation.⁸ Example seven shows the introit "Puer natus" for Christmas Day from the archives of the Abbey of Saint Pierre de Solesmes in France with several sets of neumes.⁹ It offers an insight into local, medieval monastic traditions, but it also continues to pose some of the questions about interpreting chant with which this article began: How does one sing this music "correctly"? Does each set of neumes (a group of one or more notes) have a different interpretation from

- / Virga: a high note.
- \ Punctum: a low note. This note diminished to the size of a dot for the sake of greater speed on the part of the scribe.
- ✓ Pes or Podatus: two combined notes from below to above.
- ∨ Clivis: two combined notes from above to below.
- ∩ Tórculus: three combined notes wherein the center note is higher than either of the other two.
- N Porrectus: three combined notes wherein the center one is lower than either of the other two.
- ↗ Scandicus: three ascending notes.
- ↘ Climacus: three descending notes.
- ⌒ Pressus: two notes of the same pitch followed by a lower note.
- ⌒ Pressus: two notes of the same pitch followed by two lower notes.
- ↗ Sálculus: three ascending notes on the second one of which one "springs."

	I	II	III	IV	V	VI
punctum, virga	— /	· · /	· /	· · /	· · /	· · /
podatus	✓ ✓ ✓	✓ ✓ ✓	✓	✓	✓	✓
clivis	∨	∨	∨	∨	∨	∨
scandicus	↗	↗	↗	↗	↗	↗
climacus	↘	↘	↘	↘	↘	↘
tórculus	∩	∩	∩	∩	∩	∩
porrectus	N	N	N	N	N	N
scandicus flexus	↗	↗	↗	↗	↗	↗
pes subpunctus	✓	✓	✓	✓	✓	✓

I. St. Gall II. Messine III. Aquitanian IV. Northern French
V. Beneventan VI. Modern

Example Five (left): Major neumes in use in the ninth and tenth centuries. Example Six (above): Variations in writing the neumes.



Example Seven: Introit "Puer natus" for Christmas Day

the others? What is this composition's style? Its rhythm? Many of those questions continued even after the neumes were turned into square notes and set on lines to look more like what we would identify today as musical notation.

The early growth of chant, as the monks of Solesmes and other scholars have been able to reconstruct it, drew on Greek, Roman, and Near Eastern traditions. It was later called "Gregorian" after Pope Gregory the Great (c. 540–604), not because he composed the music but because, according to widespread legend, he played a role in its dissemination and codification. And soon after Pope Gregory's reign, the important Roman Schola Cantorum was founded to teach and spread Roman chant.

There were many musical dialects of the Western Church, among them Old Roman, Ambrosian in Milan (named after Saint Ambrose), Gallican in France, and Mozarabic in Spain. Gallican and Mozarabic chant repertoires have almost completely disappeared. Ambrosian is still sung in Milan. Old Roman refers to what was sung in Rome and much of Italy before it was codified. What we now know as Gregorian chant had its greatest flowering in French and German monasteries from the eighth century on, though it incorporated elements of the older repertoires. An intriguing example of this incorporation of older music is the Communion "In splendoribus" for Christmas Midnight Mass (example eight). It uses a pentatonic scale—F, G, A, C, D—that is an unusual mode for Gregorian chant. The melody is the ultimate in aesthetic simplicity. Why the pentatonic scale? It is likely that this piece, with both its dominant and final on F, recalls an-



Example Eight: Communion "In splendoribus" for Christmas Midnight Mass



Sixteenth century Spanish antiphoner (antiphonale). Photo courtesy of the Royal Swedish Academy of Music Library.

cient modality before the development of our eight-mode system.¹⁰

Roman chant began to spread north during the reign of the Frankish king Pepin the Short (752–768) and his son, the Emperor Charlemagne (768–814), mixing with Gallican chant and music from other sources. This mixed and modified repertoire—a Frankish redaction of "Old Roman" chant—is the core of what we know as "Gregorian" chant today. This repertoire began to lose its established role in the liturgy to that of the new polyphonic and harmonic métier that began with organum in the Notre Dame School and evolved into a new kind of music in the twelfth and thirteenth centuries. It eventually became part of polyphonic elaborations that used the chant as a given melody (*cantus firmus*, "fixed song"). Chant as a unison, unaccompanied line was systematically reduced in importance and practice.

Among the reforms of ecclesial life and worship promoted by the Council of Trent (1545–1563) was a simplification of liturgical structure and its musical setting. Polyphony was retained as appropriate music for Roman Rite worship, but only so long as the text was audible. "Roman" polyphony by various composers, including Giovanni Pierluigi da Palestrina, was encouraged. The Council also called for a recovery of Gregorian chant,

and a well-intentioned attempt (which unfortunately often misunderstood the antiquity of some compositions) was published in the so-called Medicean edition of the *Graduale* in 1614 and 1615. The edition was not universally adopted, but it was republished in 1871 by the firm of Pustet in Regensburg. F. X. Haberl was the editor, and it was sanctioned as the official interpretation of the chant repertoire by Pope Pius IX.

The Monumental Challenge

Questions of authenticity and interpretation of the repertoire continued, however, and they became the monumental challenge facing the Benedictine monks at Solesmes when they valiantly began to resurrect a more authentic interpretation of Gregorian chant in the nineteenth and early twentieth centuries. Although the Gregorian repertoire has continued to expand in every century (including our own), the greatest flowering of Gregorian composition had drawn to a close by the twelfth century with Abelard (1079–1142), Hildegard of Bingen (+ 1179), and the beginnings of liturgical drama.¹¹

Notes

1. Dom André Mocquereau, *The Art of Gregorian Chant*, trans. from the French by the Benedictines of Stanbrook (Washington, DC: The Catholic University of America Press, 1923), 1.

2. A. Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies*, 10 vols. (German original, Leipzig, Germany: Breitkopf & Hartel, 1914–1932; English translation reprint New York, New York: Dover Publications, 1992). Musical example one is taken from Volume I, 64.

3. See Willi Apel, *Gregorian Chant* (Bloomington, Indiana: Indiana University Press, 1958), 35.

4. Gustave Reese, *Music in the Middle Ages* (New York, New York: W. W. Norton and Co., 1940), 115.

5. An excellent reference to the list of documentary data can be found in Apel, op. cit.

6. Reese, 114.

7. The Benedictines of Saint Pierre de Solesmes, *Paléographie Musicale*, 21 vols. (Tournai, Belgium: Imprimerie Saint Pierre).

8. Examples five and six are from William Tortolano, *A Gregorian Chant Handbook* (Chicago, Illinois: GIA Publications, 2005), 9.

9. Reproduced from a personal copy of the Solesmes manuscript owned by William Tortolano.

10. Example eight is reproduced from The Benedictines of Saint Pierre de Solesmes, *The Gregorian Missal* (Orleans, Mas-



Giovanni Antonio Canale (Canaletto), *San Marco Cathedral, Venice: The Crossing and North Transept, with Musicians Singing*. Pen and ink with washes, 1766. Image courtesy of the Kunsthalle, Hamburg, Germany.

sachusetts: The Paraclete Press, 1990), 193.

11. While we know the names of some Gregorian composers, many of those names come from the end of Gregorian's flowering. In fact, the earlier the chant, the less likely it is that we know the composer's name.

For Additional Reading

Cardine, Dom Eugene, OSB, trans. and ed. William Tortolano. *Beginning Studies in Gregorian Chant*. Chicago, Illinois: GIA Publications, 1988.

_____, trans. Robert Fowels. *Gregorian Semiology*. Solesmes, France: Abbaye Saint Pierre de Solesmes, 1982.

Marier, Theodore. *Gregorian Chant Practicum*. Washington, DC: The Catholic University of America Press, 1990.

Wagner, Peter. *Introduction to Gregorian Melodies*. New York, New York: Da Capo Reprint, 1986.

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The Solesmes Method: Then and Now

By COLUMBA KELLY, OSB

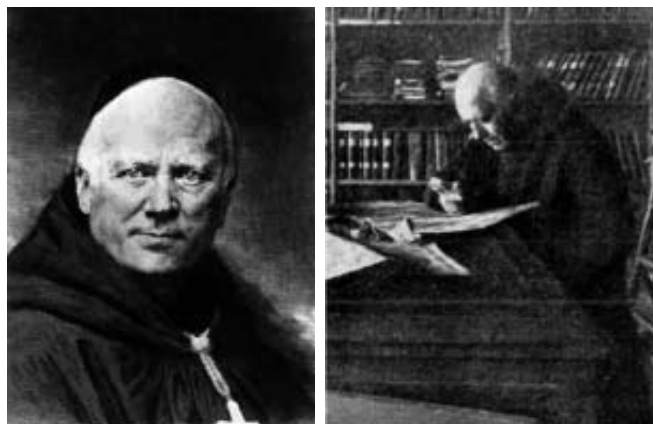
A passage from “Little Gidding” in the *Four Quartets* of T. S. Eliot is the best summary of the *then* and the *now* of Solesmes’s teaching on the performance of Gregorian chant: “What we call the beginning is often the end/ And to make an end is to make a beginning. . . . We shall not cease from exploration/ And the end of all our exploring/ Will be to arrive where we started/ And know the place for the first time.”

Pothier and Mocquereau

That beginning can be traced to the year 1859 when, with the help of Abbot Guéranger, Canon Gontier published his *Méthode raisonnée* that summarized the teaching of Solesmes on chant at the time. In it he stated that the rhythm of chant resides entirely in the (sounded out) text. In July of the following year, Dom Pothier gave a lecture to the Solesmes community on chant according to Gontier’s method. In 1867 Dom Pothier wrote that “what is important is to know how to give the chant a movement of natural recitation.” Later on, in 1869, he wrote that “as far as syllables, neumes, and distinctions are concerned . . . it is very important to teach the singers to follow the sense of the phrase. . . . It is always the words that inspire the chant. And the chant, which is the height of accentuation, breathes life into the words, imparting to the rhythm its characteristic ease and freedom, which is comparable to the rhythm of speech. For the rhythm always flows from the words as from its original and natural source.”¹

Abbot Guéranger put Dom Pothier to work on the question of how to interpret the chant. The result of that work was a book, published in 1880, entitled *The Gregorian Melodies According to the Tradition*.² In 1883 Dom Pothier published the *Liber Gradualis*, which presented the fundamentals of what would later be called the “School of Solesmes.” The interpretation of chant in this book was based on its text, an approach called at that time the “oratorical rhythm” and now called a “verbal style” or “sung speech.” Along with Pothier’s book *Les Melodies*

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Left: Abbot Prosper Guéranger, wash drawing by Ferdinand Gaillard (1874); right: Dom André Mocquereau.

grégoriennes, these two works earned him the title “restorer of Gregorian chant.”

As soon as he arrived at Solesmes, Dom Mocquereau was sent to work with Dom Pothier. From the beginning, they worked well together. In 1887, Dom Mocquereau wrote that “the main goal in publishing the ancient manuscripts is to prove to everyone the truth of Dom Pothier’s doctrine about rhythm and the melodic version of the chant given in his *Gradual* by using the very sources themselves.”³

Dom Pothier wrote that “what is important is to know how to give the chant a movement of natural recitation.”

In 1889, Dom Mocquereau started the publication of those manuscripts in the collection known as the *Paléographie Musicale*. He called this series his “war machine” against the Medicean edition of the chant and the theory of the “mensuralists,” who would impose a rhythm on chant other than the rhythm imposed by the text itself. In fact at the beginning of the *Nombre Musical* in 1908, Dom Mocquereau wrote: “We have found the rules proposed for the performance of *Les Melodies grégoriennes* of Dom Pothier to be well founded. They appear to us to be natural for teaching and practical use . . .” (It would be a hundred years before these original insights would be



Abbey of S. Pierre de Solesmes, France

vindicated to the satisfaction of most chant scholars!)

In February 1890, Dom Mocquereau wrote back from Rome to Solesmes that the Sistine choir “hammered out” the plainchant with a heavy beat and shouted it. To counteract this, he gave a lecture at the French Seminary in Rome. In his journal he wrote: “I tried to prove to them that Gregorian chant is a recitative. I had a reading, some psalmody, and an ornate chant performed.” Here we have the original “Solesmes Method” as presented by Dom Mocquereau himself!

In 1908, the commission presided over by Dom Pothier published an updated version of the *Liber Gradualis*, which has remained the official book of Gregorian chants for the Mass to this day. What had started as an intuition of Dom Pothier that Gregorian rhythm was really a form of “sung speech” was then studied in a scholarly manner by Dom Mocquereau, as seen in pages 79 to 82 in Volume III of the *Paléographie Musicale*. The scholarly study, however, was interrupted by the demands of choirmasters for practical guidelines for performing the rhythm of the chant. On page 21 of Volume One of the *Nombre musicale*, Dom Mocquereau stated that for the study of the rhythm one needs to look first at the melody and only then at the text itself. This is why the study of the text does not come until the second volume of *Nombre musicale*, which only appeared twenty years later, and that largely under the influence of Dom Gajard, who always remained “the Master of the Word,” wherever he taught.

Dom Gajard made one sing out the word. He would say that what one needs is “a very pure line of syllabic sounds, just what is necessary for pronouncing the text . . . a little intensification, followed by its relaxation, a little protasis, followed by its apodosis, and that is all, a few notes suffice.”⁴ Dom Mocquereau’s estimate that it would take about fifty years to arrive at a satisfactory solution to the problem of Gregorian rhythm was incredibly accurate.⁵ In fact, it was only in the mid-1950s that Dom Cardine’s semiological studies began to bear fruit in the

discovery of the role played by the verbal rhythm and its syllabic values in syllabic and semi-ornate chants and the rhythmic significance of graphic separation (or, as they are more recently called, neume groupings) in determining the rhythmic structure of the more melismatic chants. The results of that work are now available in English in Dom Cardine’s book *Gregorian Semiology* (translated by Dr. Robert Fowells; Solesmes: Abbaye Saint-Pierre de Solesmes, 1982).

Ward Method and Counting

In 1921, Dom Mocquereau was invited to give conferences on chant in the United States. From these conferences Justine Ward developed a method of teaching chant that involved counting in twos and threes. According to Dom Saulnier, counting applied to Gregorian chant began there. However, Dom Saulnier insists that neither Dom Mocquereau nor Dom Gajard ever applied this method of counting to the singing at Solesmes. In fact, Dom Gajard’s classes that I took during one of my summer stays at Solesmes could be very ambiguous on this point. According to the rules given in his book, the syllables are perfectly equal. But then, in the rules of the style section of this same book, that rule of equality is “corrected.” The idea of equality of the basic time was taken from a German musicologist of the time, Hugo Riemann, whose later proposals, according to Dom Mocquereau, were mensuralists’ proposals. Dom Mocquereau and



Justine Ward. Image courtesy of the Ward Center, 's-Hertogenbosch, Netherlands.

especially Dom Gajard wanted to defend themselves from these mensuralists by saying: We are in a free rhythm, a rhythm that consists of measures that alternate unpredictably between two and three beats. This desire to counteract the theories of the mensuralists resulted in the writing of *The Solesmes Method* (1949) by Dom Gajard. Thus, for Dom Gajard, his kind of free rhythm is liberty in the succession of the two kinds of measures, measures that freely alternate between groups of twos and groups of threes. In this version of the Solesmes Method, the *ictus* falls on the first note of a neume in order to mark off these units of twos and threes. Dom Gajard called the effect given by the application of this rule a “*petit trotinement sans grace*” (“a little trotting without grace”)! Instead, he insisted in the classes I attended at Solesmes that one feel the ebb and flow of the words and phrases, and if one reads that the notes are equal in value and duration, then in fact some are quite a bit more equal than others!

In fact, the systematic division of a Gregorian phrase into two or three beats by the use of an *ictus* is a hypothesis that does not actually correspond to the nature of its melodic and verbal units. As a contemporary chant scholar has noted, it “may let in through the window an obsession with measurement very similar to the detested predecessor [mensuralism] that was thrown out by the door . . .”⁶ Moreover, to repeat what I said above, I have heard Dom Saulnier insist that neither Dom Mocquereau nor Dom Gajard ever applied this method of counting to the singing at Solesmes.

A Watershed Year

According to Dom Saulnier, the year 1983 was a watershed in the development of the current “Solesmes Method.” In that year the *Liber hymnarius* was published with a special section entitled “Some Rules to Be Observed in Chanting as Set Forth by the Monks of Solesmes” (pages xi–xvi). It concludes with the remark that “the principles given here flow from the perfect correspondence of a sacred text to a Gregorian melody. It is for this reason that singers who show respect for the Latin diction by that very fact already possess the greater part of what is required to execute well a Gregorian piece.”

In 1984, Dom Eugène Cardine, the successor of Dom Mocquereau in the work of researching the meaning of the neume designs, besought chant directors to “go beyond” (*surpasser*) the neume designs. He told his students: “The danger which awaits us is . . . to lose oneself among all the details identified . . . and to forget the general effect of the whole By dint of urging analysis, do we miss the synthesis? . . . Music is only learned in order to be performed and heard, to become pleasure and praise.” He ended his remarks by saying: “May good sense guide us and keep us halfway between inaccessible perfection and a routine which is too easily satisfied with anything at all!”⁷

In 2003, Dom Saulnier, the current editor of *Études grégoriennes*, gave a series of conferences on the Solesmes Method at the abbey of Ligugé. He entitled it “In the Begin-



ning was the Word.”⁸ In those sessions, he outlined three stages in the analysis of a piece of Gregorian chant. The first stage is based on the spoken word, for in the spoken word there is already much of what constitutes a melody. There are three levels in studying the spoken word: the phrase, the word, and the syllable. The second stage is based on an analysis of the modal construction and the shape of the melody. The third and final stage involves the neumes in their earliest forms. For this, the *Graduale Triplex* of 1979 is an invaluable tool for the chant director in preparing to teach a chant to others. Dom Saulnier also emphasized that all three criteria are needed to produce a truly musical reality.



Graduale Romanum

In Volume XXXIII (2005) of *Études grégoriennes*, Dom Saulnier explained the decisions he made in editing the new *Monastic Antiphonale*. In this article he stated that all that is necessary for singing these simple antiphons is “first of all, the line of the spoken word followed by the line of the music. There is no longer a need for rhythmic signs, nor for the paleographic neumes, in order to interpret these antiphons.” However, he wrote, “this does not hold for the prolix responses and the graduals. . . . There, the melismatic style and the complexity of the melodic developments demand some reference marks. . . . It is for this reason that the more ornate pieces . . . the *Christus factus est* and the *Haec dies* of Easter are provided with the medieval neumes.”

Vindication

As Dom Cardine remarked in his essay *An Overview of Gregorian Chant*, published in 1977: “Contemporary studies have vindicated Dom Pothier’s original insight. In fact, any critical restoration of the melodies, the modality, the rhythm, or the esthetics of Gregorian chant must begin with the distinction between important notes and secondary notes. . . . By carefully taking into account the sense of the words, the performer has nothing else to do but follow the neumes, step by step. They will guide the performer ‘by the hand.’ The meaning of the sung text and the character of the musical composition should be brought together to suggest an appropriate measure of length and strength for each syllable and note.”⁹

In a return to the original insights of both Dom Pothier and Dom Mocquereau, the monks of Solesmes in their latest editions have brought us back to where they began in the mid-eighteen hundreds. As in Edgar Allen Poe’s “The Purloined Letter,” the “Solesmes Method” has been in front of us all the time! In an address given in Rome in 2004, Abbot Philip DuMont posed this question for

us: “Why not ask Gregorian chant to reveal its secret in the languages and in the cultures of our time? . . . Could it not help us to face the challenges of our time? And to lead finally all peoples to sing the wonderful works of God in our own tongues (Acts 2:11)?”¹⁰ The end result of Solesmes’s searching can indeed be a beginning for us!

Notes

1. You can hear Dom Pothier speak this text on an audio mp3 that is available from the Church Music Association of America’s website: <http://www.church-music.org/>.
2. As a result of this work, the European Congress of Arezzo of 1883 stated that the form of the neumes does not indicate proportional value of duration or of intensity. It also stated that the rhythm of chant is the rhythm of prose speech. At this point the reform of Gregorian chant and its interpretation became a public affair.
3. Pierre Combe, *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, trans. Theodore N. Marier and William Skinner (Washington, DC: The Catholic University of America Press, 2003), 92.
4. Cf. *Le plus belle melodies grégoriennes commentées par Dom Gajard* (Solesmes: Abbaye Saint-Pierre de Solesmes, 1985), 25.
5. Cf. *Rassegna Gregoriana* 5 (1906), 225–252, here col. 243.
6. Guilio Cattin, *Music of the Middle Ages* (Cambridge, UK: Cambridge University Press, 1984), I:78.
7. Combe, *The Restoration*, xxv.
8. This session on chant rhythm can be found in the original French at the website <http://palmus.free.fr/#SCG>.
9. Eugene Cardine, *An Overview of Gregorian Chant*, trans. Dom Gregory Casprini (Orleans, Massachusetts: Paraclete Press, 1992), 46.
10. During one of my visits to Solesmes, Dom Saulnier gave me a copy of these remarks.

A Basic Chant Bibliography

By ANTHONY W. RUFF, OSB

Chant Books for the Congregation

The starting place for congregational Latin chant is any major Catholic hymnal—see the Mass Ordinary, Order of Mass, and easier hymns and antiphons. Here are published collections of congregational chant.

Iubilare Deo (“Shout to God”), Libreria Editrice Vaticana, expanded edition, 1987. Includes the entire Order of Mass for congregational singing in Latin, including all the responses and some settings of the ordinary, plus a few other miscellaneous chants. The idealistic wish of Pope Paul VI was that this would become the core repertoire known by Catholic congregations around the world.

Kyriale Simplex (“Simple Kyriale”), Libreria Editrice Vaticana, 1965. *Akyriale* is a collection of Mass ordinaries. This “simple” version offers an interesting collection of Mass ordinaries astutely drawn from non-Roman traditions of Latin chant (e.g., Mozarabic, Ambrosian) to provide the most singable congregational Mass settings.

Liber Cantualis (“Book of Chant”), Solesmes, 1978. The Order of Mass, seven chant ordinaries, the Mass for the Dead, the four sequences of the postconciliar liturgy, and various antiphons and hymns for seasons of the liturgical year.

Chant Books for the Choir

Graduale Romanum (“Roman Gradual”), Solesmes, 1974. A large book of Mass propers—those difficult masterpieces of the chant repertoire—with the Order of Mass and Mass ordinaries also included.

Graduale Triplex (“Triple Gradual”), Solesmes, 1979. Identical to the 1974 *Graduale Romanum* but with early

Rev. Anthony W. Ruff, OSB, a monk of St. John’s Abbey, Collegeville, Minnesota, and an associate professor of liturgy and liturgical music at St. John’s University/School of Theology and Seminary, prepared this bibliography for the Chant Section page at the NPM website: <http://www.npm.org/Sections/Chant/index.htm>.



Photo courtesy of GIA Publications, Inc.

lineless neumes written above and below each chant melody (hence the “triple” in the title, with a total of three notations for each melody). A book for specialists, but some study of it will be helpful in understanding how to interpret and convey the Latin text in chants of all levels of difficulty.

Gregorian Missal for Sundays, Solesmes, 1990. This book offers English translations next to each Latin chant. The chants are excerpted from the *Graduale Romanum* to include all the Sundays and feast days. Other liturgical texts (e.g. presidential prayers, Eucharistic Prayers) are also included in English.

Easier Chant Books for the Choir

Along with any major Catholic hymnal which has Latin congregational chant which can also be sung by the choir, here are some easier collections of chant for choir.

Cantus Selecti (“Selected Chants”), Solesmes, 1989. This extensive excerpt from the 1949 version of this collection contains a broad selection of chants for every season and for occasions such as Benediction of the Blessed Sacra-

ment or devotions to the Blessed Virgin Mary—hymns, sequences, tropes, and antiphons. A choir able to sing a repertoire this extensive would probably be ready to make use instead of the *Graduale Romanum*.

Graduale Simplex (“Simple Gradual”), Libreria Editrice Vaticana, 1975. Although intended for congregations, the scope of this collection and the fact that it is entirely in Latin makes it rather unusable by most congregations. In practical use, this volume offers a handy fallback for choirs unable to learn the propers from the *Graduale Romanum*. The collection offers easy chants for Mass—entrance, psalm, Gospel acclamation, offertory, and Communion—with an easy antiphon and several pointed psalm verses for use at any Mass within a given season. The short, easy antiphons were taken from the psalm antiphons of the Latin Liturgy of the Hours.

Psallite Domino: Canti per la Messa (“Sing to the Lord: Chants for Mass”), Solesmes, 1997. An excerpt from the *Graduale Simplex*, a very useful smaller collection for choir. The text of each chant is translated into Italian. It has recently been reissued in expanded form.

Chant Books for the Liturgy of the Hours

Antiphonale Monasticum (“Monastic Antiphoner”), Solesmes, 1934. The preconiliar Benedictine Office, with much overlap with the Roman Office (although the melodies have been corrected to be more accurate).

Antiphonale Monasticum, Solesmes, 2005 and since. Three of the four projected volumes of the revised monastic Office have appeared so far. A wealth of resources to draw on for various ways of celebrating the monastic Office. Unfortunately, rhythmic signs (e.g., the horizontal *episema*) are not included, although these were part of the revised notation presented in the 1983 *Liber Hymnarius*.

Antiphonale Romanum (“Roman Antiphoner”), 1912. The preconiliar Roman Office, from which the psalm antiphons were taken for the *Graduale Simplex* after Vatican II. It has not yet been revised for the reformed Roman Office, with the exception of the *Liber Hymnarius* (see below).

Liber Hymnarius (“Hymn Book”), Solesmes, 1983. All the Latin Office hymns for the revised Liturgy of the Hours in both Roman and monastic form, with texts and melodies corrected as called for by Vatican II. The foreword is highly important for explaining the revised four-line notation and the subtle rhythmic interpretation intended by it.

Introductions to Gregorian Chant

An Overview of Gregorian Chant by Eugène Cardine,

trans. Gregory Casprini (Paraclete Press, 1992), 49 pages. Similar to Saulnier’s guide (see below), primarily historical.

Cantors: A Selection of Gregorian Chants by Mary Berry (Cambridge University Press, 1979), 48 pages. A delightful collection of anecdotes and historical information illuminating aspects of medieval culture and liturgy, with several easier chants in Latin and English.

Chant Made Simple by Robert M. Fowells (Paraclete Press, 2000), 57 pages. Brief and accessible introduction hinting at the possibilities of modern semiological interpretation (based on the early lineless notation) without offering a comprehensive treatment.

Gregorian Chant: A Guide by Daniel Saulnier, trans. Edward E. Schaefer (Solesmes, 2003), 128 pages. An excellent musicological introduction to the chant repertoire by a monk of Solesmes; treats historical development and chant genres.

Gregorian Chant : Songs of the Spirit ed. by Huston Smith (KQED Books, 1996), 152 pages. An interesting and informative illustrated guide to many aspects of chant and medieval culture by respected authorities, with an accompanying CD recording.

Learning About Chant, CD recording (Solesmes, 2005). A highly informative spoken narrative with chant sung by the monks of Solesmes; overlaps with much of the material in the guide by Saulnier.

Plainchant for Everyone: An Introduction to Plainsong by Mary Berry (Royal School of Church Music, 1979), 53 pages. A practical guide to reading Gregorian notation and singing chant according to the old Solesmes rhythmic interpretation.

“Recent Developments in Gregorian Chant: A Summary,” Anthony Ruff, OSB, *Pastoral Music* 29:5 (June-July 2005), 10–13.

The Sound Eternal by Betty C. and Richard J. Pugsley (Paraclete Press, 1987), 2 vols., 84 and 61 pages. The story of the authors’ discovery of chant and their use of it with the Community of Jesus, the basics of reading and singing chant, and several easier chants in Latin and in English.

Textbooks on Gregorian Chant

An Introduction to the Interpretation of Gregorian Chant: Foundations by Luigi Agustoni and Johannes Berchmans Göschl, trans. Columba Kelly (Edwin Mellen Press, 2006), 328 pages. A translation of the first of three volumes issued in German, *Einführung in die Interpreta-*



Chanting angels, Collégiale Notre Dame, Ecouis, Normandie. Photo by Dale C. Carr, used with permission.

tion des gregorianischen Chorals (Bosse, 1995), the most accurate and comprehensive guide available for chant interpretation based on the earliest neumes.

Beginning Studies in Gregorian Chant by Eugène Cardine, trans. William Tortolano (GIA Publications, 1988), 74 pages. One of two books by the father of the new chant interpretation—interesting but rather difficult to follow pedagogically. *See next entry.*

Gregorian Semiology by Eugène Cardine, trans. Robert Fowells (Solesmes, 1982), 254 pages. *See previous entry.*

The following three textbooks teach the old Solesmes interpretation.

A Gregorian Chant Handbook by William Tortolano (GIA Publications, 2005), 67 pages.

A Gregorian Chant Master Class by Theodore Marier (Abbey of Regina Laudis, 2002), 82 pages.

The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation by Joseph Gajard, trans. R. Cecile Gabain (Liturgical Press, 2001), 86 pages. This is a reprint of the book by the longtime choirmaster of Solesmes Abbey.

Performance Helps

The Correct Pronunciation of Latin According to Roman Usage by Michael de Angelis (GIA Publications, 1937/1973), 40 pages.

The Structure of Singing: System and Art in Vocal Technique by Richard Miller (Schirmer Books, 1986), 372 pages. A quite technical and detailed book on good vocal technique.

Translation Helps

A Primer of Ecclesiastical Latin by John F. Collins (The
Continued on page thirty-two

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Join Hispanic ministry leaders for a day of prayer, breakout sessions
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Plenum Address – Exploring the Mystery in a Multicultural Church

Wednesday, August 6, 9:00 AM

FEATURING *Christopher Walker*

OCP Showcase

Thursday, August 7, 1:30 PM

Discover new music from talented composers and artists

Workshop presenters:

*Christopher Walker, Paule Freeburg, Tom Kendzia, Rufino Zaragoza,
Paul Nguyen, Mary Frances Reza, Valimar Jansen, Mary Jo Quinn,
Rawn Harbor, Bobby Fisher, Gael Berberick, Andrea Johnson*

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Continued from page twenty-nine

Catholic University of America Press, 1985), 451 pages. An excellent textbook for learning the basics of Latin grammar and vocabulary.

By Flowing Waters by Paul Ford (The Liturgical Press, 1999), 466 pages. Not only a collection of singable English chants but also a handy translation guide for all the chants in the *Graduale Simplex*.

Dictionary of Ecclesiastical Latin, ed. Leo F. Stelten (Hendrickson Publishers, 1995), 330 pages.

Dictionary of Liturgical Latin by Wilfrid Diamond (Brice Publishing Co., 1961), 156 pages.

Gregorian Missal for Sunday (see description under "Chant Books for the Choir").

Guide to the Graduale Romanum: Preface, Rubrics, and Titles in English to Assist in Using the Graduale Romanum (CanticaNOVA Publications, 2004), 32 pages.

Guide to the Graduale Simplex: Preface, Rubrics, and Titles in English to Assist in Using the Graduale Simplex (CanticaNOVA Publications, 2004), 28 pages.

Translations and Annotations of Choral Repertoire. Volume 1: Sacred Latin Texts by Ron Jeffers (Earthsongs, 1988–), 279 pages. Interlinear translation of many choral texts, many of which are also chant texts, along with much historical and liturgical information.

"Words" by William Whitaker, www.archives.nd.edu/cgi-bin/words.exe. Any Latin word typed in is translated into English with a complete explanation of the declension and conjugation.

Reference Books and Scholarly Studies

Gregorian Chant by Willi Apel (Indiana University Press, 1958/1990), 529 pages. A comprehensive musicological overview; mostly superseded by Hiley (see below), but not entirely.

Gregorian Chant Intonations and the Role of Rhetoric by Columba Kelly, OSB, (Mellen Press, 2003), 208 pages. The last half of the book studies a piece of chant in each of the eight modes and shows a student how to practice it, using the insights of semiology. With accompanying CD.



Ranworth Antiphoner, fol. 22r. The Ranworth Antiphoner, a fifteenth century illuminated antiphonal, was used at St. Helen Church, Ranworth, England, prior to the Reformation. The book, produced by the monks of Langley Abbey, was in private hands for several centuries, though it is once again the property of the parish.

Justine Ward and Solesmes by Pierre Combe, OSB, trans. Philippe Lacoste and Guillemine Lacoste (The Catholic University of America Press, 1987), 410 pages. This book treats one of the most important promoters of the old Solesmes method in the United States and around the world.

The Restoration of Gregorian Chant: Solesmes and the Vatican Edition by Pierre Combe, OSB, trans. Theodore N. Marier and William Skinner (The Catholic University of America Press, 2003), 480 pages.

Western Plainchant: A Handbook by David Hiley (Clarendon Press, 1993), 661 pages. Now the standard reference work.

Using Chant Repertoire in Today's Liturgy

By PETER FUNK, OSB

Fifteen years ago, when I first became a parish choir director, I decided to read up on the conciliar document on the liturgy. Having grown up playing guitar in church, and intending to work mainly on Renaissance polyphony in the new choir I was starting, I was quite surprised to read that, "other things being equal, [Gregorian chant] should be given pride of place in liturgical services."¹

So I was introduced to Gregorian chant by Vatican III! Indeed, I had no particular interest in chant at the time. I had some vague recollections from Music History 101 about the *Liber Usualis* and about how to read square notes, but I had no sense of how to begin programming, teaching chant, or (importantly) "[ensuring] that the faithful"² could participate in chant, assuming that we were to use it at all.

Since this initial exposure, I have grown to love chant. As a monk, I now spend several hours a day chanting. However, the scenario I was part of those many years ago plays out again and again today. There is growing interest in chant, but the obstacles to the average choir

actually using chant can appear daunting at the outset. The purpose of this article is to help you get started with practical ways to implement chant enthusiastically and prayerfully in today's liturgy.

Books Will Help

There are several "teach yourself chant" methods available, and most of them are quite fine. The publications of Paraclete Press are particularly helpful, and they also demonstrate that chant is not merely for a niche group within the Catholic Church (the publishers began chanting as members of a Protestant community on Cape Cod, Massachusetts).

Once it comes time to think about repertoire, you'll find that the *Kyrie*, *Sanctus*, and *Agnus Dei* tend to be the easiest parts of the Order of Mass to learn and understand. Chant settings of these texts are helpfully collected in two main source books: *Iubilare Deo* and the Solesmes *Kyriale*.³ These are relatively inexpensive, and *Iubilare Deo* in particular is usable by an assembly. Eventually, it is good to learn one or two of the Latin *Credos* and chant settings of the Lord's Prayer, as these are called for in the *General Instruction of the Roman Missal* (GIRM), 41, and *Sing to the Lord: Music in Divine Worship* (STL), 75.

If you wish to explore the use of chant for the "introit"

Father Peter Funk, OSB, is prior of the Monastery of the Holy Cross in Chicago. Before entering the monastery, he conducted the University of Chicago Chorus and the St. Thomas Chorale at St. Thomas the Apostle Parish.



A schola of NPM members, led by Father Peter Funk, OSB, chants during Mass at the 2006 NPM Regional Convention in Stamford, Connecticut. Photo by Greg Czerkowski.

(this corresponds to the “opening chant”—see GIRM, 48) or for other “propers” of the Mass (the *Alleluia* with verse, the *Offertory*, and the *Communion* are possibilities), you will want to take a look at two or three books. The *Graduale Simplex* is a wonderful and underused tool of chant instruction. It contains the proper Latin texts for these liturgical moments but set to melodies drawn from the traditional Divine Office chants instead of those that are found in the *Graduale Romanum*, which are more for choirs than for congregations.

If you begin to move more expertly into the chant repertoire, you can step up to the *Graduale Romanum*, which contains the main body of more elaborate chants—the music most often referred to when people talk about “Gregorian chant”—set out in order through the liturgical year. (A similar volume with instructions in English is published as the *Gregorian Missal*.) It should be noted that books such as the *Graduale Romanum* work best in a setting where chant is the primary style of liturgical music. Trying to learn the assigned Communion of each week in a typical parish setting, however, is almost certainly too ambitious.

Finally, in the inaugural edition of *Custos* (the NPM chant newsletter), Father Anthony Ruff made a fine suggestion: using the *Antiphonale Monasticum*. The *Antiphonale* contains chants for the Divine Office rather than for the Mass but, in many cases, the *Magnificat* and *Benedictus* antiphons are not only easier than the chants assigned in the *Graduale Romanum* but are also textually chosen from the Gospel of the day and so make a great tie-in for the day’s liturgical theme.

There is growing interest in chant, but the obstacles to the average choir actually using chant can appear daunting at the outset.

One of the options provided in the liturgical books may also be applied to the use of Latin texts and their chant settings. The documents usually offer, as an alternative to the assigned texts for any day, the option of using “seasonal” chants. Perhaps one simple Communion antiphon could be chosen for the “Little Lent” of September 14 to Advent. Or, during Advent, one of the easier Communions could be used every week. At the same time, the choir and assembly could learn one simpler *Kyrie* (*Kyrie XII* in the Solesmes books is quite accessible) and/or a simpler *Agnus Dei* (such as the *Agnus Dei* from Mass XVII in the Solesmes books) to be sung for several weeks at a time. As I will say at several points in this article, it is important to feel free to select what works for your choir and your parish. While the Solesmes books present to us complete “Masses,” these compilations are rather artificial and actually late in the organization of the chant repertoire. You are not required to choose settings for all of the texts in the Order of Mass from one “Mass setting”; in fact, this

would not reflect “authentic practice” from the period in which most of these chants were originally composed.

When chanting the psalms, if you make use of a short antiphon that the assembly can learn to sing, then the choir or a cantor can chant verses of the psalm (this is the format given in the *Graduale Simplex*) to a simple chant tone. More criteria for choosing specific chants will emerge as we discuss the challenges of learning chant with a choir.

Choir and Chant: Points for Rehearsal

Chant is an ancient musical form, developed in an era far removed from our own. It takes time to grow to appreciate its peculiar modes of expression. That said, chant’s beauty and effectiveness as a means to prayer are so broadly attested that we can be confident of great spiritual discoveries in the repertoire if we approach it with an open mind. We probably also need to invest a certain amount of time and patience to accomplish this. Singing chant is much like the reflective prayer of *lectio divina* or “sacred reading,” the monastic practice that underlies the composition of chant. Repetition and memorization are more important disciplines in this area than are sight-reading skills and nimble minds. When we chant, we enter into a musical meditation on the Word of God in our midst, spoken to and through us.

For this reason, the first step in learning a piece of chant is to make sure that we know how to pronounce the words and we know what they mean. Think of this as akin to learning a Verdi aria, even when you are not fluent in Italian. Through close attention to the words, a singer learns how to inflect them the way an Italian speaker would. In the same way, a conductor teaching a choir a piece of chant will want to be able to model correct pronunciation and inflection in spoken Latin.

When beginning to work on chant with your choir, choose a “syllabic” chant to practice this communal inflection. Musical vanity might make us wish to prepare something more florid, but in fact chants with one note to a syllable are often more energetic and effective precisely because they keep us closer to the text. The antiphons in the *Graduale Simplex* and the *Antiphonale Monasticum* are excellent for this reason.

When I teach a chant, I usually begin by speaking the Latin, word by word if necessary, and having the choir repeat it, with close attention to a unified inflection of the text. Then we will sometimes chant this text simply on one note, usually the final note of the chant setting, which determines the mode. Next, we will work phrase by phrase with the notes. While sight-reading can easily be learned in chant, it is important not to create the impression that simple fidelity to the notes on the page is enough. For this reason, I often prefer to sing short phrases to the choir and have them repeat them rather than pushing through a whole antiphon by sight. This is undoubtedly more in the spirit of the original chants,



Fifteenth century *Processionale* from a French Dominican convent.
Photo courtesy of the Royal Swedish Academy of Music Library.

since scholas could hardly have afforded individual books for each singer.

At this point, beginners to chant will usually start to sing too heavily because they are interpreting the music as a “song,” and so they bring our modern styles to bear on what is really a lighter and more contemplative texture. If the singing slows down, you may need to shorten the piece of the phrase or refocus on the text.

Chant is far more physically challenging than it sounds! Because the range is usually narrow, many singers stop supporting their singing, when in fact the quick, light texture demands a very active diaphragm! Taking time out to do some diaphragmatic exercises can help re-engage the whole body in chanting. For example, once a short musical phrase (about ten notes) is committed to memory, I find it helpful to have the singers sing the phrase on the syllable *hah* with an attack on every note. Then go back and sing legato with text but with the robust support needed for this “laughing” exercise.

Chant grew out of a slow-paced, methodical milieu in which it was expected that people would take time to grow in holiness. Just as we do not exhaust the riches of the liturgy all at once but only discover their true value through repetition, so chant is much more effective when small portions, repeated, seep in deeply than when we have a whirlwind acquaintance with large hunks that are poorly digested. If you don’t have the luxury I have of singing chant every day, I would recommend learning a very small amount of representative chants very well.

Serving the Text

From the beginning, singers and composers of chant have made wide adaptations of the existing repertoire. Chant is meant to serve the liturgy and the text, not the other way around. Scholars cannot even be certain that we know what the original versions of the “timeless melodies of Gregorian chant” are. It is possible that no such recoverable originals existed but that slippage

of memory and local improvisation and style caused an ongoing evolution of chant. The lesson that we can draw from this is simple: Don’t be afraid to be creative and adapt the repertoire to the choir you have and the assembly you have.

It is important to provide the assembly with translations of the parts they will sing as well as the texts that are only sung by the choir. This will facilitate active participation by the listeners. I also recommend putting the translation in a participation aid side-by-side with the Latin, since so many Latin words are recognizable as roots of English words.

Chant melodies are modal and not tonal. This has a few implications for choosing repertoire. Generally, modes five and six and modes one and two are closest to our modern “major” and “minor” scales and are therefore easier for modern ears to hear. Modes three and four, by contrast, are “Phrygian” and frequently contain intervals and patterns more difficult for modern ears to grasp. One way to develop an appreciation for the modes is to have a portion of the choir sing a “drone” on the final note (you may need to have them move to another note occasionally to avoid prolonged dissonances, but have them move back to the final “tonic” as soon as possible). This helps singers to hear the tension and release that goes on melodically rather than harmonically. It will also help break our habit of hearing even unaccompanied melodies as dependent on a harmonic context. The drone can be used in performance too—it adds a great deal of drama!

Be Convinced

Most importantly, you should know the chant well and be convinced of the spiritual and musical good that comes from familiarity with the chant idiom. Over time I think that most singers will become enamored of the chants that they know well and will look forward to singing them, but there is usually a certain transition time where some persuasion might be necessary to convince others to undertake the work of learning chant. But know this: Centuries of prayer can’t be wrong!

Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 116.
2. *Ibid.*, 54.
3. All of the books I list in this article are available either from Paraclete Press or from GIA and can be ordered online. See also the listings in “A Basic Chant Bibliography” on pages 27–29 and 32 in this issue.

Sing to the Lord: Gregorian Chant

BY THE UNITED STATES CONFERENCE OF CATHOLIC BISHOPS

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Gregorian Chant

72. "The Church recognizes Gregorian chant as being specially suited to the Roman Liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services."⁶⁸ Gregorian chant is uniquely the Church's own music. Chant is a living connection with our forebears in the faith, the traditional music of the Roman rite, a sign of communion with the universal Church, a bond of unity across cultures, a means for diverse communities to participate together in song, and a summons to contemplative participation in the Liturgy.

73. The "pride of place" given to Gregorian chant by the Second Vatican Council is modified by the important phrase "other things being equal."⁶⁹ These "other things" are the important liturgical and pastoral concerns facing every bishop, pastor, and liturgical musician. In considering the use of the treasures of chant, pastors and liturgical musicians should take care that the congregation is able to participate in the Liturgy with song. They should be sensitive to the cultural and spiritual milieu of their communities, in order to build up the Church in unity and peace.

74. The Second Vatican Council directed that the faithful be able to sing parts of the Ordinary of the Mass together in Latin.⁷⁰ In many worshipping communities in the United States, fulfilling this directive will mean introducing Latin chant to worshipers who perhaps have not sung it before. While prudence, pastoral sensitivity, and reasonable time for progress are encouraged to achieve this end, every effort in this regard is laudable and highly encouraged.

75. Each worshipping community in the United States, including all age groups and all ethnic groups, should, at a minimum, learn *Kyrie XVI*, *Sanctus XVIII*, and *Agnus Dei XVIII*, all of which are typically included in congregational worship aids. More difficult chants, such as *Gloria VIII* and settings of the *Credo* and *Pater Noster*, might be learned after the easier chants have been mastered.⁷¹

76. "The assembly of the faithful should participate

in singing the Proper of the Mass as much as possible, especially through simple responses and other suitable settings."⁷² When the congregation does not sing an antiphon or hymn, proper chants from the *Graduale Romanum* might be sung by a choir that is able to render these challenging pieces well. As an easier alternative, chants of the *Graduale Simplex* are recommended. Whenever a choir sings in Latin, it is helpful to provide the congregation with a vernacular translation so that they are able to "unite themselves interiorly" to what the choir sings.⁷³

77. The Entrance and Communion antiphons are found in their proper place in the *Roman Missal*. Composers seeking to create vernacular translations of the appointed antiphons and psalms may also draw from the *Graduale Romanum*, either in their entirety or in shortened refrains for the congregation or choir.

78. Gregorian chant draws its life from the sacred text it expresses, and recent official chant editions employ revised notation suggesting natural speech rhythm rather than independent melodic principles.⁷⁴ Singers are encouraged to adopt a manner of singing sensitive to the Latin text.

79. Missals in various languages provide vernacular chants inspired by Latin chant, or other melodies, for sung responses between ministers and people. For the sake of unity across the Church, musicians should not take it upon themselves to adjust or alter these melodies locally.

80. Whenever strophic chant hymns are published with Latin or vernacular texts, their melodies should be drawn from the *Liber Hymnarius*.

Notes

68. SC [*Sacrosanctum Concilium*], no. 116.

69. MS [*Musica Sacram*], no. 50a, further specifies that chant has pride of place "in sung liturgical services celebrated in Latin."

70. "Steps should be taken enabling the faithful to say or to sing together in Latin those parts of the Ordinary of the Mass belonging to them" (SC, no. 54).

71. See GIRM [*General Instruction of the Roman Missal*], no. 41. Further resources for congregational Latin chant are *Iubilare Deo* (Vatican City: Libreria Editrice Vaticana, 1986) and *Liber Cantualis* (Sable-sur-Sarthe, France: Abbaye Saint-Pierre de Solesmes, 1983).

72. MS, no. 33.

73. MS, no. 15.

74. The Praenotanda to the 1983 *Liber Hymnarius* explains the flexible rhythms intended by the revised notation.

Chanting English Texts

By PAUL F. FORD

What are we talking about when we say “chant”? Camaldolese musician and liturgist Cyprian Consiglio has always been concerned that we not answer this question too quickly. He would want us to meditate on the words of the 1974 letter that accompanied the gift to the Catholic world of *Jubilare Deo*, the booklet containing the minimum repertoire of Gregorian chant in Latin and Greek that every Catholic should know:¹

When vernacular singing is concerned, the liturgical reform offers a challenge to the creativity and the pastoral zeal of every local church. Poets and musicians are therefore to be encouraged to put their talents at the service of such a cause, *so that a popular chant may emerge which is truly artistic, is worthy of the praise of God, of the liturgical action of which it forms part, and of the faith which it expresses.* The liturgical reform has opened up new perspectives for sacred music and for chant. One hopes for a new flowering of the art of religious music in our time. Since the vernacular is admitted to worship in every country it ought not to be denied the beauty and the power of expression of religious music and appropriate chant.²

Music Created by Words

At two symposia held at Cyprian’s monastery, the attendees reached the following description of chant: While it can have regular rhythm, harmonization, and accompaniment, chant is an essentially vocal music, a music arising from the text, a music that is in the air of work and home and school and—yes—church.³ So even when we are talking about Gregorian chant⁴ in English,⁵ we need to invoke the very true mythology of chant: The original Greek and Latin words themselves “created” the music to which they are sung.

But the words are not just any words. They are the

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Spirit-breathed words of the Bible.⁶ There is a New Testament text to which, for centuries, the Church has turned whenever she wishes to discuss liturgical music, dedicate musical instruments, and encourage church musicians: “Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God” (Colossians 3:16, NRSV).

The movement is first from the Word outside to the Word inside, from ears to heart. The metaphor underneath the phrase “dwell in you” is “make a home in your heart.” Only after the Word has begun to make its home in our hearts does it rise to the surface and overflow in spoken wisdom and sung gratefulness.

But music does not come only at the end of this process. Music, especially song, also has the gift to open the heart to receive the Word and to allow the Word to be ruminated upon so that the full home-making, life-changing power of the Word may work its effect.

Musicians and liturgists who know plainsong know that this modal music in free rhythm “wears longer” and “delivers” (or at least “*can deliver*”) the text unobtrusively.

“Englishing” Chant

To “English” the chants is to find ways of singing them with English texts. So, then, “Englishing” psalmody (finding ways to chant psalms, canticles, and other long texts) must let these ancient tones become the tunes to carry the Hebrew and Greek poetry of the Bible in English. Englishing antiphons, acclamations, hymns, and songs must allow the music that expressed the meaning of the original words to try to convey the same meaning to those who speak English.⁷

Not all of the chant repertory can be Englished successfully, however. Of the three basic kinds of chant (traditionally designated the melismatic, the neumatic, and the syllabic), the melismatic (one syllable sung to many notes) is the most resistant to translation into a percussive and Germanic language like English. Yes, we are used to singing long, melismatic *Hosannas*, *Alleluias*, and *Amens* (Hebrew words still); and none of us can resist the (still Latin) *Glorias* of “Angels We Have Heard on High.” But English is most at home in syllabic chants and in neumatic

chants (a neume in this sense is one syllable sung to two or three notes) of the authentic repertory.⁸

My sense about singing English to Gregorian melodies and psalm tones is that all syllables need to be naturally stressed English syllables. The lengthening of any syllables (singing them longer or on two or more notes) and any syllables sung on the first note which moves above or below the tenor or dominant of the mode stresses these syllables.

English also prefers strong, often monosyllabic endings (or, in David Hiley's terminology, English prefers accentual cadences rather than cursive cadences of Latin and the Romance languages⁹).¹⁰

To achieve the natural sounding English stresses and cadences in *By Flowing Waters*, I felt free to disaggregate neumes (to break them into individual notes) and to abbreviate or even to extend intonations. I made two rules for myself: When the text in question was to be sung by the assembly, the tune needed to be straightforward, singable, and unfussy; when the text was to be sung by the cantor, choir, or psalmist, the psalm tone needed to convey the sense of the psalm easily to the assembly. I wanted to enable assemblies to sing these melodies somewhat easily.

Since the original melodies are, in many cases, centonized,¹¹ I looked not only at melodies in the same mode but the same melody applied to different sets of words to discern the melodic scheme common to all. Frequently enough this scheme was very syllabic and thus more suited to an English text.

Why Bother?

Why do any of this? First, as Dr. Franz Karl Praßl impishly reminds us, "Gregorian chant is not music . . . it is a way of praying and a way of proclamation."¹² Chanting in the original language or in translation puts us in living contact with the prayer experience of our forbears. Second, we need to do this "so that a popular chant may emerge which is truly artistic, is worthy of the praise of God, of the liturgical action of which it forms part, and of the faith which it expresses."

Notes

1. Also known as *Iubilare Deo*; available from GIA Publications, catalogue number G-1909.

2. Cyprian's emphasis. For the letter, see <http://www.adoremus.org/VoluntatiObsequens.html>.

3. 1995 and 1997. Attending at least once were David Anderson, Paul Coletti, Patrick Collins, Cyprian Consiglio, OSB CAM, Dorothy Dwight, BVM, John Foley, SJ, Paul Ford, Gabe Huck, Diana Kodner, Mary Beth Kunde-Anderson, Rick Modlin, Roy Parker, OHC, John Schiavone, Bill Schuster, Donna Seamone, Aelred Squire, OSB CAM, Aelred-Seton Shanley, Audrey Welch, and Valentine Zdilla.

4. The repertory of "Gregorian chant" contains Old Roman, Mozarabic (Old Spanish), and Ambrosian (Milanese) chants as



Photo courtesy of the National Catholic Youth Choir

well as Gregorian chants. Most of these melodies are hundreds of years old, and some may have their origins in the music sung by women and men at worship in the first half-millennium of the Christian experience.

5. English is the only language that I speak as a native. So while I have written chants to set Spanish texts and translated other texts into Spanish, I can only speak with authority about English. My sense is that the romance languages can be married to the chant melodies with greater ease than can the Germanic and tonal languages. It is interesting to note that many of the Asian churches try to preserve the melodies of the chants of the missal, for example, the *Exsultet*.

6. The texts of a few of the antiphons and all of the hymns are composed by human beings.

7. There are two ways to vernacularize the chant: The first is to make the words fit the music, and the second is to make the music fit the words. My technique in *By Flowing Waters* was to sing/pray the Latin chant of the *Graduale Simplex* over and over again, with an eye on the official English translation, until I could feel the English texts with the chant melody. I did not feel myself free to change substantially the translation produced by the International Committee on English in the Liturgy, approved by the member conferences of the International Commission on English in the Liturgy, and confirmed for liturgical use by the Consilium for the Implementation of the Constitution on the Liturgy, December 9, 1968.

8. For instance, only 44 of the 680 chants in my English version of the *Graduale Simplex* have melismas. And none of the 290 songs in the Psallite project of The Liturgical Press has melismas, except on words like *Hosanna* and *Alleluia*.

9. *Western Plainchant: A Handbook* (Oxford, UK: Clarendon, 1993), 62.

10. In psalmody there are always two cadences: one at the middle of the verse (indicated by the asterisk) and one at the end of the verse. On July 8 and December 12, 1912, the Sacred Congregation for Rites gave permission, in the case of verses that terminate on monosyllables (often Hebrew words), for abrupt mediations in psalm tones with mediants of one accent. Psalms in English have many more such monosyllables than psalms in Latin.

11. See "centonization" at <http://phonoarchive.org/grove/Entries/S05279.htm> and under "antiphon" at <http://phonoarchive.org/grove/Entries/S01023.htm>.

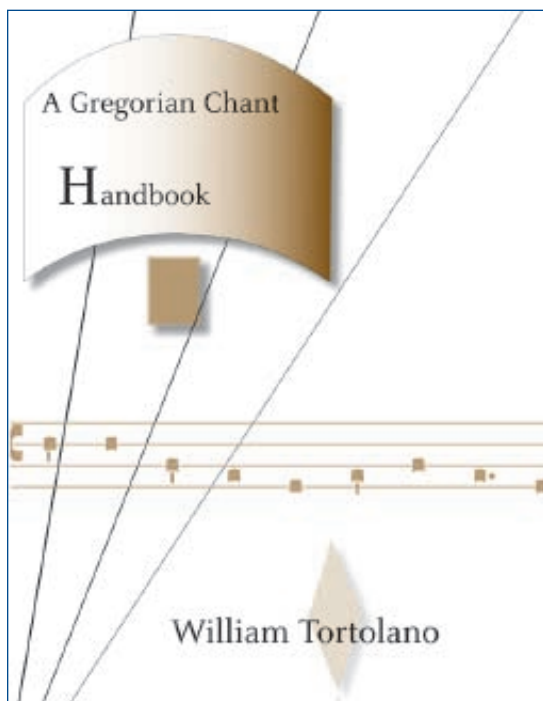
12. Quoting Benedictine chantmaster Father Godehard Jopich. Praßl is professor of Gregorian chant and the history of church music in the University of Music and Dramatic Arts, Graz, Austria. This comment was related at the international conference on Catholic liturgical music, "At the Lamb's High Feast We Sing," June 13–17, 1999, at Saint John's University, Collegeville, Minnesota.

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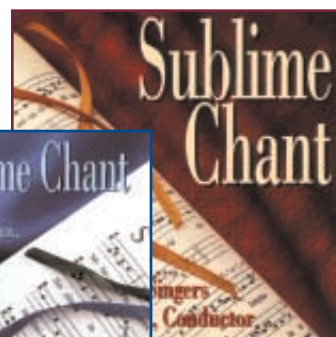
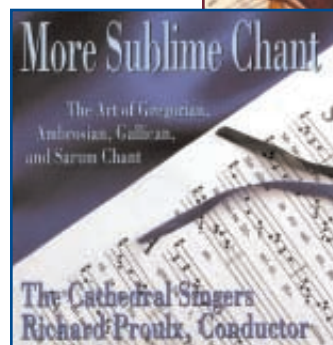
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Music for Three Papal Masses

Here is the repertoire for the three Masses celebrated by Pope Benedict XVI during his visit to the United States. These lists include most of the music prepared for these celebrations; last-minute changes were sometimes necessary.

Mass at Nationals Park Washington, DC, April 17, 2008

Mr. Thomas V. Stehle, Director of Music/Papal Mass Choir Conductor
Dr. Kathleen DeJardin, Papal Children's Choir Conductor
Ms. Tracy McDonnell, Papal Intercultural Choir Conductor
Ms. Lynn  Gray and Mr. Henry Herrera, Papal Gospel Choir Conductors
Mr. Ronald Stoik, Organist
Mr. Gabriel Ruiz-Bernal, Pianist
Washington Symphonic Brass, directed by Mr. Phil Snedecor

PROCESSION OF PRIESTS AND DEACONS

Plenty Good Room
Arr. Phil Snedecor
Traditional African American spiritual
Send Forth Your Spirit
Andrew Wright
Children's Choir
Come, O Spirit of God
Ricky Manalo, csp
Text in Vietnamese, Tagalog, English, Spanish, and Korean
Gloria Fanfare
Robert LeBlanc
Washington Symphonic Brass
I Call upon You, God
Leon Roberts
Papal Gospel Choir
Halle, Hallelujah
John Michniewicz
Papal Children's Choir
Sing Aloud Unto God Our Strength
Daniel Nelson
Papal Mass Choir
Let'Isikia
Arr. Tracy McDonnell
A South African hymn sung by the Intercultural Choir
Trio on Gloria
Robert LeBlanc



Mass at Nationals Park. Top: Kathleen DeJardin (left), Thomas Stehle (center), Lynn  Gray (right). Bottom: Henry Herrera (left), Tracy McDonnell (right).

Flute, oboe, and French horn
Lord Make Me an Instrument
Roger Holland
Papal Gospel Choir

PROCESSION OF BISHOPS

Go Up to the Altar of God
Rev. James Chepponis
All choirs and the congregation

Ave Verum
W. A. Mozart
Papal Children's Choir and the Papal Mass Choir
Yo Danzo Como David
Traditional Merengue
Papal Intercultural Choir
Passacaglia on Bonae Voluntatis
Robert LeBlanc

Organist Ronald Stoik
 Holy Spirit
 Richard Smallwood
Papal Gospel Choir
 Source d'Eau Vive
 C. E. Haugel
Papal Intercultural Choir
 Spirit of God within Me
 Timothy Dudley-Smith/Robert
 LeBlanc
Papal Mass Choir
 Veni Creator Spiritus
Papal Intercultural Choir
 Humoresque on the Song of the Angels
 Robert LeBlanc
Instrumentalists

ARRIVAL OF THE HOLY FATHER

Entrata Festiva
 Flor Peeters
Brass, organ, and percussion
 Tu es Petrus
 Chant, *Antiphonale Monasticum*, 1934
Papal Mass Choir
 Holy God We Praise Thy Name
 GROSSER GOTT, setting by Paul
 French
Congregation and Papal Mass Choir
 Laudate Dominum/Uyai Mose
 Taizé/Zimbabwe
Papal Intercultural Choir
 O Spirit All-Embracing
 Gustav Holst/Dolores Dufner, OSB/
 setting by Richard Proulx
Choirs and Congregation
 Ave Maria
 R. Nathaniel Dett
Papal Mass Choir
 We Are One in the Spirit
 Traditional Spiritual, arr. Valeria
 Foster
Led by Denyce Graves

ORDER OF MASS

OPENING HYMN
 O Holy Spirit by Whose Breath
 John Webster Grant/LASST UNS ER-
 FREUEN/setting by Peter Latona
Assembly
 ACT OF PENITENCE
 Kyrie Eleison
 Leon Roberts
 GLORIA IN EXCELSIS DEO
 Chant, setting by Richard Proulx
 RESPONSORIAL PSALM 104
 Lord, Send out Your Spirit
 C. A. Peloquin
 GOSPEL ACCLAMATION
 Alleluia
 Brian Luckner, based on O FILII ET
 FILIAE
 PRAYER OF THE FAITHFUL

Trilingual Intercessions
 Michael Hay
 PREPARATION OF THE GIFTS
 Let All the World in Every Corner Sing
 Dominick Argento
Papal Mass Choir
 Ven Espiritu Santo
 Jaime Cortez
*Congregation led by Papal Intercultural
 Choir*
 EUCHARISTIC ACCLAMATIONS
 Mass of Creation
 Marty Haugen
 COMMUNION RITE
 OUR FATHER
 Chant, adapt. Robert Snow
 LAMB OF GOD
 Jeffrey Honoré
 COMMUNION PROCESSION HYMNS
 Ubi Caritas
 Chant Antiphon
Assembly
 All the Earth
 Lucien Deiss, CSSP
Assembly
 Jesus is Here Right Now
 Leon Roberts
Papal Gospel Choir
 Ubi Caritas
 Bob Hurd
Assembly
 Bienaventurados
 Lourdes Montgomery
*Assembly led by Papal Intercultural
 Choir*
 Pange Lingua
 Rev. Ricky Manalo, CSP
*Assembly led by Papal Intercultural
 Choir*

My God and My All
 Rufino Zaragoza
Papal Intercultural Choir
 POST-COMMUNION MEDITATION
 Panis Angelicus
 César Franck
Sung by Plácido Domingo
 CLOSING HYMN
 Lord, You Give the Great Commission
 Jeffery Rowthorn/HYFRYDOL/
 setting by Leo Nestor
 POSTLUDE
 Love's Redeeming Work is Done
 Charles Wesley/David Ogden
Choirs and Instruments

Mass at St. Patrick Cathedral New York, April 19, 2008

Dr. Jennifer Pascual, Director of Music
 and Organist, Cathedral of St. Pat-
 rick

Stephen Tharp, Organist
 Cathedral of Saint Patrick Choir and
 Orchestra
 Drew Santini, Cantor
 Sr. Maria Emmanuel, sv, Psalmist

PROCESSION OF BISHOPS

Marche Pontificale
 Charles-Marie Widor, from *Sympho-
 nie No. 1* (Op. 13)

ENTRANCE OF THE HOLY FATHER

Processional for a Pontiff
 Michael Valenti
 Christus Vincit
 Arr. Nicolai Montani, orch. Dr. Peter
 Latona

ORDER OF MASS

ENTRANCE HYMNS
 Tu es Petrus
 Chant
 O God, Beyond All Praising
 Michael Perry/THAXTED/
 arr. Deborah Jamini
 Ecce Sacerdos Magnus
 Johann Singenberger, arr. Deborah
 Jamini
 ACT OF PENITENCE
 Kyrie
 Chant, Missa de Angelis
 GLORIA
 Josef Rheinberger, *Messe in C*,
 Op.169
 RESPONSORIAL PSALM 104
 English/Spanish
 Dr. Jennifer Pascual
 GOSPEL ACCLAMATION
 Alleluia
 O FILII ET FILIAE, arr. Wm. Glenn Os-
 borne
 PRAYER OF THE FAITHFUL
 Trilingual Intercessions
 Michael Hay, orch. Wm. Glenn Os-
 borne
 PREPARATION OF THE GIFTS
 Ave Maria
 Franz Biebl
 EUCHARISTIC ACCLAMATIONS
 Sanctus
 Missa de Angelis
 Christ Has Died/ Amen
 Danish Mass, orch. Wm. Glenn Os-
 borne
 COMMUNION RITE
 OUR FATHER
 Chant, adapt. Robert Snow
 LAMB OF GOD
 Agnus Dei
 Josef Rheinberger, *Messe in C*,
 Op.169
 COMMUNION PROCESSION HYMNS



Dr. Jennifer Pascual (left) conducts the musicians before Mass at Yankee Stadium. The Eucharistic Prayer (right), photo by David Malantic.

Ego sum vitis vera
Chant, Communion antiphon
Ego Sum Panis Vivus
Giovanni Pierluigi Palestrina
I am the Bread of Life/ Yo Soy el Pan de Vida
Suzanne Toolan, SM, orch. Johnnie Carl
COMMUNION MEDITATION
Domine Deus
Gioachino Rossini
Salvatore Licitra, tenor, Metropolitan Opera
CLOSING HYMN
Holy God, We Praise Thy Name
GROSSER GOTT, arr. Bruce Saylor
POSTLUDE
Hallelujah
Ludwig van Beethoven,
from *The Mount of Olives*
Tu es Petra
Henri Mulet

Mass at Yankee Stadium New York, April 20, 2008

Dr. Jennifer Pascual, Director of Music/
Mass Conductor
New York Archdiocesan Festival Chorale
Cathedral of St. Patrick Choir
Ulster County Vicariate Choir, Michael Sweeney, Director of Music
Stephen Tharp, Organist
John Des Marais, Cantor
Joe Simmons, Psalmist

ENTRANCE OF CONCELEBRANTS
Symphony No. 9 in D minor

Ludwig van Beethoven
I. Allegro ma non troppo, un poco maestoso

ENTRANCE OF THE HOLY FATHER

Hymnus Pontificius
Charles Gounod, arr. Alberico Vitalini
Dixit
Wolfgang Amadeus Mozart, from
Vesperae Solennes de Confessore

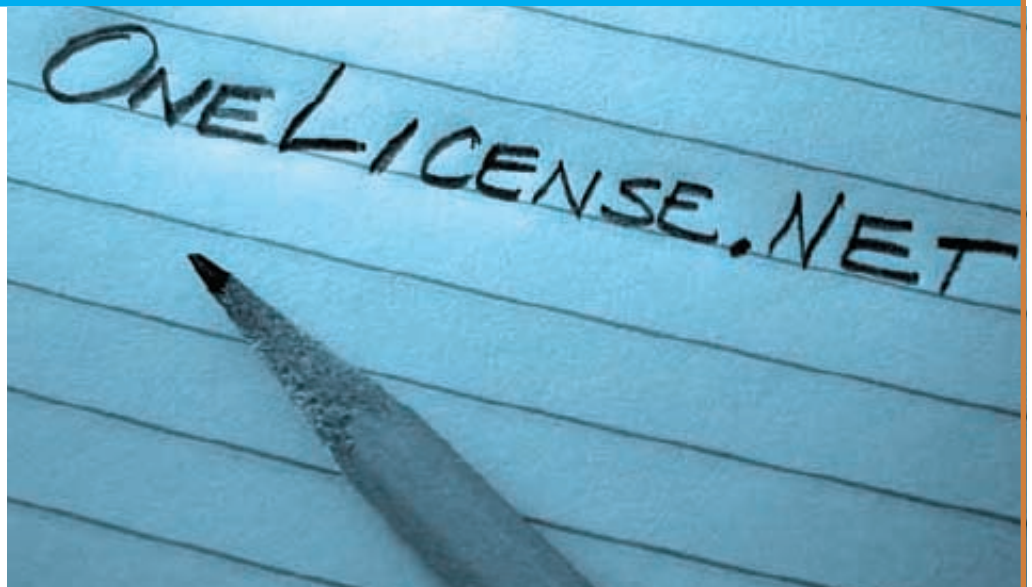
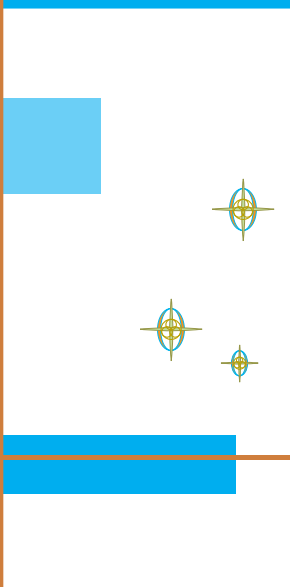
ORDER OF MASS

OPENING HYMN
Jesus Is Risen/Jesús Resucitó
LASST UNS EFREUEN, arr. John Rutter
Tu es Petrus
Dom Lorenzo Perosi
PENTITENTIAL ACT
Kyrie
Litany of the Saints,
adapt. Richard Proulx
GLORIA
Tomas Luis da Victoria, *Missa O Magnum Mysterium*
RESPONSORIAL PSALM 33
English/Spanish
Dr. Jennifer Pascual
GOSPEL ACCLAMATION
Alleluia
VICTORY, arr. Wm. Glenn Osborne
PROFESSION OF FAITH
Credo III
Chant
PRAYER OF THE FAITHFUL
Trilingual Intercessions
Michael Hay, orch. Wm. Glenn Os-

borne
PREPARATION OF THE GIFTS
How Lovely Is Thy Dwelling Place
Johannes Brahms
EUCCHARISTIC ACCLAMATIONS
Deutsche Messe
Franz Schubert, adapt. Richard Proulx
COMMUNION RITE
OUR FATHER
Chant, adapt. Robert Snow
LAMB OF GOD
Agnus Dei
Franz Schubert, adapt. Richard Proulx
COMMUNION PROCESSION HYMNS
Ego sum vitis vera
Chant, Communion antiphon
Sicut Cervus
Giovanni Pierluigi da Palestrina
This is the Feast
Richard Hillert, arr. Richard Kidd
Panis Angelicus
Cesár Franck
Marcello Giordani, tenor, Metropolitan Opera
Let Us Break Bread Together
Traditional Spiritual, arr. Carl Maultsby
CLOSING HYMN
Joyful, Joyful, We Adore Thee/Jubilosos
Te Adoramos
Henry van Dyke/Federico J. Pagura/
HYMN TO JOY/from *Hymn to Joy*
Fantasy, Bruce Saylor
POSTLUDE
Symphony No. 9 in D minor
Ludwig van Beethoven
IV. Presto

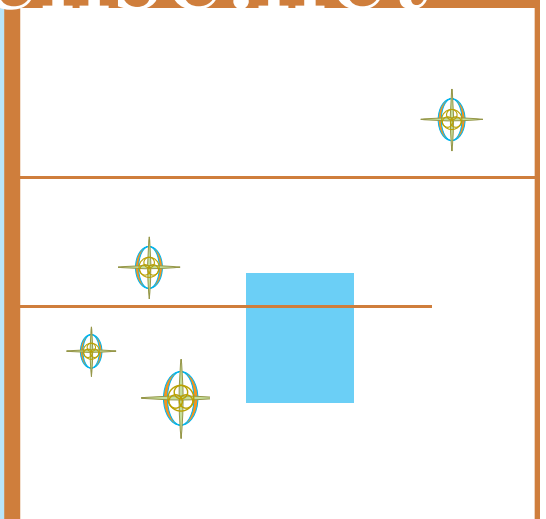


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Professional Concerns

By DOLORES MARTINEZ

Mid-Life Crisis, Mid-Life Grace

Who, at some time in life, has not passed through a crisis? Large or small, short or painfully long: Some survive the crisis and are made stronger by it, while others succumb to it with no positive results. Who would ever stop to think that this time of crisis, of trial, could have redeeming value, could be seen as a simultaneous time of grace?

The crisis for me was one of overwork, loss of balance in life, loss of perspective, and ultimately burnout. Despite the exhaustion, I still got a lot accomplished. I was functioning on automatic pilot, but my heart was not in it anymore. How many hours of the day was I seated in front of my computer at work? How many fast food meals could I eat in a week on my way to or from some ministry-related event? How many days, weeks, months, and years did I go without sustained physical exercise? How much had my personal and social life suffered because I was too exhausted even to care about having one? The quality of my ministry was seriously compromised.

It was time to pay attention to the symptoms of this life that was seriously out of balance. Something had to change. I realized that one of the biggest pitfalls for me was to give myself over to the work so completely that I placed myself last to my own detriment.

A Time to . . .

One of my favorite Scriptures used in talking to people about discerning their own ministries is Ecclesiastes 3:1–15. What quickly comes to mind are the

contrasts set up by each verse—a time to be born, a time to die, a time to plant or to uproot the plant, to weep, to laugh, to mourn, to dance, to keep, to cast away. It is not so much the contrasts which are important as it is the recognition that God is present whether in the planting, the weeping, the dancing, the being born, or the dying.

Were these biblical phrases just words that I had “preached” without stopping to listen to the message for myself? Perhaps the time had come to let go of working within the administrative structure of the Church and move toward work in the marketplace. Was there life after the Office of Worship?

God speaks to us in subtle ways—if we are willing to open our ears and our hearts and listen. What did that woman on the parish building and renovation committee say in the thirty-minute “chat” in the parking lot? What about the conversation with my former professor, who coincidentally happened to be at the same airport on an equally lengthy layover between flights? What about the priest who spoke at an employee retreat who told me that to waste my gym membership was sinful—wasted money and lack of self care? Suddenly, these conversations began to coalesce into a message of affirmation which said, “Yes, I must take this leap of faith for my own well-being and very survival.”

I recognized the pattern of the paschal mystery in my own life—that I had to die to this exhausted way of living, this workaholic lifestyle, in order to allow a new, more balanced life to emerge. The promise of Christ—that he came so that we might have life and have it to the fullest—was something meant for me as well, not only in eternal life but even in this present life on earth, both in the spiritual sense as well as in the physical and mental sense.

My mid-life grace occurred when I realized that I had received a “free and undeserved gift that God had given [me] to respond to [my] vocation to become God’s adopted [child].”¹ God has given me the help to conform my life to the



Church door, Mona Inch, Ireland

divine will, and I have to realize that my vocation can be lived out in the marketplace—that working within the structure of the Church is not the only place to do ministry, to witness to the Gospel—that I can define myself as a child of God while using all my other gifts and talents which allow me to live life to the fullest.

I continue to work at bringing a sense of balance to my life. My music ministry continues in my work as accompanist at my parish. I now exercise on a regular basis; I feel great, and friends and family have taken notice. I spend more time with family and enjoy a much less frantic pace of life. I’m going to school to pursue one of my life’s passions and working part-time in a whole new field. I pray more and I pray better, and, yes, I even sing better now that my spirit is renewed and my heart is lightened.

Note

1. *Catechism of the Catholic Church*, second edition (Città del Vaticano: Libreria Editrice Vaticana, 1997), adapted from the definition of “grace” in the glossary (English translation for the United States of America © 1997, U.S. Conference of Catholic Bishops).

Dr. Dolores Martinez is a former director of the Office of Worship for the Archdiocese of San Antonio, Texas, and currently a parishioner at St. Mark the Evangelist Catholic Church in San Antonio.



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Hotline

Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

- ◆ on the web page—www.npm.org—for a period of two months (\$50 for members/\$75 for non-members);
- ◆ in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$50 for members/\$75 for non-members);
- ◆ both on the web page and in print (\$75 for members/\$125 for non-members).

Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule.

Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses), ads are limited to a maximum of 100 words.

Ads may be submitted by e-mail to npmmem@npm.org, faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the invoice should be mailed.

Position Available

CALIFORNIA

Director of Music Ministry. Church of the Assumption, 1100 Fulton Avenue, San Leandro, CA 94577. Phone: (510) 352-1537; e-mail: slassumption@sbcglobal.net. Position is 30–35 hours per week with diocesan health benefits and pension. This San

Leandro (San Francisco East Bay Area) parish has a pipe organ and an eclectic music program. Coordinate/accompany four weekend liturgies and direct a very dedicated adult choir and children's choir. There is additional work teaching liturgical music in the parish school. The ideal candidate will have knowledge of Roman Catholic liturgy and have strong skills in organ, piano, and conducting. Director will also work with liturgy planning committee and be a part of the parish staff. Please send résumé to Search Committee. Call for further information. HLP-7160.

FLORIDA

Organists/Music Directors. Office of Worship, PO Box 40200, St. Petersburg, FL 33743-0200. Live and work in warm, sunny Florida! The Diocese of St. Petersburg is accepting résumés for full- and part-time parish organists/music directors. Send to the Office of Worship at above address. HLP-7161.

Director of Music. St. Mary Catholic Church, 15520 North Boulevard, Tampa, FL 33613. Phone: (813) 961-1061; e-mail: frtmadden@stmarytampa.org. Full-time position available July 1, 2008. Responsibilities include planning and implementing music for five weekend liturgies, three holy day liturgies, sacramental programs, weddings, funerals, penance services, and parish mission for an active, multicultural parish of 1,250 families. A degree in music is preferable, but applicant must be proficient at organ, piano, and voice. Skills required are thorough knowledge of Catholic liturgy, participation in liturgical team and staff meetings, communication and organizational skills to coordinate the parish music program for adults and children's choirs. Salary and benefits will be commensurate with education and experience. HLP-7171.

GEORGIA

Director of Music and Liturgy. Sts. Peter and Paul Catholic Church, 2560 Tilson

Road, Decatur, GA 30032. Fax: (404) 241-5839; e-mail: ehill@stspandp.com. Full-time position in a 700-family parish in Archdiocese of Atlanta. Responsibilities include adult gospel and children's choir; cantor training, music at three weekend Masses. Must be available to play and coordinate music for weekend liturgies, weddings, funerals, and feast days. Also organize and facilitate liturgy committee and liturgical ministries. Need to have strong piano/organ, vocal, and people skills. Degree in the music field/liturgy and three to five years experience in Catholic liturgy preferred. Benefit package including health insurance. Salary commensurate with experience and education. Please fax or e-mail résumé, references, and salary requirements to the attention of Father Eric Hill. HLP-7162.

Music Director. Good Shepherd Catholic Church, 3740 Holtzclaw Road, Cumming, GA 30041. Phone: (770) 887-9861; fax: (770) 887-2241; e-mail: gspjrau@bellsouth.net. Part-time music director for a vibrant parish nestled near beautiful Lake Lanier in the Archdiocese of Atlanta. The responsibilities include playing three weekend liturgies and holy days; training and directing an adult choir along with cantors; planning music for liturgical celebrations. Qualifications: bachelor's degree in music, master's degree preferred; excellent keyboard skills. Requirements: previous training and experience in church music ministry and a working knowledge of Catholic liturgy and liturgical year. Apply to the attention of the Search Committee. HLP-7175.

INDIANA

Organist/Associate Director of Music. St. Charles Borromeo Catholic Church, 4916 Trier Road, Fort Wayne, IN 46815. E-mail: khopestcharles@yahoo.com. Full-time. Spirit-filled parish of 2,400 families seeking organist/associate director of music. Collaborate with music director and pastoral staff preparing liturgies. Accompany choir and Christmas children's choir and direct one contemporary group; play four

weekend Masses, four weekday Masses (school year), holy days, weddings, funerals. Knowledge of traditional and contemporary Catholic liturgical music desired. Strong organ and piano skills required with special interest in mentoring youth in music ministry. Parish installing new pipe organ in 2009. Job description available. Salary commensurate with experience. Mail or e-mail letter of interest, résumé, and references to Organist Search Committee, attention Msgr. John Suelzer. HLP-7165.

Director of Music and Liturgy. St. Joseph University Parish, 113 S. 5th Street, Terre Haute, IN 47802. Phone: (812) 232-7011; fax: (812) 232-7012; website: www.stjoeup.org. In this active parish of approximately 750 households with a substantial campus ministry, the successful applicant will be a person of strong faith; have a thorough understanding of Roman Catholic liturgy; and hold a bachelor's degree in music or liturgical music or have comparable experience in liturgical music ministry. Compensation will be commensurate

with education and experience. Applicants responding by June 1 will be given preferential consideration, though screening will continue until the position is filled. For a full description of the position expectations, duties, responsibilities, application requirements, and additional information about the parish please visit our website. HLP-7167.

Iowa

Minister of Music. SS. Mary and Mathias Catholic Community, 215 W. 8th Street, Muscatine, IA 52761. Phone: (563) 263-1416; e-mail: parishoffice@mcathcom.org. 1,300-family parish, 30 minutes south of the Quad-Cities area, seeks full-time minister of music starting July 2008 to coordinate all aspects of music. The applicant should have a working knowledge of Roman Catholic Church liturgy/theology. Responsible for recruiting, training, and scheduling effective song leaders/accompanists. Vocal and keyboard skills, knowledge of liturgy and music, degree in music, and ability

to inspire and work with people are a must. Experience and bilingual ability a plus. Competitive salary and benefits. Mail or e-mail résumé or requests for job description to Search Committee at above address. Applications accepted until the position is filled. HLP-7141.

MASSACHUSETTS

Director of Pastoral Music. Church of the Blessed Sacrament, 10 Diamond Street, Walpole, MA 02081. Phone: (508) 668-4700; fax: (508) 668-3554; e-mail: frmikeboutin@blessedsacrament.org; website: www.blessedsacrament.org. Progressive, 3,300-family parish south of Boston seeks music director as integral part of pastoral team. Responsibilities include planning music for five weekend Masses, funerals, weddings, holy days, other liturgies; directing cantors, adult and children's choirs, contemporary ensemble; forming handbell choir. Ideal candidate will be a practicing Roman Catholic with strong desire to collaborate with staff, have strong organ/piano/vocal/conducting

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Director of Music and Organist. Our

Lady of Sorrows Parish, 59 Cottage Street, Sharon, MA 02067. Phone: (781) 784-2265; fax: (781) 784-2540; e-mail: olosmusicsearch@comcast.net; website: www.ourladyofsorrows.net. Active parish community of 900 families with collaborative staff seeks a director of music and organist. Responsibilities: ongoing development of a singing assembly supported by the development of adult and children's choirs, cantors, and other musicians; music and liturgy preparation.

Qualifications: knowledgeable in Catholic liturgy and excellent keyboard and choral directing skills required; organizational, collaborative, and interpersonal skill are desired. Instruments: two-manual, twelve-rank 1915 Estey pipe organ (rebuilt in 1985 by Philip Beaudry) and Yamaha Clavinova CLP-170. Hymnals: *Ritual Song, Spirit & Song 1*, and membership in HymnPrint.net and PrintandPraise.com. Please send electronic cover letter/résumé. HLP-7149.

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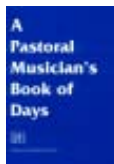
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MICHIGAN

Director, Music Ministries. St. Charles Catholic Church, 505 South Lafayette Street, Greenville, MI 48838. Phone: (616) 754-4194; fax: (616) 754-2357; e-mail: frpsal@hotmail.com. Growing faith community, northeast of Grand Rapids, 800 families, including a small mission church, seeks energetic director for music ministry. Responsibilities: music planning for weekend liturgies and other Catholic liturgical celebrations; training and development of cantors, adult/youth choir. Requirements: working knowledge of Roman Catholic liturgies and related music, comfortable with a variety of musical styles. Previous experience and music degree preferred; electronic keyboard, organ, vocal background, and good inter-relational skills required. Part-time. Competitive salary and benefits. Send résumé and references. HLP-7150.

NEW JERSEY

Director of Music Ministry. Our Lady of Peace Parish, 111 South Street, New Providence, NJ 07974-1990. Phone: (908) 464-7600; e-mail: OLPmusicministry@comcast.net; website: www.ourladyofpeaceparish.org. Beginning July 1, 2008. OLP is a Catholic parish (1,900 families) located in northern New Jersey in the Archdiocese of Newark. Qualifications include: master's degree in a related discipline; accomplished musician and/or vocalist; thorough understanding of Catholic liturgy and experience with liturgical music; competency in vocal training, choral conducting, and cantor formation. Interested candidates should send a résumé and cover letter to Rev. William Mahon. HLP-7169.

NEW MEXICO

Director of Liturgy. Immaculate Heart of Mary Parish, 3700 Canyon Drive, Los Alamos, NM 87544. Phone: (505) 662-6193; e-mail: ihmcc@cybermesa.com; website: http://internet.cybermesa.com/~ihmcc/. Immaculate Heart of Mary seeks a Roman Catholic, faithful to the Church's teachings and liturgical guidelines, to serve as full-time director of liturgy and music. IHM is a parish of approximately 1,200 families located in Los Alamos, New Mexico (40 minutes north of Santa Fe). Working knowledge and experience with RC liturgy required, with excellent

communication and organizational skills. Successful candidate will have a degree or certification in liturgy, theology, or related field and two years experience. Competitive salary commensurate with experience plus health and retirement benefits. Please check website. Apply to Rene LeClaire. HLP-7176.

NORTH CAROLINA

Director of Music Ministries. Our Lady of Lourdes Catholic Church, 2718 Overbrook Drive, Raleigh, NC 27608. E-mail: ollmusicsearch@yahoo.com; website: www.ourladyoflourdescc.org. Full-time position in active, 1,500-family parish with a well-established music program. Responsibilities: coordinate music for liturgical celebrations, build established adult choir, cantors, and bell choir. Develop youth choir. Collaborate with pastor and parish and school staff to develop musical talents and inspire the assembly to full participation. Requirements: strong organ and piano skills, choral directing (adult/youth), cantor training skills, and handbell choir experience. Qualifications: BA in music, 3+ years in music ministry, knowledge of Catholic liturgy and the range of liturgical music. Compensation commensurate with experience/education. Mail or e-mail résumé/references to Music Search Committee. HLP-7158.

OHIO

Director of Music and Worship. St. Mary Catholic Church, 715 Jefferson Avenue, Defiance, OH 43512. Phone: (419) 782-2776; fax: (419) 782-1958; e-mail: tmkstmmary@defnet.com; website: www.stmarydefiance.org. Welcoming community of worship and service, dedicated to the faith formation of all its members, seeks director. As member of pastoral staff, applicant must desire to work in model of collaborative leadership and provide direction for an active and well-formed parish liturgical ministry commission. Must be self-motivated; flexible; knowledgeable of Catholic liturgy; skilled in organ and keyboard accompaniment; and able to provide direction to choirs, cantors, musicians, and liturgical ministry teams. Salary competitive and commensurate with education/experience. Open beginning July 1, 2008. Ministry description and responsibilities available on request. Send résumé and three references to Rev. Timothy M. Kummerer. HLP-7153.

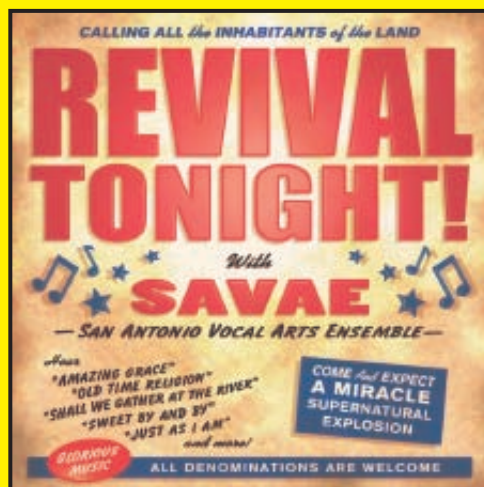
Director of Music Ministry. The Church of the Incarnation, 55 Williamsburg Lane, Centerville, OH 45459. 4,000-family parish in the Archdiocese of Cincinnati with a long-standing music ministry of high quality seeks a qualified full-time director. This individual will need to

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have a thorough understanding of Catholic liturgy. The candidate will be responsible for overseeing parish liturgical music ministry, training and directing an adult choir and children's choir, training cantors, playing weekend Mass schedule as well as weddings and funerals. Candidate should have good organization skills, knowledge of choir direction, choral technique, good keyboard and vocal skills. Compensation commensurate with experience and education. Mail résumé and references to Mr. Tim Niesel, Music Ministry Search Committee. HLP-7172.

RHODE ISLAND

Codirector de Música. Holy Spirit Parish, 1030 Dexter Street, Central Falls, RI 02863. Phone: (401) 726-2600; e-mail: the.holy.spirit.parish@gmail.com. La Parroquia del Espíritu Santo está buscando un codirector de música de tiempo completo, para trabajar con los miembros de la parroquia que hablan español. Requisitos y responsabilidades incluyen: habilidad para trabajar con el codirector de música de habla inglesa para preparar liturgias dominicales y eventos especiales, bajo la dirección del párroco; liderar la asamblea litúrgica utilizando música que la lleve a la alabanza y a la participación activa; organizar el coro de adultos y el coro de jóvenes; mantener y actualizar materiales litúrgicos; debe tener experiencia en música sagrada (Católica) y en liturgia; debe tener habilidad para trabajar en equipo. Responsabilidades adicionales incluyen, dirigir la música en funerales y matrimonios, y atender a las reuniones parroquiales. Las personas interesadas pueden mandar la hoja de vida a Holy Spirit Parish. HLP-7166.

SOUTH CAROLINA

Director of Music. St. Paul the Apostle Catholic Church, 161 N. Dean Street, Spartanburg, SC 29302. Phone: (864) 582-0674; website: www.st-paultheapostle.org. Growing parish of 1,000+ families seeks a part-time director of music. The applicant should have an appreciation of Catholic liturgy and a familiarity with a variety of musical idioms, a committed sense of ministry, and the ability to work cooperatively with people. Vocal and keyboard skills are desirable. Duties include music planning and preparation for



Page from a sixteenth century Spanish *antiphonale*, University of Southern Mississippi Library.

weekend and special liturgies, weddings, and funerals; direction of the adult choir; and training and coordination of cantors and instrumentalists. Salary is negotiable depending on experience and qualifications. Send résumé to the attention of the Pastor. HLP-7145.

VIRGINIA

Director of Music Ministries. St. John Neumann Catholic Church, 11900 Lawyers Road, Reston, VA 20191. Phone: (703) 860-8510; e-mail: tmurphy@saintjn.org. Parish of 3,500+ families, staffed by Oblates of St. Francis de Sales. Personal responsibility for two vocal ensembles, one instrumental ensemble, cantors, accompanists; oversight of bell choir, women's ensemble, contemporary ensemble, Spanish Choir, sound system, three children's choirs, each w/ own director. Assist with planning music for funerals, weddings. Member of the parish liturgy committee. Principal accompanist for three Masses each weekend, funerals, holy days, etc. Strong piano skills, knowledge of Catholic liturgy required; organ, vocal, choral expertise highly desirable. Music from traditional to contemporary. Excellent staff support. Rodgers three-manual Trillium electronic organ, seven-foot Steinway. *Gather Comprehensive* (Second

Edition). HLP-7142.

Music Director. St. John the Baptist Roman Catholic Church, 120 West Main Street, Front Royal, VA 22630. Phone: (540) 635-3780; e-mail: julia.e.austin@gmail.com. Mid-sized, Arlington Diocese parish, located in the beautiful Shenandoah Valley, seeks full-time director. Available June 1. Forty hours a week with four weekend Masses and additional holy days. Adult and children's choirs as well as Tridentine schola and polyphony choir. Bachelor's degree required, though accomplished student with excellent leadership skills and service-playing abilities will be considered. Knowledge of Catholic liturgy required. Salary commensurate with experience and AGO guidelines. Organ: 1998 Allen two-manual digital. Forward cover letter, résumé, three professional references, and other supporting materials (i.e., recordings, repertoire list, recital programs) to Julia Austin, Director of Music, at address listed above. HLP-7170.

WISCONSIN

Director of Music. St. Leonard Catholic Church, W173 S7743 Westwood Drive, Muskego, WI 53150. Phone: (262) 679-1773; e-mail: kohlerw@archmil.org. Young, dynamic parish of 1,800 families is seeking a faith-filled energetic person for full-time position. Candidate will oversee all liturgical music and serve as the principal accompanist for liturgies. Position requires experience with diverse styles of worship, from traditional to contemporary. Candidate must demonstrate proficiency in keyboard performance, choral, instrumental, and direction. Prefer bachelor's degree in music, vocal proficiency, experience in liturgical music, and familiarity with Catholic liturgy. For a complete job description and parish information, contact the parish or e-mail Fr. William Kohler. Applicants, send résumé and three references to the parish c/o Music Director Search Committee. HLP-7137.

More Hotline

Check the NPM website for additional Hotline ads and for the latest openings and available resources: <http://www.npm.org/Membership/hotline.html>.

Reviews

Choral Recitative

The Passion of Our Lord Jesus Christ According to John. *Columba Kelly, osv.* Two narrators (baritones), Christus (bass), crowd/voice (tenor/soprano), opt. SAB or TTB choir. OCP. Octavo, 20042, \$ 5.95. CD, 20016, \$12.95. Using the traditional chant setting of the passion, Father Columba Kelly skillfully adapts the chant to the inflections and rhythms of the English language. The crowd parts may be sung in unison, but they are also set for SAB or TTB voices. The brief but helpful introduction was written by Father Harry Hagan, osv. This is a worthy setting to consider for your Good Friday Liturgy.

Holy Gifts. *Stephen Dean. OCP. Songbook, 20378, \$13.00. CD, 20377, \$17.00.* *Holy Gifts* is a compilation of sixteen of Dean's songs from the past ten years. Here you will find settings for several feasts and seasons of the church year, including Christmas, Palm Sunday, Holy Thursday, Pentecost, and Ordinary Time. The selections are in a variety of settings. Though many are arranged for SATB, they can also be done in unison by a choral group or cantor. Keyboard and guitar accompaniment are included, and solo instrumental parts are available online from OCP (edition 70527-Z3). Five of the pieces are in the form of a strophic hymn, while the others are refrain-verse style. "Faith, Hope, and Love" is appealing for the washing of feet

and will be welcomed by parish musicians who combine to form one choir for the Triduum. The title piece is appropriate for Communion on Holy Thursday. The text of "Holy Gifts" is strong, the refrain is solid and easy to sing, and the verses are in unison for cantor or choir. If you have found other works by Stephen Dean effective in your community's prayer, then you will, no doubt, find some worthwhile settings among these pieces.

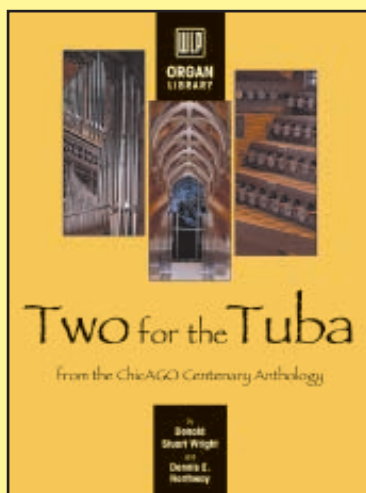
Sing Aloud with Gladness (Exsultate Deo). *Alessandro Scarlatti, transcr. R. McDowall. GIA, G-5955, \$1.70.* This is a choral classic! If you don't know it, look it up: It is a real gem. If your choir doesn't sing a lot of seventeenth century music, this might

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Two for the Tuba

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Dennis Northway
These two regal pieces both feature the organ's trumpet (*Tuba* in Latin) stop. Donald Stuart Wright's Gigue was written for his 5-year-old son, who loves to march around the room to music. The sprightly and engaging tune will have everyone's toes tapping!

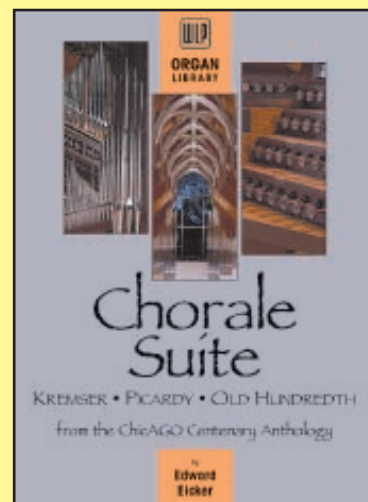
Dennis Northway's *Nuptial Procession* will be a great addition to the wedding repertoire, and is also a superbly-crafted piece to add to your Sunday postlude selections.
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Edward Eicker
If you're already familiar with Eicker's *Just a Minute* suite (WLP 003079, \$11.00) you know his excellent craftsmanship for the organ. Here he writes very useful preludes on three well-known hymn tunes: KREMSER (*We Gather Together*), PICARDY (*Let All Mortal Flesh*), and OLD HUNDREDTH (*Praise God, from Whom All Blessings Flow*).

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be just the right motet to give the choir a bit of a challenge. The average-to-above-average choir will find this a welcome addition to its festive repertoire. The assembly is sure to find it joyful and edifying. Sing it in Latin; the English translation will be less satisfying and will offer some problems that are not found in the Latin. The word "Jacob," found on pages 10–12, for example, will sing better in Latin, as will "exultate Deo" rather than its English equivalent—"aloud with gladness." Other problems can be avoided when the original Latin words are used—"nostro" rather than "helper" and "adjutori" rather than "sing with gladness."

Awake, My Heart. Arr. Kenneth Lowenberg. Two-part mixed voices. GIA, G-6422, \$1.60. Based on PISGAH, a tune found in *The Sacred Harp*, with a text compiled from various hymns in the same source, this composition is scored for two-part mixed voices and piano. There is plenty of charm, variety, and vigor in this easy little anthem. This is worthy music for the smaller choir or the choir with other limitations, but it is fine music for choirs who have larger resources as well. This easy and pleasing work would be an excellent help in teaching the whole choir to sing a musical phrase. Each section sings the tune at one time or another while the other section sings the countermelody; a third stanza is sung in canon. This is music sure to be a favorite with choir and assembly. Very effective and easy-to-learn music for teenage voices as well as adults. If you are looking for a fresh and joyful sound, here is a piece that is recommended!

Sing a New Song to the Lord. David W. Music. Two-part mixed voices. GIA, G-6329, \$1.50. With a text based on Timothy Dudley-Smith's paraphrase of Psalm 98, Mr. Music sets forth a short, four-verse, dancing, 6/8 burst of joyful celebration. Very captivating and extremely easy, it provides appealing and worthwhile music for small choirs. The tune appears in each verse, so once the choir knows the eight-measure tune, they know three quarters of the piece. The men have the main melody throughout, while the women have two simple countermelodies to learn. This would be a real find for the "summer choir," a newly formed choir, or a combined choir such as a "family choir." In fact, any choir—large or small, new or old—will enjoy this selection. The text is perfect for Christmas as well as other celebrations throughout the year.

This composition will remind you of (and would complement) David Wilson's wonderful hymn tune CANTATE DOMINO found in *Worship III* (550) and *Ritual Song* (677). Creative and imaginative pastoral musicians will enjoy the possibilities of singing this anthem in tandem with the CANTATE DOMINO tune: The same text is used in both settings. Music's *Sing a New Song* could also be used to infuse new life into that "classic" of the St. Louis Jesuits "Sing a New Song." The anthem could lead right into the SLJ assembly song, or the SLJ assembly refrain could be inserted at the end of each anthem verse. However it is used, it may aid the prayer of your people, and you will enjoy singing this new song to the Lord! Recommended!

Author of Life Divine. Carlton Young. SAB and keyboard. GIA, G-6739, \$1.30. This short two-verse Communion anthem uses a well-known Charles Wesley text. The choral writing is very simple: Half is in unison, and the remainder is SAB. Added interest is obtained through key changes and a fine keyboard accompaniment. The concluding *Amen* is lovely and has a few optional tenor notes. This is simple, accessible music that will be usable with small choirs, high school choirs, and family and summer choirs. This piece is quick to learn and can be sung with limited resources. Here is music worth looking into.

There Is a Land of Pure Delight. Grayston Ives. SATB and organ. GIA, G-6551, \$1.70. Here is appropriate music for All Saints/All Souls and the month of November: "There is a land of pure delight where saints immortal reign." This fine anthem is a beautiful marriage of text and tune. The sopranos introduce the work by singing the first verse; the succeeding verses vary between SATB and unison. The harmonies are winsome and effective as well as accessible. The organ part is well crafted and, save for the first verse, independent of the choral parts. Here is music sure to please singer and organist as well as the listener. Grayston Ives is a composer whose works deserve to be in the library of church choirs!

King of Glory. Grayston Ives. SATB, soprano solo, and organ. GIA, G-6548, \$1.70. George Herbert's great poem "King of Glory" has been set by dozens of composers and for good reason: It is stunningly beautiful. The text is fitting on many Sundays of the Lectionary cycle. Ives's setting is a worthy addition to the many

fine settings that are available. This piece requires a bit more of the choir than the Ives anthem *There Is a Land of Pure Delight*. The performance notes wisely state that "a very confident soprano soloist is a must." Legato singings as well as careful attention to shaping the phrase and dynamics are also required in the performance of this little gem. There is plenty of challenge for the good parish choir. The harmonies are warm and lush, and the organ part is independent and interesting. The soprano presents the first section, and the lower voices enter on page two with a wonderful underpinning that presents the text masterfully. The soprano solo takes the next verse, with the whole choir finishing the section of the text started by the soloist. The last verse is the full choir in a homophonic treatment. Very highly recommended!

I Will Look to the Hills. Charles Garner. SATB. GIA, G-6338, \$1.60. From GIA's "African American Church Music Series," this is a rousing and appealing setting of Psalm 121: "I will lift up my eyes to the hills." The five verses have a simple melody with harmonic changes in verses four and five. While verse five is the most demanding, it is not difficult. In verse five the basses take up the melody as the other sections add a wonderful embellishment, singing: "The heavens declare, O, God omnipotent!" An *Alleluia* refrain (which can be sung by the assembly) is employed between each verse. Moderately easy and winsome!

Dakota Hymn (Lacquiparle). Arr. Anne Heider. SATB. GIA, G-6617, \$1.50. Anne Heider certainly understands how to arrange tunes so that they retain their charm and character. In this setting of the Native American (Dakota) melody commonly used with the text "Many and great, O God are your works, maker of earth and sky," Dr. Heider once again displays her gift for arranging a tune. The harmonic writing gives a sense of openness and movement. Each of the two verses is given individual and unique treatment. If you are looking for something with a fresh new sound, try this short work.

You Are the Center. GIA, G-6213, \$1.50. **O Lord, My Heart Is Not Proud.** GIA, G-6212, \$1.50. Both by Margaret Rizza. Here are two lovely and useful offerings from the collection *Fountain of Life*. Both pieces are in mantra style, reminiscent of Taizé. They can be sung with many options

from unison to SATB, with or without assembly, and with optional instruments. "O Lord, My Heart Is Not Proud" is based on Psalm 131. This is useful and practical music that will enhance the prayer of your community.

Comfort My People. *Ian Callanan. GIA, G-6791, \$1.60.* This is an original text that covers most of the basic themes of the Advent Season. The choral parts for the verses are 1) unison, 2) unison with an easy descant, and 3) two parts ST/AB. Assembly participation is through the very simple refrain "O come, Lord Jesus, come." In addition to the keyboard accompaniment, a guitar and cello part are provided. Here is simple, effective, and worthwhile music for choirs and ensembles.

Too Much Light for Midnight. *Alfred Fedak. SATB choir, keyboard, and C instrument. GIA, G-6382, \$1.60.* This is a Christmas song with words by Richard Leach. A beautiful text of three verses, with music sensitive to the text, makes this a sure favorite for the prelude music to Midnight Mass. The choral writing is

easy and will be accessible to most parish choirs. This is music worth looking into for next Christmas.

O Come, All Ye Faithful. *J. F. Wade, arr. Robert Powell. SATB choir, congregation, organ, and string quartet. GIA, G-6370, \$1.75.* This carol concertato is sure to start Christmas Mass with a joyous sound. Verses one and two for congregation and choir in unison with organ and strings (verse one) and organ (verse two) provide creative new harmonies in free accompaniment style. The third verse is set for choir alone with fresh material to carol forth, since this verse is not based on the carol tune but is original music. The final verse employs all the resources listed above with the SATB choir, the strings, and the organ all decorating the congregation's melody in a creative and independent final outburst of joyous praise. The congregation will need to be strong to stand up to all that the choir and instruments are adding to this last verse! If you are searching for a new setting of this old standard, check here first. (And if you don't know the other carol arrangements of Robert Powell, check the GIA catalogue:

There are some really fine settings much like the one reviewed here.)

Tim Dyksinski

Children's Choral Recitative

Veni, Jesu, Amor Mi (Come, Jesus, My Love). *Luigi Cherubini, arr. Jennifer Kerr Breedlove. Two-part, keyboard. World Library Publications, 007136, \$1.25.* You will want to sing this gem every Advent or throughout the year. It is a great first piece for choirs just learning to sing in parts. The harmony is predominately in thirds, and the range is perfect for the young voice. Another great aspect of the piece is the variety of dynamic markings to practice with your choir. The accompaniment supports the harmony well and could easily be played by the advanced piano student in your choir.

Prepare the Way. *James Marchionda. Unison, cantor, congregation, trumpet, guitar, keyboard. World Library Publications, 008409, \$1.20.* This composition works well for any choir or combination of



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voices, not just for children. With a little extra practice, your choir could even sing the verses, with the congregation joining in on the verses. James Marchionda's writing makes this piece accessible, and your congregation would do well singing along. The trumpet part makes a nice addition to the piece and is not very difficult. It is particularly suitable for the first two Sundays of Advent.

Come, Come Emmanuel. *Lynn Shaw Bailey and Becki Slagle Mayo. Unison, piano, opt. handbells or handchimes. Choristers Guild, CGA1031, \$1.60.* This piece comes from Choristers Guild's "Rote to Note" series and, just as the series is labeled, this piece is easily learned by rote. After a couple of rehearsals, even your youngest choir will be able to put their music down and sing this piece from memory. The handbell part is a nice, simple addition, and my children's choir loved the catchy accompaniment.

Keep Your Lamps Trimmed and Burning. *Arr. John Helgen. Unison, piano, opt. descant. Augsburg Fortress, 0-8006-7749-8, \$1.60.* This piece gains its usefulness from a simply set melody combined with a rhythmic and harmonically rich accompaniment. The optional descant provides a nice crown to the end of the piece. This is another piece that could work well with various vocal choirs in your ministry.

Joseph Dearest, Joseph Mine. *Barrie Cabena. Unison with descant, organ. ECS Publishing, 6859, \$1.50.* This German carol is provided with a beautiful and supportive organ accompaniment. The composer states that he wrote it to suggest the rocking of the child, and he suggests splitting up verses into solo voices or semi-chorus, with the entire chorus singing the refrains. The melody is set well for treble voices, and this piece would also work nicely for the women in your adult choir. The descant provides a nice cap to the piece, a wonderful goal for your choristers to work toward.

The Friendly Beasts. *Arr. Dolores Hruby. SATB choir, children's choir, opt. congregation, keyboard. World Library Publications, 005744, \$1.40.* Don't let the title of this piece scare you away; this is a wonderfully ingenious arrangement of a thirteenth century carol! If you ever have the gift of adults and children to work with, then by all means, find a way to use this piece. The

accompaniment is clever, and the choral writing is accessible and fun. It might be a stretch to work this piece in for Mass, but it would work well during the prelude and even more successfully during a concert where people can really sit and take in the full meaning of the text.

Steve Betancourt

Books

Vote Catholic? Beyond the Political Din

Bernard F. Evans. 112 pages, paperback. The Liturgical Press, 2008. ISBN 978-0-8146-2946-8, \$9.95.

In this presidential election year in the United States, when voters will be carefully weighing the qualifications of the candidates and their positions on critical issues, *Vote Catholic? Beyond the Political Din* is a timely and welcome resource for American Catholics as they anticipate casting their ballot—not only in this fall's presidential election but in any local or national election. Bernard F. Evans, who holds the Virgil Michel Ecumenical Chair in Rural Social Ministries at Saint John's School of Theology and Seminary, Collegeville, Minnesota, is a credible voice on issues of Catholic social teaching, and, in my experience, his approach to these important issues is always well-grounded theologically and reflective of good judgment informed by faith. This book about American Catholics and their involvement in the political realm is no exception.

Evans states his purpose clearly in the Introduction: This book is an attempt "to sort out and evaluate some of the more strident claims about how Catholics should vote." The sources for this task, he says, are the universal social teachings of the Church as well as pastoral statements from the U.S. Catholic bishops on voting. It is Evans's conviction that the Church's teachings invite Catholics to vote with particular attention to three areas: protecting human life and the dignity of all persons; promoting those living conditions that allow everyone to do well; and giving particular attention to the "widows, orphans, and strangers" of our day.

In the first chapter, "Connecting Faith and Justice," Evans makes the case that religion and politics *do* and *should* mix. In essence, he argues that the mission of the

Church—which is a religious one—has a political dimension that arises out of the responsibility to preach the Gospel. It is in the political realm that practical changes can be made that address injustices contradictory to the Gospel. To Evans, the question is not *whether* Catholics should be politically active but *how* they can best live out the religion-politics relationship. He offers three important guiding criteria for such living.

This first of these is the promotion of the common good, which "should be a primary concern of Catholics when discerning the worthiness of a candidate or position" (15). Vatican II's Pastoral Constitution on the Church in the Modern World *Gaudium et Spes* describes the common good as all those living conditions (social, economic, cultural, political) that permit all persons in society to achieve their own fulfillment (16). According to Evans, promoting the common good means helping to bring about these conditions; in other words, "doing whatever each of us can to help build a society that allows all persons to do well" (18). We are motivated to promote the common good because we are social beings, and from the Catholic perspective, God desires to save us by making us into a single people (20). Catholic social teaching suggests that the primary responsibility of government is to promote and safeguard the common good; thus Evans urges that a key question to ask in an election year is, "what are society's needs?" He adds that if we are called to contribute to the common good, our assessment of candidates for public office must go beyond identifying which candidate's policies benefit us personally and ask which are best for society (24).

The second criterion for guiding Catholics' choices in the political realm is opting for the poor. Rooted in the biblical call to help those in need, the preferential option for the poor calls Catholics to consider political candidates "who demonstrate a willingness to have government exercise its responsibility to look out for those who have the greatest needs" (34). Responding to the needs of society's vulnerable is "an essential aspect of promoting the common good" (41).

The third voting consideration is protecting human life and dignity. Evans reminds us that no other principle is more foundational in Catholic social thought than this, for without the recognition of the dignity of every human being, we will struggle to appreciate all other issues (43). Evans goes on to discuss this criterion

from two vantage points: direct attacks against human life and enhancing the quality and dignity of each person.

Chapter 5, "Promoting the Pro-Life Agenda," is especially helpful. As Evans notes at the beginning of this section, "nothing fuels a debate regarding 'pro-life' as much as a national election. [Yet], in the heat of an election campaign, little effort is made to define pro-life or to ask what issues constitute a pro-life stance" (55). Evans looks to the three criteria previously discussed to explore promoting a truly pro-life agenda through voting. For example, he writes that being pro-life means resisting direct attacks against human life and promoting conditions that enable all persons to live in dignity and realize their own fulfillment. He discourages single issue voting, since Catholic teaching about the dignity of all human life "never limits our attention to a single issue . . . (58)" but encourages staying informed and participating in broader public discussions.

In my opinion, *Vote Catholic? Beyond the Political Din* is a "must read" and ideally a "must discuss," for Catholics before going to the polls or becoming

involved in politics in other ways. It is a very readable book that will appeal to a wide range of American Catholics, those of voting age as well as teens. Discussion points are noted at the end of each chapter, which can help to guide conversations about the issues Evans addresses. It is to be hoped that such discussions will take place around the family dinner table, over coffee with friends and neighbors, and in parish communities and schools.

Anne Y. Koester

Jesus and Paul: Parallel Lives

Jerome Murphy-O'Connor, *op.* 136 pages, paperback. The Liturgical Press, 2007. ISBN 978-0814651735, \$14.95.

Taking two pillars of the Christian faith—Jesus and Paul—and drawing analogies between their lives is a promising enterprise. This particular endeavor presents a masterful encounter with Sacred Scripture and with the real lives of Jesus and Paul. While the comparison gets off to a slow start establishing the premise of the text, Murphy-O'Connor makes a compelling argument that the

lives of Jesus and Paul converge in some dramatic ways. The intersection of the lives and stories offers much food for thought and takes the reader on an incredible journey into the context, culture, and, indeed, the very lives of these two men.

In exploring the childhood experiences of Jesus and Paul, Murphy-O'Connor delves into the circumstances and society that reveal insights about their birthplaces, situations in the work force, and possible advantages to parental choices for community life. Murphy-O'Connor speculates about the personal motivations of Joseph and then of Paul's father in choosing a place to live, a community. Personally, I found the social-political perspective offered from the vantage point of a refugee, particularly regarding Paul's story, to provide valuable background for later writings on slavery.

In his approach to the material, Murphy-O'Connor provides a logical and methodical process that takes the reader deeper and deeper into familiar scriptural texts about Jesus and Paul, creating a tremendous landscape as the backdrop to their stories. This sojourn into the experiences of these two people brings the

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reader face to face with the tensions and challenges of the formative environments in which Jesus and Paul grew up. The use of Sacred Scripture combined with the assessment of contemporary thought, as well as developments in current scholarship, make this text a real gem.

The effort to investigate the vocational pursuits of Jesus and Paul offer a fresh insight into each individual. Further pursuit of their call leads to a delightful discovery of their conversion experience. But the adventure does not stop there. Murphy-O'Connor continues to guide the reader in unearthing the story, pointing to the second conversion of each one. The author carefully and deliberately uncovers new layers of data and cultural milieu that allow the reader to approach familiar stories about Jesus and Paul with a new appreciation and a fresh perspective. By unpacking a traditional understanding of Mosaic Law and the role of relationship, Murphy-O'Connor presents textured and complex character portrayals. His viewpoint brings Jesus and Paul to life.

For the reader seeking to know more of the story behind the story, this text provides a valuable and accessible perspective to the lives of these two key figures. In addition, themes such as childhood experiences, family of origin, servitude and slavery, foundational influences, vocation, and conversion emerge with an insightful spiritual perspective.

Barbara Humphrey McCrabb

The Singing Thing Too: Enabling Congregations to Sing

John L. Bell. Chicago: GIA Publications, Inc., 2007. G-6918. 160 pages, paperback. ISBN 978-1-57999-690-1, \$15.00.

In 2000, GIA published John Bell's *The Singing Thing: A Case for Congregational Song*, the first volume in a two-part work. The current volume, *The Singing Thing Too*, completes the project. In it, Bell continues to pursue the goal of the Wild Goose Resource and Worship Groups: the creative renewal of public worship and song. The first volume helps one understand why people sing (or don't sing); the second volume builds on that understanding to form the leader/animateur who can draw forth congregational singing.

Bell warns readers, "Be prepared to



Graduale Romanum, printed by Jan I. Moretus, 1599. Photo courtesy of the Museum Plantin-Moretus, Antwerp, Belgium.

have your musical, denominational, and aesthetic sensitivities tramped on as you wend your way through these pages." He begins with a primer on the difference between a choir and a congregation. This is important because most music directors are steeped in choral methods and vocal techniques, which are somewhat useless—and even detrimental—when it comes to enabling the assembly to sing. This is not to say that the unskilled should be in charge but rather that musical laypeople have something to teach the conservatory-trained about congregational singing.

So how does one enable a congregation to sing? Bell says that "teaching a song, like preaching a sermon, is an exercise in communicating truth through personality." His advice on becoming an *animateur* of a congregation includes: forget everything that works with choirs, believe in your own voice, only teach what you know, and teach without using any instrument. He suggests that when teaching the assembly a tune, the leader should outline the melody in the air, while the people sing on "la."

To teach a canon, Bell divides the congregation into four equal sections. The leader invites each section to begin at the proper point. Bell suggests that a drum might be used to keep everyone in time, but that one must avoid using any harmonizing instruments. If hymns are to become lively, full, and engaging, the assembly needs to feel empowered by their own sound.

A congregation can even be taught to sing in parts. Bell starts by dividing the assembly into geographical sections. Once the leader has taught the tune, he/she must back away and let the people own

their part. With practice, one leader can sign two different parts, one with each hand. People can remember their parts if the leader doesn't teach them too much at one time.

But what about getting the assembly to sing the hymns they already know? In the chapter "Typing for Beginners," Bell attacks the notion that all hymns should sound like "hymns." The different genres of tunes in our hymnals need to be recognized and articulated with honesty. "Musical integrity," Bell says, "requires that we respect the different types and styles of tune, and sing and/or accompany them in the best way, which sometimes might be in the original manner." For instance, chants should be sung un-

accompanied and canons should be sung as canons. Many hymn tunes began life as lively folk or dance tunes, but harmonization has slowed them down and made them "churchy." How can we restore their flavor? Sometimes the answer is found in tempo, other times in harmonization or instrumentation.

One section of *The Singing Thing Too* that might lead to lively debate is Bell's statements that in some cases we must simply face the fact that a certain tune is ineffective when led by piano (or by organ or guitar) and that some songs fall flat when sung by a polished four-part choir (or by a "folk group").

Selecting and performing hymns just became much more challenging and interesting!

Trying to put Bell's proposals into practice might lead to frustration and failure. The current 7:30 AM organist/cantor duo is unlikely to lead "Morning Has Broken" with flute or fiddle, even though this might be the best way to accompany that Scottish folk tune. Rather than using his suggestions wholesale starting next Sunday, each music director needs to assess how best to implement changes to the parish's current practice of hymn singing that will let the tunes and the assembly find their true voice. As Bell says, "This is a starter pack rather than a blueprint."

I must say that reading John Bell is more fun than most hymnody and conducting courses. But to take to heart his proposals and then to step out in front of the assembly and give it a whirl will take a bit of courage for most of us. Nevertheless, I think his prescription is precisely what our parishes need to heal the hymnody blahs.

Mary Beaudoin

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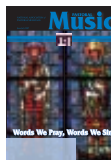
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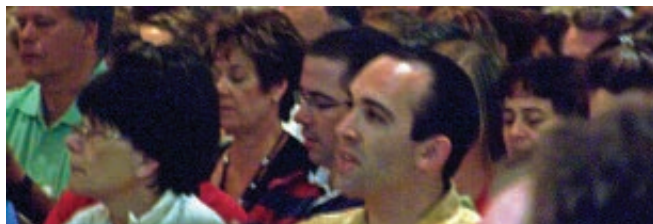
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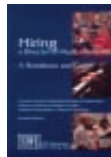
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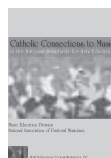


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Gregorian Chant Today

In 1963, as they ordered a “general restoration of the liturgy itself,” the bishops of the Second Vatican Council acknowledged one musical repertoire as “specially suited to the Roman liturgy”: Gregorian chant. Therefore, they said in the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), “other things being equal, [chant] should be given pride of place in liturgical services” (SC, 116).

For thirty-five years, as we have implemented the reform following Vatican II and learned to worship in the vernacular, we have struggled to discover why, on the one hand, Gregorian chant (setting Latin texts) should be a key part of our liturgical repertoire while, on the other hand, we have looked for music in various vernaculars that best fits our renewed worship, as it continues to be adapted to the “native genius” of various places and peoples (SC, 119).

Gregorian chant has a lot going for it: It gives primacy to the voice in worship; it sets texts that are, for the most part, drawn from Scripture; it is music designed to accompany ritual action; it unites us to the worship carried out by generations of our ancestors; it is music that (until recently) has only been used to worship God. But thirty-five years of experience have taught us the value (and some of the pitfalls, certainly) of other kinds of music, other repertoire that sings God’s praise, as it were, in our own voice with sounds taken from our culture. Sometimes we use Gregorian chant because it fits the ritual well. But at other times, the ritual itself will suggest the use of other music.

Liturgy has always been affected by local cultures, and it draws on the unique strengths of those cultures—as well as on the “treasure of sacred music” (SC, 114) inherited from previous generations. What we know as Gregorian chant, in fact, is the product of many cultures: It is similar, in some respects, to chants of the synagogue, to ancient Hellenic chant and hymnody, to some early music of the Eastern Churches, and to secular and religious music of the Frankish Kingdom. There were many musical dialects of the Western Church, even when the text of the liturgy was chiefly in Latin. The music called “Gregorian chant” had its greatest flowering in French and German monasteries from the eighth century on. But that repertoire began to be replaced in the twelfth and thirteenth centuries by a new kind of music—polyphony—which became ever

more elaborate as it grew away from its roots in chant.

The Council of Trent (1545–1563) ordered a restoration of chant, and a serious attempt to accomplish this goal was made in the seventeenth century, but that part of the Tridentine reform was quickly overwhelmed, once more, by a new kind of music that entered the churches: baroque. It was really only in the twentieth century, under the guidance of Pope St. Pius

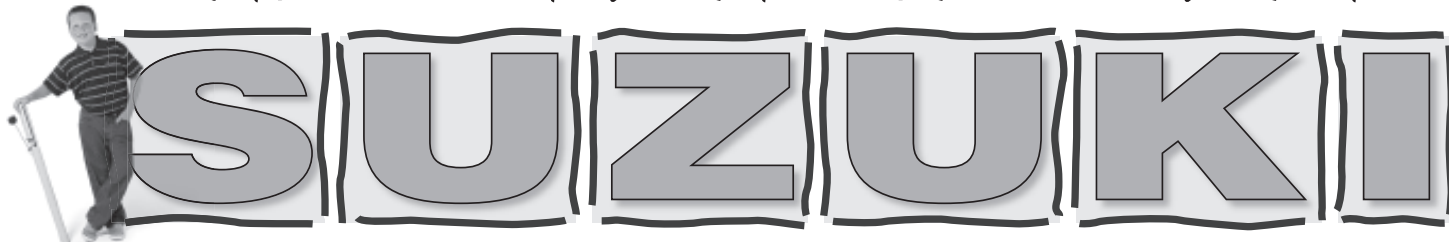
X and through the careful work of the monks of the Abbey of St. Pierre de Solesmes, France, that an authentic interpretation of Gregorian chant became widely available in Europe and on other continents. The Solesmes method of interpreting the chant continued to evolve throughout the twentieth century, and it is only now, perhaps, that we have a more accurate understanding of the repertoire—which parts are for the whole assembly, which should be reserved to trained singers—and of how to sing it in such a way that the words inspire the singing.

Now that the value of a vernacular liturgy is firmly established, Gregorian chant might once again find a place in the repertoire of Catholic worship. Now is the time, perhaps, to introduce or re-introduce this music to the sung worship of our communities. But we might best introduce it slowly, for just as we do not exhaust the riches of the liturgy all at once but only discover their true value through repetition, so chant is more effective when small portions seep in deeply than when we have a whirlwind acquaintance with large chunks of this music that are then poorly digested.

Chant is meant to serve the liturgy and the text. In this, it serves as a model for any other music added to the repertoire for worship. Our bishops have reminded us that “the ‘pride of place’ given to Gregorian chant by the Second Vatican Council is modified by . . . the important liturgical and pastoral concerns facing every bishop, pastor, and liturgical musician. In considering the use of the treasure of chant, pastoral and liturgical musicians should take care that the congregation is able to participate in the Liturgy with song . . . in order to build up the Church in unity and peace” (U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, 73).



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