

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

June 2009

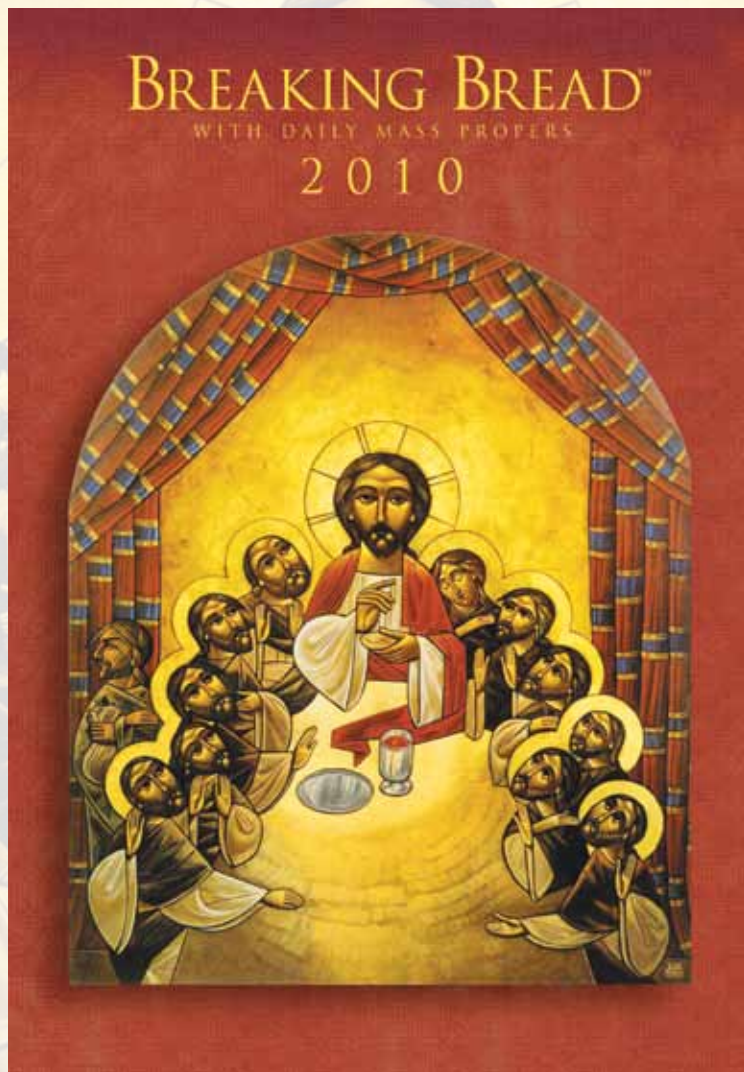


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From the President

Dear Members,

Have you noticed how differently we hear the same text when it is set to music by different composers? As our choir began to prepare for this year's Good Friday liturgy, I handed out a setting of "Adoramus Te Christe" attributed to Palestrina. Several members objected, "But we like the one by Dubois. Why should we learn a new setting?"

Once the choir had learned the new music, we discussed the different ways that the two composers had approached the same words. After we had all really allowed ourselves to pray with a different musical setting, the objections melted away. We came to appreciate how the different musical expressions—made possible by the work of composers—have enriched our appreciation for this text and have deepened our faith in the process.

Assemblies of the faithful that sing the liturgy—and the pastoral musicians who serve them—rely on the talent of composers. These men and women create works that serve the liturgical action and give expression to the biblical and other texts of the liturgy. Their efforts provide works of beauty that offer us a glimpse of the God who lives "in unapproachable light," that disclose something of God's saving love, and that open for us a foretaste of the heavenly banquet.

Occasionally a parishioner will ask if I write music for the liturgy. Usually I politely demur, but I've often been tempted to respond: "No—luckily for you!" Not everyone has the creative gifts, skills, or training to compose good music.

As I have deepened my own appreciation for the important work of composers, I've reflected on some of the qualities that good composers bring to their work. Composers must possess a deep mastery of musical art—the discipline that transforms their creative gifts into craft. This kind of discipline is usually acquired through intensive study and

through critique by others who are skilled in musical composition. Composers must at the same time be immersed in Scripture and liturgy, possessing a profound grasp of the sacred actions and the texts for which they create musical settings.

In addition to gifts, skills, and knowledge, composers for the liturgy need a deep personal faith that grounds their ministry. From time to time I have come across debates about whether one needs to be a believer in order to compose liturgical music. In his 1999 *Letter to Artists* (LTA), Pope John Paul II addressed this question indirectly but clearly:

How many sacred works have been composed through the centuries by people deeply imbued with the sense of the mystery! The faith of countless believers has been nourished by melodies flowing from the hearts of other believers, either introduced into the liturgy or used as an aid to dignified worship. In song, faith is experienced as vibrant joy, love, and confident expectation of the saving intervention of God (LTA, 12).

The work of composers is rooted in both in a personal experience of God's saving love and in a connection to the community of the baptized that gathers to sing God's praise. The fruit of the composer's faith is musical art that serves the Church in its worship. Composers may make their own this assertion by Paulinus of Nola cited by Pope John Paul: "Our only art is faith, and our music Christ" (LTA, 7; *Carmen* 20, 31: CCL 203, 144).

A handwritten signature in black ink that reads "J. Michael McMahon". The signature is fluid and cursive, with a large initial "J" and a stylized "M".

J. Michael McMahon
President



De Parte del Presidente

Queridos miembros,

¿Han notado cuán diferente se escucha un texto cuando el arreglo musical ha sido hecho por diversos compositores? Mientras que nuestro coro se preparaba para empezar la liturgia del Viernes Santo de este año, yo repartí un arreglo de “Adoramus Te Christe”, atribuido a Palestrina. Varios de los miembros objetaron: “Pero a nosotros nos gusta el de Dubois. ¿Por qué tenemos que aprender un nuevo arreglo?”

Una vez que el coro aprendió la nueva música, discutimos sobre la manera diferente en la que estos dos compositores habían abordado las mismas palabras. Después de que todos habíamos orado realmente bajo un arreglo musical diferente, las objeciones desaparecieron. Pudimos entonces apreciar la manera en que estas diferentes expresiones musicales—hechas realidad gracias a la labor de los compositores—han enriquecido nuestra apreciación por este texto y, en el proceso, profundizado nuestra fe.

Las asambleas de los fieles que cantan la liturgia—y los músicos pastorales que las sirven—confían en el talento de los compositores. Estos hombres y mujeres crean obras que sirven a los actos litúrgicos y dan expresión a los textos bíblicos así como a otros de la liturgia. Sus esfuerzos nos ofrecen obras maravillosas que nos hacen vislumbrar a Dios que vive “en una luz inaccesible”, que nos revela algo del amor salvífico de Dios y que abre ante nosotros un anticipo del banquete celestial.

De vez en cuando, algún fiel me pregunta si yo escribo música para la liturgia. Por lo general, protesto cortésmente aunque en verdad me provoca decirle: “No—¡para suerte suya!” No todos tienen el don, la habilidad creativa o la preparación para componer buena música.

A la vez que he profundizado mi propia apreciación por la importante labor de los compositores, he reflexionado sobre algunas de las cualidades que los buenos compositores traen consigo a su labor. Los compositores deberán poseer un profundo dominio del arte musical—la disciplina que transforma sus dones

creativos en arte. Este tipo de disciplina se adquiere usualmente mediante un estudio intensivo y el juicio crítico de personas expertas en composición musical. Los compositores deberán también estar inmersos en las Escrituras y la liturgia y tener una comprensión profunda de los actos sagrados y de los textos para los cuales ellos crean arreglos musicales.

Además de los dones, habilidades y conocimiento, aquellos que componen para la liturgia necesitan una fe personal profunda que cimente su ministerio. De vez en cuando he escuchado debates sobre si uno necesita ser creyente a fin de componer música litúrgica. En 1999, el Papa Juan Pablo II, en su Carta a los artistas (CLA), abordó esta cuestión en forma indirecta pero clara:

¡Cuántas piezas sacras han compuesto a lo largo de los siglos personas profundamente imbuidas del sentido del misterio! Innumerables creyentes han alimentado su fe con las melodías surgidas del corazón de otros creyentes, que han pasado a formar parte de la liturgia o que, al menos, son de gran ayuda para el decoro de su celebración. En el canto, la fe se experimenta como exuberancia de alegría, de amor, de confiada espera en la intervención salvífica de Dios (CLA, 12).

La labor de los compositores está enraizada tanto en una experiencia personal del amor salvífico de Dios como en una conexión a la comunidad de bautizados que se reúne para cantarle alabanzas a Dios. El fruto de la fe del compositor es un arte musical que le sirve a la Iglesia en su culto. Los compositores pueden hacer suya la aseveración de Paulino de Nola la cual citó el Papa Juan Pablo: “Nuestro único arte es la fe y Cristo nuestro canto”. (CLA, 7; *Carmen* 20, 31; CCL 203, 144)

J. Michael McMahon
Presidente



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Contents

Association News 6

“Treasury” or “Storehouse”? “Function” or “Gift”? 11
Words Matter
BY VIRGIL C. FUNK

Composers

The Composer and Music of Our Day 13
BY THE UNITED STATES CONFERENCE OF CATHOLIC BISHOPS

Music for the English Language Roman Missal: 14
An Introduction
BY THE INTERNATIONAL COMMISSION ON ENGLISH IN THE LITURGY

Which of You Wrote What? The Backstory of the 22
Collaborative Composing of Psallite
BY THE COLLEGEVILLE COMPOSERS GROUP

Recovering Chant as a Guide to Composing 25
for the Liturgy
BY EDWARD SCHAEFER

Praise and Worship Music: Can We Use It at Mass? 30
BY ED BOLDUC

The Future: Composing for Prayer 33
BY JOHN FOLEY, SJ

Professional Concerns	38	Hotline	42
Reviews	46	Calendar	52
Inserto para el boletín	55	Bulletin Insert	56

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Association News

Convention Update

Passing the Deadline

The deadline for registering at the money-saving advance rate for the 2009 NPM Convention (a savings of \$60 off the regular rate; \$50 off the youth rate) is June 5. If you haven't registered for the Convention by that date, you can still register but at the full rate. You can register conveniently and safely online at the NPM website until close of business (5:00 PM, EST) on Wednesday, June 24. After that date and time, you will have to register on-site in Rosemont.

Hotels Are Filling

We have reached (and even exceeded) our block of reserved rooms at several of the convention hotels. If you haven't made your hotel reservation yet, we encourage you to do so as soon as possible. The registration deadline for the hotels is **June 9**, though some hotels may allow you to register at the convention rate after that date. The Embassy Suites Hotel O'Hare and the Sofitel Chicago O'Hare are sold out and are not accepting any more NPM

registrations, but rooms are still available at three other hotels. Hotel reservation information is in the convention brochure and online at <http://www.npm.org/EducationEvents/convention/national/hotel.htm>.

After the Convention

Plan to stay after the NPM Convention for the Allen Pote Choristers Guild workshop, titled "Motivating Youth and Children with the Joy of Music," at nearby Our Lady of Hope Church, July 10–11. A bus will be available from the Hyatt Regency O'Hare. Visit www.choristersguild.org/conferences or call (800) 246-7478 for information. This event is co-sponsored by Hope Publishing Company.

2009 Institutes

Filling, Not Filled

Our 2009 summer institutes are filling up, but space is still available for many of them. Even in tough economic times, these programs are good bargains—rich educational and formational experiences at reasonable rates. And if you can commute from home to a nearby institute, it's hard to find a better (and less expensive) educational program. Advance registration has ended for the Cantor Express program (June 19–21) in Dallas, Texas, but you can still register online at the regular rate until June 10.

Advance registration deadlines for seven of the other institutes arrive in June, but the deadlines for online registration for each of those programs don't arrive until July. The advance registration deadline for the bilingual Liturgy Express Institute in Albuquerque is July 14, and the final day for online registration for that program is August 5.

If you have any questions about registering for any of these programs, please don't hesitate to contact the National Office. Phone: (240) 247-3000; e-mail: NPMsing@npm.org.



Tom Stehle directs the choir at the 2008 papal Mass at Nationals Park.

Members Update

Modulations

Benemerenti Award to Stehle. At Washington's St. Matthew Cathedral on Easter Sunday, April 12, Archbishop Donald Wuerl presented the papal Benemerenti Medal to NPM member **Thomas V. Stehle**, to express Pope Benedict XVI's gratitude for the music during the papal Mass at Nationals Park on April 17, 2008. The Benemerenti Medal, given for service with distinction, was one of sixteen papal honors presented to members of the Archdiocese of Washington's Papal Visit Planning Committee.

Stehle had served for seventeen years as pastoral associate for liturgy and music at Our Lady of Mercy Parish, Potomac, Maryland, when he was named to serve as director of music for the papal Mass. After that Mass, he became the director of music ministries at Washington's St. Matthew Cathedral.

Honoring Handel. NPM members **Robert Waldrop** and **Rev. Stephen Bird** directed and hosted a concert on April 19, 2009, at Epiphany Church, Oklahoma City, Oklahoma, to celebrate the 250th anniversary of the death of G. F. Handel and the twenty-fifth anniversary of the installation of the parish's pipe organ.



Chicago River from the Dearborn Street Bridge. Photo by Wally Gobetz.

Doctor Proulx. On May 3, during a benefit performance of his music drama *The Pilgrim*, directed by NPM member **Rob-**



ert Strusinski, composer and NPM member **Richard Proulx** received an honorary doctorate from the University of St. Thomas in St. Paul, Minnesota. The award citation read in

part: "Richard Proulx, for more than a half-century you have brought great joy to churchgoers of all faiths around the world by enriching their worship with your beautiful music. Organist, conductor, teacher, and composer of more than

300 works, you have practiced your craft with such exquisite perfection that those who have performed under your baton call you not only the dean of American church musicians but also their hero."

Mathis Award to Taft. This June, at the Notre Dame Center for Liturgy conference on "Paul as Liturgical Theologian," Rt. Rev. Archimandrite Robert F. Taft, SJ, will be giving the keynote presentation and will receive the Center's Mathis Award. A Native of Providence, Rhode Island, Father Taft was



ordained a priest in the Byzantine Slavonic (Russian) Catholic Church in 1963. He served as a missionary in Baghdad, Iraq, for three years, teaching at Baghdad College, but he has spent most of his priestly ministry as a professor of oriental liturgy at the Pontifical Oriental Institute in Rome (1970–2002). He has also been a visiting professor of liturgy at the University of Notre Dame, and he was the director of the graduate program in liturgical studies from 1977 to 1979. He is the author of hundreds of articles (including some in *Pastoral Music*), and he has written or edited more than thirty books.

Will You?

In addition to their dedicated ministries, NPM members enrich the lives of other people through volunteer work for

Help NPM step forward through planned giving

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;
- an opportunity to provide for your future needs through an annuity or charitable lead trust;
- 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:

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Where Are They Now?

Marie Antoinette Drohan

GIA Scholarship Recipient 1998

NPM Scholarship Recipient 2000



The 1998 GIA and the 2000 NPM scholarships were presented to defray the cost of my doctoral studies at Teachers College, Columbia University, in New York City. I received the doctorate of music in college teaching in 2004, having also received an MA in vocal performance from the same institution. At the present time I am the director of music ministries at the Church of St. Joseph in Babylon, New York, a large parish of 5,500 families where I have resided for the past thirty years. I am married and have two beautiful daughters.

Before beginning my career in church music ministry, I performed as a vocal soloist, singing recitals in the metropolitan New York area, and I debuted at Carnegie Recital Hall. I was a member of a high-quality twenty-four-voice choir, *Canticum Novum*, which sang at the major concert halls in New York City.

When I started at the Church of St. Joseph as the organist and vocal soloist, I never dreamed I would be there twenty-five years later. I honestly can say that I have not lost an ounce of enthusiasm and love for what I do. I believe this is God's plan—that I use my gifts and talents to enhance the liturgies we celebrate in praise of our Triune God.

One of my greatest accomplishments is the training of the wonderful St. Joseph Choir. I believe that my studies in voice and choral music have greatly benefited the parish and the caliber of the thirty-eight-voice parish choir. They are capable of singing major works such as Mozart's *Requiem* and *Grand Mass in C*. We produced a live CD recording of Mozart's *Requiem* with full orchestra, a concert in memory of our community's victims of 9/11. A lengthy recorded CD of Christmas favorites has also proved to be quite popular with the parish and the surrounding community; it was even played in Macy's during the holiday season. I have directed the choir in two European concert tours, singing for Pope John Paul II and Pope Benedict XVI. I also sang and directed the St. Joseph Choir in concert with Dave Brubeck and with Ossie Davis for a sickle cell benefit program, and we have appeared with many notable leaders in the Catholic

Church such as the late Cardinal O'Connor (along with the late Helen Hayes), Cardinal Egan, and Cardinal Bevilacqua. It is safe to say that my greatest accomplishments have been in the capacity of "church musician."

Incidentally, I previously published three articles on the subject of the aging voice in *The Liturgical Singer*. My doctoral dissertation is titled *The Effects of Aging on the Singing Voice and the Vocal Longevity of Professional Singers*. We are living longer, and many musicians are experiencing vocal changes that they cannot understand. I recognized the need for our church singers to know what happens to their voices as they age. Since I direct a church choir with an age range of fourteen to eighty-five years, my studies have proved effective in helping them with their vocal technique. Royalties received from the publication of my dissertation testify to the importance of research in this area.

Many church musicians have benefited from the scholarship awards made possible through the generosity of NPM members and affiliates. The more advanced training and education church musicians receive, the higher the quality of music heard at liturgies and other church celebrations across our great nation. I hope that my own experience testifies to the value of this financial award program. I encourage all NPM members to make donations to produce more scholarship aid to its members.

I affirm that there is nothing lacking in my chosen career that has spanned a quarter of a century! It is most rewarding and fulfilling. It goes without saying that I am most grateful for the financial assistance I received from NPM and the gifts I have been blessed with to continue to make beautiful music in the name of Jesus Christ our Lord. "I will sing to the Lord, because He has dealt bountifully with me" (Psalm 13:6).

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, Maryland, 20910-4461. Phone: (240) 247-3000; e-mail: NPMSing@npm.org.

Keep in Mind

Sister José Hobday, OSF, a Seneca tribal elder and a popular author, storyteller, and lecturer on prayer and spirituality, died at the age of eighty on April 5 at the Casa de la Luz



Hospice in Tucson, Arizona. Born in Santa Anna, Texas, and of Seneca-Iroquois descent on her mother's side, JoAnn Hobday entered the Franciscan Order at St. Francis, Wisconsin, in 1952, taking the religious name José. She began her teaching career in Wisconsin, before she had completed her bachelor's degree. She went on to earn degrees in theology, English literature, architecture, and space engineering, studying in Wisconsin and Arizona. Her teaching focused more and more on prayer and spirituality, and in any particular year she was soon traveling more than 75,000 miles to give lectures, retreats, and workshops. Her body was donated to science at the University of Arizona, and a memorial Mass was celebrated at her home parish, Blessed Kateri Tekakwitha Church, in Tucson on April 8. Other memorial Masses were celebrated at Our Mother of Sorrows Parish in Tucson and at the Franciscan Motherhouse in St. Francis, Wisconsin.

NPM member **Rita Marie Avram Schaffer** died at the age of eighty-five in Edgewood, Kentucky, on Good Friday, April 10, 2009, after a short illness. After earning a bachelor's degree in organ at the

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Cincinnati Conservatory of Music, Rita earned a master's degree in sacred music at Union Theological Seminary in New York. She was the matriarch of the Schaffer family that has served for many years at the Cathedral Basilica of the Assumption in Covington, Kentucky. Most of Rita's ministry was spent in service to the Episcopal Diocese of Southern Ohio, for which she chaired the diocesan music commission and served as music director at Cincinnati's Christ Church Cathedral. In more recent years (1971–1992), she was the director of music at the Church of the Redeemer, Hyde Park (Cincinnati), and she founded and directed the Covington Cathedral Basilica Angelus Singers (a children's choir) and co-directed the Cathedral Concert Series. Her funeral liturgy was celebrated on April 18 at the Church of the Redeemer, Hyde Park.



Snydersville, Pennsylvania, died suddenly at the age of fifty-eight on April 24. Born in Plainfield, New Jersey, in 1950, Janet devoted her life to nursing and various areas of the health care field. She served as a cantor and choir member at the Church of St. Luke in Stroudsburg, Pennsylvania, where her funeral liturgy was celebrated on April 27.



We pray: O God, glory of believers and life of the just, by the death and resurrection of your Son have mercy on your servants and make them worthy to share the joy of paradise.

Meetings and Reports

Ministry of Music Awards

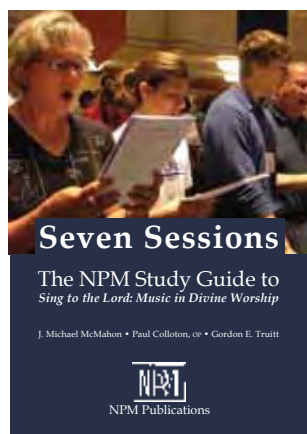
Nominations are now being accepted for the 2009 Ministry of Music Awards

sponsored by the National Religious Music Week Alliance to honor outstanding church music leaders throughout the country. The awards are part of the celebration of National Religious Music Week, September 20–26. All nominees will receive a certificate of recognition, and many will be given awards of merit. As many as ten entrants will be honored with awards of distinction.

The judging by a national panel will be based on leadership, community outreach, broad appeal, program growth and development, and enhancement of the worship experience. Certificates and plaques will be issued early in September so that congregations can make their award presentations on Sunday, September 20.

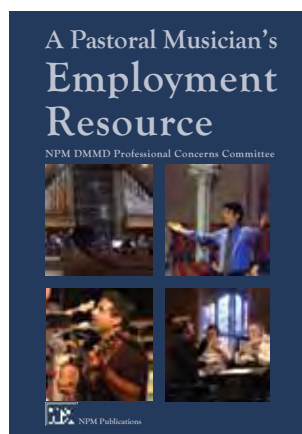
All places of worship are invited to nominate their music leaders. Any individual or group may submit a nomination. A fee of \$15 to cover costs is charged for each entry. Closing date for nominations is July 8. Entry forms may be obtained from the National Religious Music Week Alliance by visiting the web site at www.religiousmusicweek.com or by e-mailing musicweek@fuse.net.

Coming Soon from NPM Publications Three New Resources for 2009



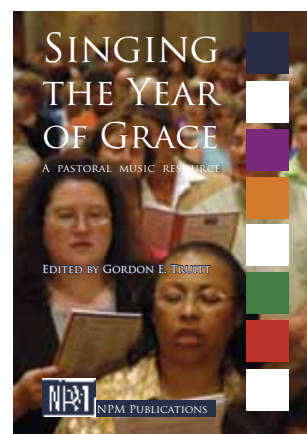
Seven Sessions: The NPM Study Guide to *Sing to the Lord*

Reflective and insightful chapters for personal or group use with study questions and suggested online resources for further study.



A Pastoral Musician's Employment Resource

The long-awaited resource prepared by the DMMD Professional Concerns Committee: "a resource that is amazingly practical and comprehensive."



Singing the Year of Grace

An overview of the seasons and major feasts of the liturgical year, with suggestions about appropriate ways to sing them; teaching children about the year.

See these and other NPM Publications resources at the Convention

“Treasury” or “Storehouse”? “Function” or “Gift”? Words Matter

By VIRGIL C. FUNK

Elie Weisel said it: “Words matter.” Of course, this Nobel laureate and Holocaust survivor was referring to the radical anti-Semitic statements of the Third Reich to which few paid attention prior to the Shoah. Words matter because they shape the way we think. They lead to action (or inaction). Journal publishers, like the people who prepare *Pastoral Music*, believe that words matter, and so do people who write the lyrics that we sing.

As an example of the power of words to shape our view of events and even of our own history, let me reflect on a text that is about music for the liturgy but is not itself a text to be sung. On the back cover of Anthony Ruff’s important publication *Sacred Music and Liturgical Reform* (Liturgy Training Publications), there is a quote from Father Jan Michael Joncas: “The author discusses both the functions and the characteristics of the storehouse (treasury) and gift (treasure) that comprise the Church’s sacred music, the *thesaurus musicae sacrae*.” Michael Joncas knows his Latin, and here in one sentence makes three word choices that reveal worlds of meaning.

We have heard, perhaps more often than some of us would like, that present-day music is to imitate the “treasury of sacred music”—a reference to Vatican II’s Constitution on the Sacred Liturgy *Sacro-sanctum Concilium*, 114. Now, in English, “treasury” makes us think of caches of gold or precious jewels, something (an object) to be preserved as-is and never to be changed. But Michael legitimately uses a biblical word—“storehouse”—to translate the Latin word “*thesaurus*,” which suggests a different image: Music from our past is something to be drawn

upon and used but not revered (as gold has been) or preserved unchanged. I agree with Michael that “storehouse” is a much more accurate translation of *thesaurus* than “treasury” because while the Latin word can mean “treasury,” it generally means anything held in store, including provisions for the future.

Thinking about translating that one word—*thesaurus*—reminded me of another quotation from Wiesel. Again, he was talking about events leading up to the Holocaust, but his comment applies as well to the “overtones” that words can carry. “Most people think that shadows follow, precede, or surround beings or objects. The truth is that they also surround words, ideas, desires, deeds, impulses, and memories.” And thinking about the way that words with their “shadows” can shape action brings me to a second non-musical example from the Constitution. One of the most difficult and confusing Latin expressions in *Sacro-sanctum Concilium* is “*munus ministeriale*” (SC, 112). The official Vatican translation gives us “ministerial function,” but that phrase does not adequately translate the full meaning of the Latin. While “function” is indeed a primary meaning of the word, it also carries the sense of “service,” “favor,” or “gift.” In fact, such classical Latin writers as Cicero, Pliny, Tacitus, and Virgil use the word in the sense of “gift.” So Michael is in good company when he uses the word “gift” to translate “*munus*” in his description of music. “Gift” also suggests that music existed before we did, that we are inheritors of a gift for which we must be grateful. So pairing the word “gift” with “treasure” (in parentheses)



The Watoto Children’s Choir, based in Kampala, Uganda, includes children who have lost one or both parents to AIDS. In Swahili, “*watoto*” means “children.”

conveys very successfully in English the two ideas contained in the “*munus*” of *munus ministeriale*.

Michael concludes his one-sentence gem by citing the original Latin: *thesaurus musicae sacrae* (SC, 114). It is important to make connections between translations and original texts, because those original words often carry multiple meanings, just as our current languages do. Language is a treasure and a gift, with each word carrying a “thesaurus” of meanings, overtones, and shadows. It is this *plethora* (medieval Latin, from the Greek: “superabundance”) of rich meaning that we use to shape the texts of our songs and to name our ministry. Our storehouse of sacred music is indeed a plethora of music, and our ministry is truly a rich gift!

Words matter. And, since Anthony Ruff’s book deals precisely with how language is used, it is worth the read.

Rev. Virgil C. Funk, a priest of the Diocese of Richmond, Virginia, is the founder and president-emeritus of the National Association of Pastoral Musicians.



Composers

“and to the ends of the world, their message.”

Psalm 19:5, Lectionary for Mass

The Composer and Music of Our Day

BY THE UNITED STATES CONFERENCE OF CATHOLIC BISHOPS

81. The Church needs artists, and artists need the Church. In every age, the Church has called upon creative artists to give new voice to praise and prayer. Throughout history, God has continued to breathe forth his creative Spirit, making noble the work of musicians' hearts and hands. The forms of expression have been many and varied.

82. The Church has safeguarded and celebrated these expressions for centuries. In our own day, she continues to desire to bring forth the new with the old. The Church joyfully urges composers and text writers to draw upon their special genius so that she can continue to augment the treasure house of sacred musical art.⁷⁵

83. The Church never ceases to find new ways to sing her love for God each new day. The Sacred Liturgy itself, in its actions and prayers, best makes known the forms in which compositions will continue to evolve. Composers find their inspiration in Sacred Scripture, and especially in the texts of the Sacred Liturgy, so that their works flow from the Liturgy itself.⁷⁶ Moreover, "to be suitable for use in the Liturgy, a sung text must not only be doctrinally correct, but must in itself be an expression of the Catholic faith." Therefore, "liturgical songs must never be permitted to make statements about faith which are untrue."⁷⁷ Only within this scriptural, liturgical, and creedal context is the composer who is aware of the Church's long journey through human history and "who is profoundly steeped in the *sensus Ecclesiae*" properly equipped "to perceive and express in melody the truth of the Mystery that is celebrated in the Liturgy."⁷⁸ No matter what the genre of music, liturgical beauty emanates directly from that mystery and is passed through the talents of composers to emerge in music of the assembled People of God.

84. In the years immediately following the liturgical reforms of the Second Vatican Council, especially because of the introduction of vernacular language, composers and publishers worked to provide a new repertoire of music for indigenous language(s). In subsequent decades,

In November 2007, the United States Conference of Catholic Bishops approved the statement Sing to the Lord: Music in Divine Worship. This excerpt from that document is copyright © 2007, United States Conference of Catholic Bishops, Washington, DC. Used with permission. All rights reserved.

In every age, the Church has called upon creative artists to give new voice to praise and prayer.

this effort has matured, and a body of worthy vernacular liturgical music continues to develop, even though much of the early music has fallen into disuse. Today, as they continue to serve the Church at prayer, composers are encouraged to concentrate on craftsmanship and artistic excellence in all musical genres.

85. The Church awaits an ever richer song of her entire gathered people. "The faith of countless believers has been nourished by melodies flowing from the hearts of other believers, either introduced into the Liturgy or used as an aid to dignified worship. In song, faith is experienced as vibrant joy, love, and confident expectation of the saving intervention of God."⁷⁹

Notes

75. "Then every scribe who has been instructed in the kingdom of heaven is like the head of a household who brings from his storeroom both the new and the old" (Mt 13:52); see USCCB, *Directory on Music and the Liturgy*, draft awaiting confirmation from the Holy See.

76. Pope John Paul II voiced the charism and praised the work of creative artists in his 1999 *Letter to Artists* (LTA): "None can sense more deeply than you artists, ingenious creators of beauty that you are, something of the pathos with which God at the dawn of creation looked upon the work of his hands. A glimmer of that feeling has shone so often in your eyes when—like the artists of every age—... you have admired the work of your inspiration, sensing in it some echo of the mystery of creation with which God, the sole creator of all things, has wished in some way to associate you" (no. 1, www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html).

77. USCCB, *Directory on Music and the Liturgy* (2006), draft awaiting confirmation from the Holy See.

78. Pope John Paul II, Chirograph of the Supreme Pontiff John Paul II for the Centenary of the Motu Proprio *Tra le Sollecitudini* (*On Sacred Music*), no. 12, www.vatican.va/holy_father/john_paul_ii/letters/2003/documents/hf_jp-ii_let_20031203_musicasacra_en.html.

79. LTA, no. 12.

Music for the English Language Roman Missal: An Introduction

BY THE INTERNATIONAL COMMISSION ON ENGLISH IN THE LITURGY

For the forthcoming English language Roman Missal (sometimes called the *Sacramentary*), the International Commission on English in the Liturgy will offer to the Conferences of Bishops of the English-speaking world chants for everything that is set to music in the *Missale Romanum, editio typica tertia* (2002):

- The dialogues between the celebrant (or in the case of the dismissal, the deacon) and the assembly such as the Sign of the Cross (“In the name of the Father, and of the Son, and of the Holy Spirit”) and the Dismissal (“Go forth, the Mass is ended”);
- Tones for singing the presidential prayers (Collect, Prayer over the Offerings, Prayer after Communion) with all prayer texts pointed for singing;
- The chants before and after the readings such as “A reading from the book of . . .” and “The Gospel of the Lord”;
- Separate tones for singing the First Reading, Second Reading, and Gospel;
- The Universal Prayer or Prayer of the Faithful;
- The Preface Dialogue and Prefaces, including a musical setting of every Preface;
- Full musical settings of Eucharistic Prayers I, II, III, and IV, and the concluding Doxology;
- Other elements such as the *Kyrie*, *Gloria*, Creed, *Sanctus*, *Agnus Dei*, and Lord’s Prayer;
- Chants for particular days and feasts such as “Hosanna to the Son of David” on Palm Sunday, the Universal Prayer and “Behold the wood of the Cross” on Good Friday, the *Exsultet* (Paschal Proclamation) at the Easter Vigil, antiphons for the Feast of the Presentation of the Lord on February 2nd, and the Proclamation of Easter and Moveable Feasts for Epiphany.

This article is © 2009, International Commission on English in the Liturgy, Inc. (ICEL); excerpts from the English translation, musical settings, and music engraving of The Roman Missal © 2009, ICEL. All rights reserved. This article must be reproduced without alteration. It is available online at <http://www.icelweb.org>.

- Some of the Latin chants will also be provided, including the *Sanctus*, *Pater noster*, *Agnus Dei*, and intonations for the *Gloria* and *Credo*. A chant setting of the Greek *Kyrie* from Mass XVI will also be provided.

In some cases, following the example of the *Missale Romanum*, both simple and solemn settings have been provided.

Principles

ICEL’s work in preparing chant settings of the English translation has been guided by several principles:

- To preserve and recover the tradition of unaccompanied singing in the Roman Rite, since the liturgy “is given a more noble form when . . . celebrated solemnly in song” (Second Vatican Ecumenical Council, Constitution on the Sacred Liturgy *Sacro-sanctum Concilium*, 1963 [hereafter SC] 113);
- To facilitate “full and active participation by all the people,” which is “the aim to be considered before all else” (SC 14);
- To take full account of the accentuation of the English language, since “the nature and laws of each language must be respected” in the adaptation of traditional melodies (Sacred Congregation for Rites, Instruction on Music in the Liturgy *Musicae Sacram*, 1967, 54);
- To retain vernacular chants now in use where possible, since “there must be no innovations unless the good of the Church genuinely and certainly requires them” (SC 23).

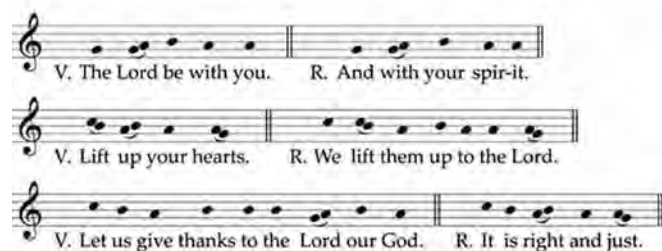
The Commission’s musical consultants have undertaken a detailed analysis of the Latin settings, creating tables of accent patterns and musical formulas. Likewise for the new English translation, tables of the accent patterns have been created, in order to arrive at the best solution where the English text has accent patterns not found in Latin. The musicians have found it helpful to look at the work

of other vernacular chant adaptations such as Spanish, French, and German. German-language scholarship has proven helpful, both because German-speaking scholars began investigating vernacular chant adaptation as early as the 1920s, and also because the German language has some similarities to English, for example, in the accent often falling on the final syllable of a phrase. The musicians also examined the previous work of English language chant adaptation in the liturgical books of 1966, 1970, 1971, and 1973. With all this in mind, their uppermost concern has been the actual celebration of the liturgy by worshiping communities and ministers.

Some of the Most Commonly Sung Chants

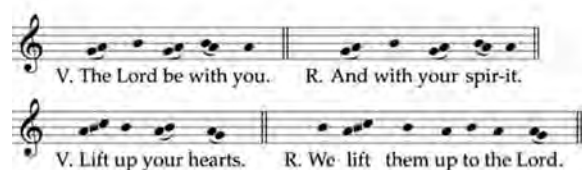
Preface Dialogue

For the Preface Dialogue at the beginning of the Eucharistic Prayer, the setting currently used in most of the English-speaking world is retained, with appropriate adjustments for the revised text:



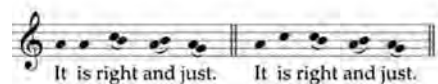
This current setting fits the natural accentuation of the English text admirably. Also, this melody is already well-known to many English-speaking Catholics around the world.

The musicians considered and rejected a setting of the Preface Dialogue based on the Latin solemn tone (*Graduale Romanum*, 1974 [hereafter GR] 809-810; *Graduale Simplex*, 1975 [hereafter GS] 8):



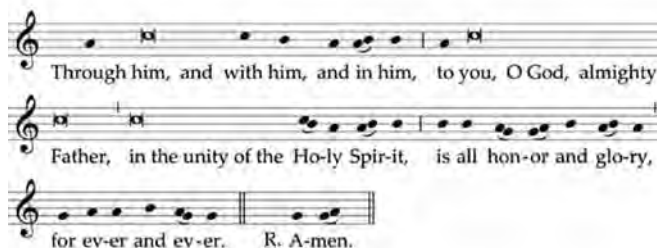
This new melody might be difficult for congregations; furthermore, it does not fit the English text as well as the current setting. The current and proposed setting, with its moderate ornamentation, will work very well with the proposed new Preface tone (presented further below).

For the congregational response "It is right and just," two other possibilities were considered and rejected:

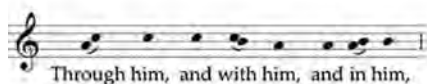


It was not considered advisable to retain the opening on two As (left side, setting at the bottom of the previous column) as the current setting does, since the revised Preface tone reintroduces the pattern of using only one A in all such cases. It would be unwise to ask congregations to learn a revised setting (see right side of previous setting) with just one note different from the familiar opening. The solution was to start on C.

Doxology of the Eucharistic Prayer



The opening phrase treats the English text exactly as in the revised Preface tone. This is preferable to retaining AC and CB note groups on "through" and "with," which would result in unattractive repeated notes:

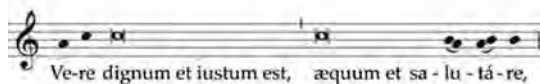


Note that the revised setting stays on the reciting note C rather than cadencing on "almighty Father," as might have been suggested by the current setting. The reason lies in the syntax of the revised text, which calls for a repetition of the first musical cadence on "Holy Spirit" rather than on "almighty Father." It is felicitous that the full concluding cadence of the revised Preface tone (see the next section) is able to be used for "honor and glory."

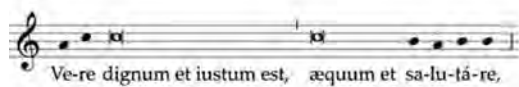
Preface

The current Preface tone is based on the Latin simple Preface tone. The revised Preface tone will be slightly more ornate, based in part on the Latin solemn Preface tone with necessary adaptations for the English language. (This new Preface tone will be similar to the tone of the Easter Proclamation *Exsultet*.) Some singers report that a slightly more ornate setting is *easier* to sing because of its melodic appeal in comparison to a less ornamented setting. The Latin solemn Preface tone is more ancient, and it was the sole tone in use for centuries, dating back to the formative era of the liturgy. The simple tone was derived from it in the 11th and 12th centuries.

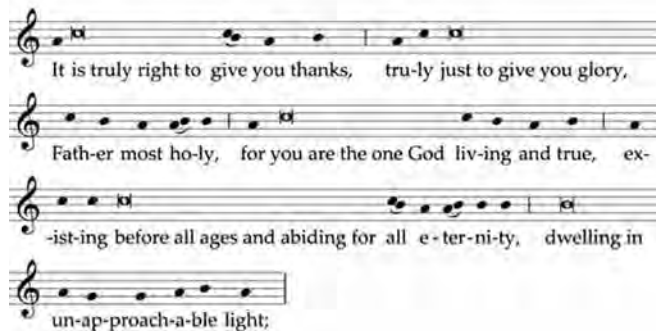
Latin solemn Preface tone:



Latin simple Preface tone:

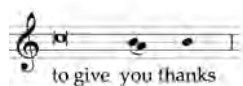


A single revised Preface tone is being proposed as the English language Preface tone. Here it is illustrated by the beginning of the Preface of Eucharistic Prayer IV:



It has been considered preferable to follow the Latin tone by having a single note A before the reciting note C in all cases (see "It is . . ." above). The current Preface tone sometimes has more than one anticipatory A, and other times it begins directly on C. The revised English text argues against this solution, for in some cases there would need to be three or more anticipatory As, and in some cases this would result in only one or two syllables being left for the reciting note C. Once the singer becomes familiar with the standard formula, it should not be difficult to render the revised setting convincingly and without distortion.

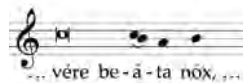
Note that the setting of "give you thanks" accounts for two final accents (on "give" and "thanks"), unlike the Latin solemn Preface tone formula which only consults one final accent. A more Latinate one-accent cadence would have been:



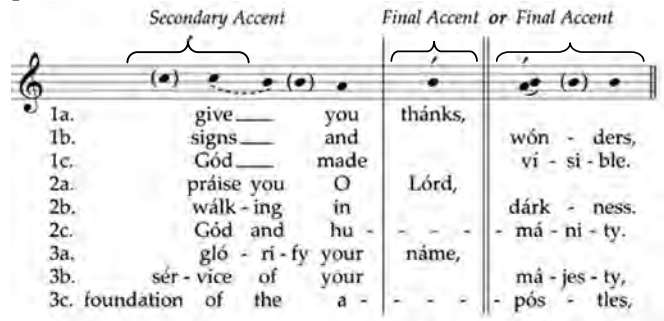
But in this case, unlike the concluding cadence formula (such as "under heaven as we sing" above), a two-accent formula can be devised for the sake of the English language. Although such a two-accent formula never occurs in the Latin Prefaces, it does in the Latin *Exsultet*:



Photo courtesy of Music Minstry Alive!

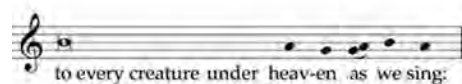


Drawing on this "beata nox" exception, the revised Preface tone has a two-accent formula (final accent and secondary accent) which treats the various English accent patterns as follows:

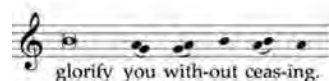


The treatment of the concluding cadence formula is well illustrated by comparing the two excerpts below, both from the Preface of Eucharistic Prayer IV. When the English text ends on an accented syllable such as "sing" at the cadence, the melodic formula must be abbreviated to a single final A. But when the English text ends with a word such as "ceasing," a fuller melodic form of the cadence is possible.

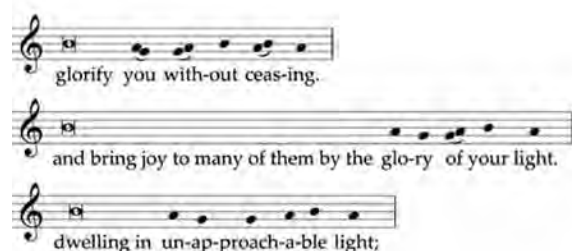
Cadence with final-syllable accent:



Cadence without final-syllable accent:



In this concluding cadence formula, textual considerations determine when to move from the reciting note B to begin the cadence formula, and whether or not to split any of the two-note groups such as AG or GA. Compare the following examples, all from the Preface of Eucharistic Prayer IV. The first example below is the fullest cadence formula, closest to the Latin solemn tone; the others are slight modifications of it as called for by the accentuation of the English text.



Happily, the three-note note group with *quilisma* of the Latin tone will be retrieved in the Prefaces, as at the end of the Preface in the example below over “voice”:



Congregational Chants of the Order of Mass

Kyrie

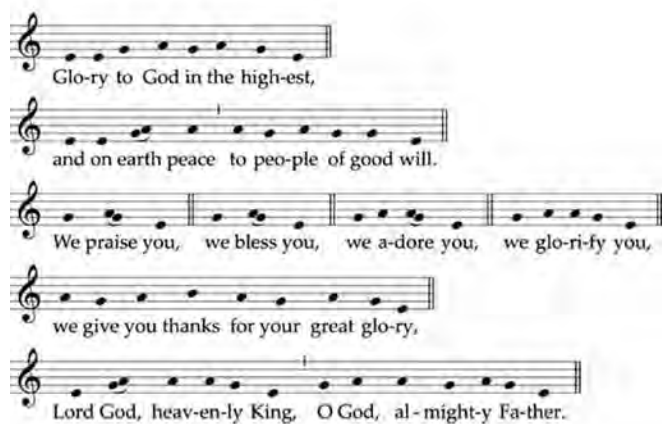
The current English *Kyrie* setting will be retained, both as a free-standing acclamation and with a musical formula for added invocations:



After much experimentation, it was agreed that the English text of the *Kyrie*, with its very few syllables, does not lend itself to a melodic adaptation from any of the Gregorian chant melodies of *GR* or *GS*. The *Kyrie* printed above as an alternative response (from *GS* 451: Setting G) fits nicely with the modality of the chanted English invocations. This *Kyrie* may also be sung as a free-standing acclamation.

Gloria

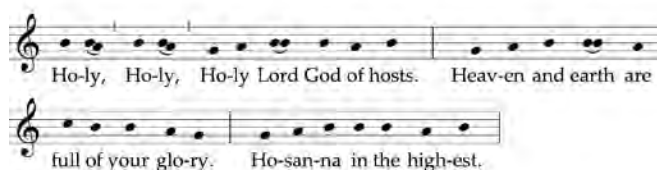
A setting of the *Gloria* based on chant Mass XV is being provided, with the hope that a common setting will become known throughout the English-speaking world. Because the Latin setting is not much more than a formulaic tone, it was possible to take necessary freedoms for the sake of the English text:



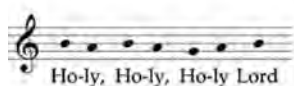
Creed

It is likely that an English setting of the Profession of Faith based on *Credo I* of the *GR* will be proposed. While it is true that the melody of *Credo III* is better known, some may wish to leave that familiar melody for use with the Latin text in the hope that it will remain in use or come to be used more widely in Latin.

Sanctus



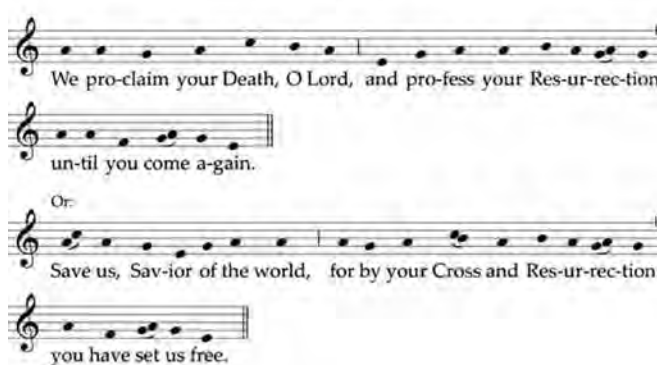
This setting follows the Latin melody closely. There would have been good reasons, based on natural English accentuation, for placing a single note A on the second syllable of “Holy,” as in the current setting:



But it was decided to imitate the Latin with its displaced accent more closely here, in part because the Latin setting is likely to be sung with great frequency by congregations in the future, which argues for similarity between the Latin and English settings.

Memorial Acclamation

The Memorial Acclamation settings apply the basic modal melodic elements of the Latin *Mortem tuam* (*GR* 810, *GS* 10) to the new English translations:



The Lord's Prayer

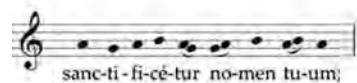
The “Our Father” presents an interesting pastoral conundrum. In the United States, a very successful simplified setting with admirable treatment of the English language is already widely used. Australia has its own

widely used setting based closely on the Latin *Pater noster*, and other countries have their own settings as well. Many would regret tampering with an element of the reformed liturgy that the people sing so well. Several possible pastoral solutions were given serious consideration. ICEL could have selected one from the many current settings of various countries to include in the Roman Missal. Or ICEL could have refrained from proposing a revised setting, with the suggestion that each country retain what is presently in use. After much consideration it was decided to offer to all the Conferences of Bishops a new setting based on the Latin *Pater noster* (GR 812, GS 9-10). Each country will examine the setting and decide whether or not to introduce it, either alongside or as a replacement for settings currently in use.

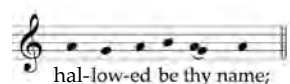


The first word of the revised setting, “our” on GA, is admittedly a challenge, for it might come out as a two-syllable “ow-er.” Still, it was decided to retain this eminently memorable opening of the Latin setting, rather than simplifying it by remaining on B for the first three syllables, or by shifting the opening notes to be G AB B.

Within each phrase, the revised setting employs that part of the respective Latin melody which best fits the English text. “Hallowed be thy name,” for example, draws on the corresponding Latin phrase “*sancificetur nomen tuum*”:



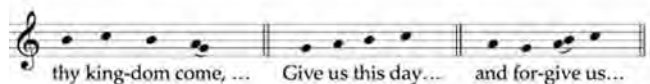
The revised English setting employs the notes from “*sancti- . . . nomen tu-*.” This allows for a modally strong beginning on A and G following the preceding phrase, and it lessens the incorrect accent on “be” which would result from a setting such as this:



Groups CB and AB were used for “kingdom,” both to avoid a modally unstable run down the scale from C to G, which is uncharacteristic of Latin settings (see following), and also to balance the emphasis on the important words “kingdom” and “will.” Similarly, B rather than G is placed on “Give” so as to avoid a run up the scale

from G to C (see below). “Forgive us” is not set with a run up the scale on G ABC (see following), which would overemphasize “us.” The result of such careful use of Latin formulas is an English setting that is as redolent as possible of the Latin setting while fitting the English text as naturally as possible.

Rejected possible solutions in the Lord’s Prayer:



Agnus Dei

The Lamb of God setting is readily suggested by the familiar Latin melody:

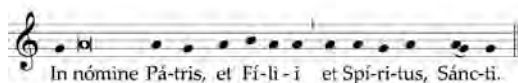


The treatment of “have mercy” adds a note not found in Latin in order to have correct stress on “mercy” rather than “have.” Experimentation has shown that this added note on “have” should be A rather than G.

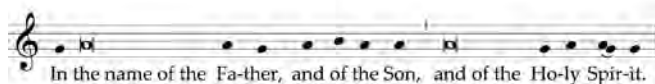
Other Chants from the Order of Mass

Sign of the Cross

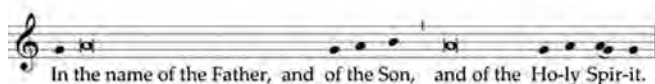
Some of the other work of ICEL is presented here, beginning with the first ministerial chant of the Mass:



A literal adaptation such as this was rejected:



This preserves the notes and the note order of the Latin chant, but at the expense of undue stress on “of.” The proposed setting is similar to the current setting, which has an abrupt cadence on the final accent “Son”:



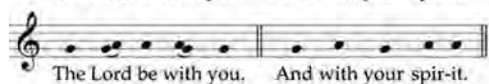
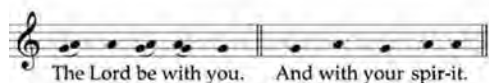
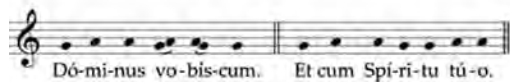


Abbaye Saint-Pierre de Solesmes, Sarthe, France. Photo by Guillaume Singer.

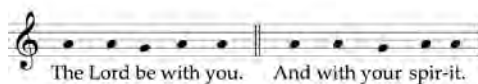
It perhaps might have seemed preferable to open directly on A, as in the current setting. (If some priests find it easier to omit the initial G in the new setting, it will hardly cause much harm.) But it eventually proved necessary to begin on G to parallel the revised prayer tone of the orations, which is closely related to this chant.

Greeting

After examination of the Latin tone as well as the current English tone, it was judged advisable to revise the current tone rather than develop a revised setting based on the Latin. Here is the Latin, with two rejected English solutions:

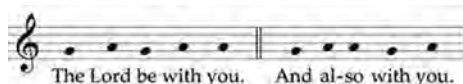


The first English version follows the Latin quite literally; the second shifts the melodic elements to match the English accents. Neither fits the English text as well as the Latin or the current English setting. Furthermore, these versions would be less likely to elicit the proper response from the congregation, since they do not echo the melody of the priest's part. Here is the proposed revision:

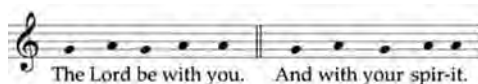


This setting uses the modal elements of the current setting, with adjustment for the revised text. A more literal following of the current setting would have been:

Current setting:



Rejected solution:



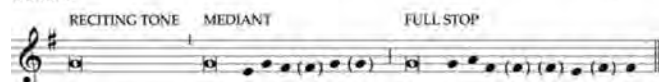
This is an inadequate solution on grounds of accentuation of the text as well as the establishment of stable modal centers. The two syllables on "also" in the current translation enabled the modal center of A to be established solidly. But with the new text, the rejected solution would have led to unstable rapid alternation between G and A.

Reading Tones

A nice addition to the English Missal will be newly developed reading tones, one for each of the three readings of the Mass. They are all based on the Latin models, with necessary adjustments for natural rendition of the English text. See the next page for the Epistle tone.

Reading Tones: The Epistle Tone and Two Examples

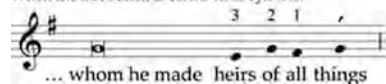
Each sentence (or group of phrases) in the body of the reading takes the following three elements:



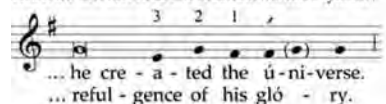
The Mediant and the Full Stop are pointed according to the following accent patterns.

MEDIANT ACCENT PATTERNS

When the last accent is on the final syllable:



When the last accent does not fall on the final syllable:



FULL STOP ACCENT PATTERNS

When the last accent is on the final syllable:

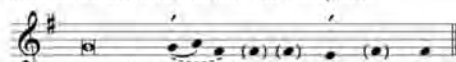


Penultimate accent followed by one unaccented syllable: ... the wón - ders of Gód.

Penultimate accent followed by two unaccented syllables: ... the wón - ders of his lôve.

Penultimate accent followed by three unaccented syllables: ... the wón - ders of his grá - ci - ous - ness.

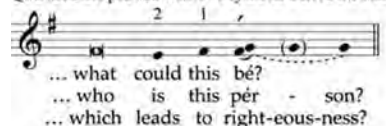
When the last accent does not fall on the final syllable:



Penultimate accent followed by one unaccented syllable: ... he will cóme and sáve us.
 Penultimate accent followed by two unaccented syllables: ... the Gód of má - jes - ty.
 Penultimate accent followed by three unaccented syllables: ... he is Lórd of cre - á - tion.
 Penultimate accent followed by two unaccented syllables: ... the gló - ry and má - jes - ty.
 Penultimate accent followed by three unaccented syllables: ... with wón - ders of his kind - ness.
 Penultimate accent followed by three unaccented syllables: ... the wón - ders of his grá - ci - ous - ness.

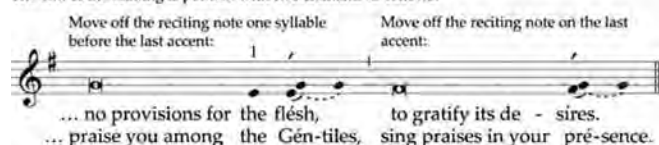
QUESTIONS

Questions are pointed with two syllables before the final accent:



CONCLUSION

The end of the reading is pointed with two elements as follows.

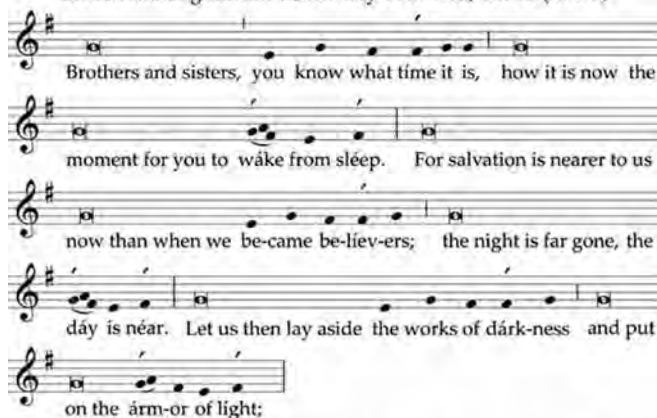


ACCLAMATION



The Mediant is used at the end of major clauses within a sentence. In short sentences it may be omitted, and in long sentences it may be used more than once. It should not be used to introduce a quotation. The Full Stop is used at the end of the sentence. The Question formula is used for all questions; in long questions, the formula may be applied only to the last clause of the question. The Conclusion, with its two elements, is used for the last two lines of the reading.

Second Reading for the First Sunday of Advent, Year A (NRSV)

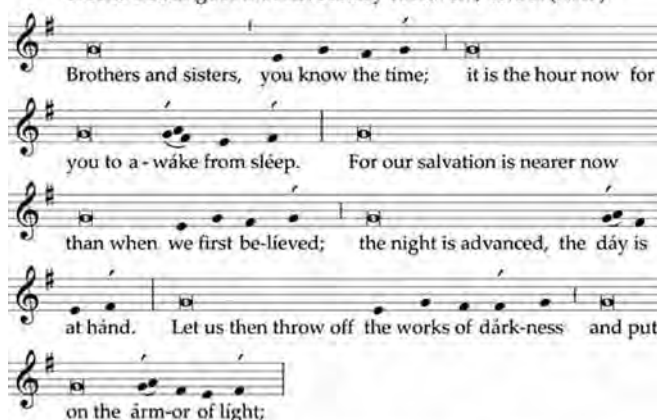


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Chant book, Capilla Real, Granada, Spain. Photo by Linda Williams.

Second Reading for the First Sunday of Advent, Year A (NAB)



Text © 1970, 1997, 1998, Confraternity of Christian Doctrine. All rights reserved.

Because English has so many accent patterns not found in Latin, it is necessary to have a procedure and explanation as complete as this. When one wishes to sing a reading, it will be necessary to notate it entirely ahead of time, and the explanation on page twenty is intended to show how to do this. On that same page is the beginning of the Second Reading for the First Sunday of Advent, Year A, in two Scripture translations currently in use.

Layout and Notation

Layout and notation play an important role in facilitating the sung rendition of liturgical texts. ICEL has developed an attractive five-line notation that facilitates ease of singing and makes clear the primacy of the text. This notation is considered to be integral to the new English language chant settings.

- Hyphens between syllables are used for clarity at melodic cadences;
- White notes are used only for reciting tones; otherwise, black notes without stems are used in order not to imply equalist rhythms;
- Notes in note groups are spaced close together rather than evenly spaced in order to make clear the syllables to which they are subordinate;
- Slurs to mark note groups are placed under the notes so as to be closer to the text;
- Notes and note groups are generally centered over the entire syllable rather than over the vowel;
- A black note on the same pitch as the reciting tone is used only over an accented syllable at the beginning of the cadence formula;

- *Liquescents* and *episemas* are not used;
- The *quilisma* is used only in the Preface sung by the celebrant, not in congregational chants.

In the music to be provided to the Conferences of Bishops, ICEL seriously considered employing the venerable four-line square note notation of the Latin chant books. Once one learns the medieval notation, which does not take long, it is in some ways easier to read than modern five-line notation. But pastoral considerations argued against this approach. There is danger that the traditional four-line notation would pose a practical hindrance and psychological barrier for some singers. The uppermost goal must be to enable sung liturgy.

Though a standard G clef (without accidentals) is used with this five-line notation, it is not intended to suggest an absolute pitch, but rather, as in four-line notation, relative pitch, to accommodate various ranges of voices that will be singing these chants. Recordings of this music at different pitches will eventually be made available on line free of charge on various Web sites. A celebrant, for example, will be able to click on the text of the Sunday Preface to be chanted and hear a recording of it. Furthermore, composers will be able to provide their own accompaniments (at more than one pitch) of people's parts such as the *Gloria*, *Creed*, *Sanctus*, Memorial Acclamations, and *Agnus Dei*.

It is a daunting responsibility to prepare liturgical books for the liturgy, which is "a sacred action surpassing all others" (SC 7). ICEL hopes that its efforts will help the people of God to worship worthily, and thereby achieve the purpose of the liturgy, which is the sanctification of people and the glorification of God (see SC 10).



National Catholic Youth Choir

Which of You Wrote What?

The Backstory of the Collaborative Composing of *Psallite*

BY THE COLLEGEVILLE COMPOSERS GROUP

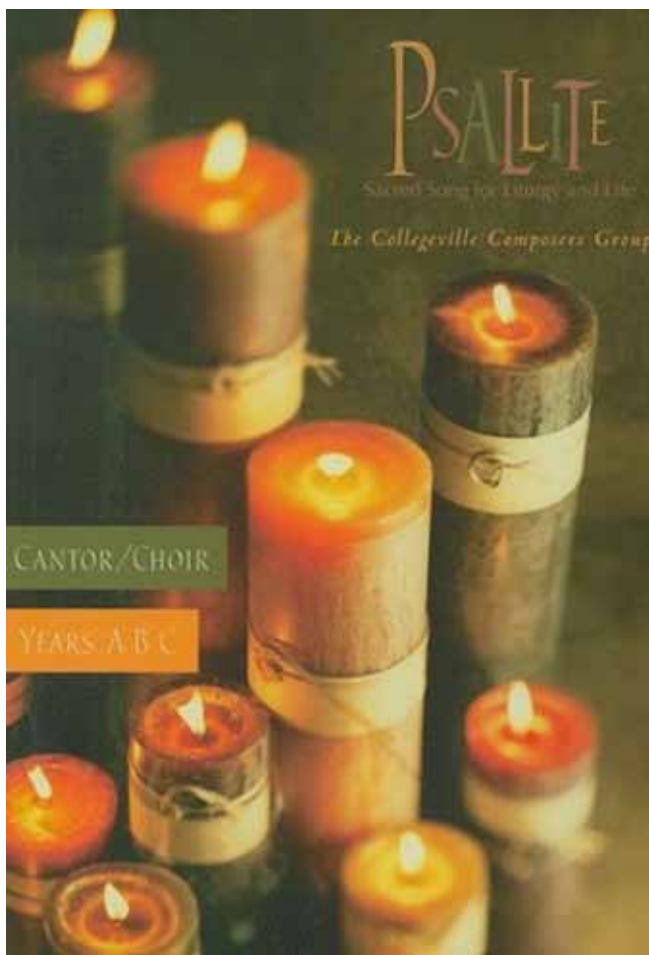
The *Psallite* project was and is a *group* effort. We work well together, but those who know us marvel at this. After all, it's not as if there were no strong personalities in our group!

Psallite began with an invitation to Paul Ford from The Liturgical Press in the spring of 2000 to become the editor of whatever would eventually succeed *The Collegeville Hymnal*. Further conversations over the next eighteen months connected the project with the 150th anniversary celebrations of Saint John's Abbey in 2006 and 2007. In April 2002 Cyprian Consiglio, Paul Inwood, and Ford proposed to take the project in an essentially vocal direction. They demonstrated the concept in January 2003, tested it in October 2003, and received The Liturgical Press's blessing in November 2003. Carol Browning and Catherine Christmas came aboard in 2004. At our September 2004 meeting in Collegeville, the five composers christened the project *Psallite* and called themselves the Collegeville Composers Group.

The 293 songs of the project thus far have 645 uses at Sunday Mass and far many more in other liturgical and non-liturgical circumstances. We re-used a lot of the songs for the week or the day (about sixty), since they don't change in the *Roman Gradual* and *Missal*, as well as many of the songs for the Word (about ninety). The songs for the table (about 140) are usually unique to each Sunday or feast, so the texts were almost always new to us.

However, we re-used or adapted a lot of the musical ideas, melodic phrases, and even entire tunes. Why? Because our ancestors did the same thing, and we felt we had to, if we were not to wear out the assembly's welcome of this kind of music. We agreed among ourselves that essentially vocal music has a familiarity about it but also an interestingness (we try to avoid the obvious).

The Collegeville Composers Group—Carol Browning, Catherine Christmas, Cyprian Consiglio, Paul Inwood, and Paul Ford—are the authors of Psallite: Sacred Song for Liturgy and Life (The Liturgical Press, 2005–2007).



The Process

Our technique was roughly this: Carol Browning, Catherine Christmas, Cyprian Consiglio, Paul Inwood, and Paul Ford met for five days at a time (maximum—we love each other, but there *is* a limit). We met about five times a year over a three-year period. After a brief beginning with just three composers, we got to the point at which four of us could always be present, but we worked best when all five were there.



Photo by Tee Poole

We always began with sung prayer, often praying the songs we had written the previous day.

Composing sessions took place in a variety of locations: Ford's living room, a rectory dining room in Santa Cruz, Inwood and Christmas's living room a few miles outside the city of Portsmouth, UK, and the library recital room at St. John's Seminary, Camarillo. We did contemplate meeting at a monastery in Italy on one occasion, but, alas, this plan did not come to fruition (at least, it hasn't yet)!

At our sessions everyone had in hand the worksheets that Ford had prepared in advance. These included all the readings for the Sundays and feast days for which we were composing, the Missal (*Sacramentary*) and lectionary antiphons, the *Roman Gradual* antiphons in Latin and English, and the full text of all the psalm texts suggested in the gradual and lectionary.

We always began with sung prayer, often praying the songs we had written the previous day. We lit a candle which shone for the entire session. For one of the English composing sessions, we each had a candle specially made

for us by a friend.

We prayed through one Sunday's lectionary texts at a time. Our first task was to compose the song for the table, and for that we needed the antiphon text to chew over. The theology of this choice was *very* specific: We asked ourselves what the few words were (ideally from the Gospel of the day) that would help the assembly receive as food and drink that which the Father breathed to us in the Word. What we were actually doing was a sort of *lectio divina* in common.

Finding a Processional Rhythm

We tried out phrases on each other, and, when we reached consensus, one or other of us (often Cyprian) began to walk around the room trying to pick up the processional rhythm of the text. All of us wrote the text on music paper, and we began to mull over it silently and to sketch out possible melodies, sometimes coming up with two or three options or perhaps remembering a musical phrase that we had used before. If one of us had previously set this text or something like it, we volunteered what we had done. In only a very few instances would this existing setting be accepted as it stood. Mostly any previous work would be discarded or would occasionally form the springboard for something completely new.

Ford would rummage through his databases looking for antiphons we had already composed with the same number of syllables as the text we had in front of us or looking for previous uses of the Scripture in question.

Picture all of us at a long table surrounded by Bibles and liturgical books, Paul Inwood at the keyboard of his laptop typing text into a word processor, Paul Ford at his laptop (with the databases open), Cyprian walking around, Carol curled up with her notepad, Catherine (head in hands) poised over her notes laid out on the table.

Beginning with a Phrase

A typical process for many antiphons would begin with one person starting the melodic phrase, someone else continuing it, a third person tweaking it, perhaps a fourth person adding a further fragment, and the fifth person beginning a vocal descant. (As we got more used to working together, the choral parts came more easily.)

Almost before the music emerged from the words, Inwood would begin to engrave the tune in Finale. When he was done (the fastest two fingers in the west!), we would begin to sing the text over and over again, Carol and Cyprian and Catherine coloring the antiphon with harmony, Inwood engraving all along. We often crowded around his screen, looking over his shoulder and massaging the arrangement. Cyprian would also start weaving the psalm/canticle tone, and we would sing, alternating with him.

If we became stuck on a particular antiphon, we got silent and worked independently at solutions. If we got really stuck, we moved on and then came back to it, often a day later. Sometimes inspiration would strike one of us during the evening or in the wee hours before our next session, and we would bring an idea for revisiting the particular text.

We used a similar approach with the Song for the Word and the Song for the Week/Day.

Carol is good at recording the biblical texts used and other details of performance. She and Paul Ford prepared all the indices. The keyboard harmonizations and guitar chords which came after the vocal writing had been completed were the work (countless hours!) of Paul Inwood and the patience (countless hours!) of Catherine. Carol and Paul Inwood were responsible for all the proofreading after master editor Gary Feldhege had imported Inwood's engravings (even more hours and patience) into Liturgical Press's page format.

We All Did It

So we *all* wrote the antiphon texts, we *all* wrote the melodies, and we *all* did the vocal arrangements of *all* the pieces. That's why there is no individual ownership listed for any text, tune, or arrangement. We share all



Photo by Skepsis

If we became stuck on a particular antiphon, we got silent and worked independently at solutions.

royalties according to a formula we have all agreed on (we initially tried to keep track of what and how much each composer contributed to words and music, but this quickly became impossible) and established the Collegeville Composers Group as a name to en flesh our collaborative work together.

We *all* agree: This was the hardest work we have ever done but the most rewarding and the most exhilarating. We even wrote this article in much the same way we compose. ("Check your ego at the door, mate!")

The story of our collaboration has not ended. The group met again in Southern California in January 2009 to work on two new projects which will see the light of day in the months ahead. Stay tuned!

Recovering Chant as a Guide to Composing for the Liturgy

By EDWARD SCHAEFER

The 2007 document *Sing to the Lord: Music in Divine Worship*¹ represents an attempt to reconsider some of the reforms that were put in place by the 1972 document *Music in Catholic Worship*.² While accepting some of the broad principles laid out in the 1967 document *Musicam sacram*,³ *Music in Catholic Worship* dismissed many of the specific reforms proposed by Rome in that document and subsequently forged a revolutionary path for liturgical music in the United States and most of the Western Catholic world. Now, thirty-five years after that earlier document, *Sing to the Lord* has endeavored to reconcile some of the differences between opposing views about the reforms following the Second Vatican Council.⁴ How effective this reconciliation will be remains to be seen. However, it is a valiant attempt to change gently the course of the Church's worship in the United States in a way that at least recognizes the importance of tradition in an apostolic Church, and it should be appreciated for the heroic effort it represents.

A complete study of the document would be well worth the time. This article aims simply to recover just two of the jewels that *Sing to the Lord* contains: encouragement for the recovery of chant in the liturgy and some valuable advice for composers related to that recovery.

Recovery of Chant

Sing to the Lord devotes an entire chapter to chant (STL, 76–84) along with other references to chant that appear throughout the document. If there is one message that *Sing to the Lord* expresses clearly and strongly on this topic it is that chant is, indeed, the music proper to the Roman (Latin) Church's liturgy and that all of us—priests, deacons, musicians, and liturgists—should work to do our part in restoring chant to its proper “place of pride” in the liturgy (STL, 77). Priests and deacons can do this by chanting their parts of the liturgy: the dialogues, which

Sing to the Lord offers as the first items of the Mass to be sung (STL, 116, more about this below), the Gospel (STL, 25), and the Eucharistic Prayer (STL, 20, 178, 181).

The third edition of the *Missale Romanum* places the chant notation for all of the dialogues of the Mass and for the Eucharistic Prayers in the main body of the missal itself rather than in appendices.⁵ It is assumed that the new English translation of the missal will do the same in order to facilitate more chanting of these parts of the Mass.

The orations of the Mass are not set in the *Missale Romanum*, nor are the Gospels. The tradition would dictate that these be sung to formulas that everyone knows. However, today not everyone knows the formulas, so fortunately these are available in translation in *Missa Cantata*, an English notated missal for Sundays, and *Evangelia Cantata*, an English Book of Gospels for Sundays and feasts of the three-year lectionary cycle.⁶

The welcome emphasis on chant as the music central to the liturgy may be *Sing to the Lord's* most valuable contribution to the ongoing reforms. If chant, indeed, becomes central to the liturgy again, then the kinds of music that will develop for the other parts of the liturgy will naturally be related to chant, and the long-discussed principal of the “organic development”⁷ of the liturgy's music will become a reality.

Advice for Composers

While *Sing to the Lord* offers some specific counsel to composers (STL, 81–85), the document's implicit advice may be far more valuable than its explicit advice. For these implicit recommendations, it is critical to look at *Sing to the Lord's* guidance on “What Parts Do We Sing.”⁸ These recommendations may seem at first to be somewhat convoluted, but they must be understood in the context of the document's attempts to reconcile the conflicting recommendations of Rome's 1967 document *Musicam sacram* and the U.S. bishops' 1972 document *Music in Catholic Worship*. The authors of *Sing to the Lord* understood well that they could not simply revert to the recommendations of the 1967 document without a total

Continued on page twenty-eight

Dr. Edward Schaefer is associate dean for the College of Fine Arts at the University of Florida and director of the Florida Schola Cantorum, a group dedicated to chant and the polyphonic treasures of the Church.

To: Pastoral Musicians, Liturgists, Clergy,
Catechists, and All Leaders of Prayer
Re: NPM National Convention, July 6–10, 2009
Chicago, Illinois

Plenum Speakers

Rev. Ronald Rolheiser, OMI
Rev. Paul Turner
Cardinal Daniel N. DiNardo
Ms. Kate Cuddy
Dr. Katherine DeVries
Msgr. Ray East

Musical Events

William Ferris Chorale
John Moulder Jazz Ensemble
National Catholic Youth Choir
Young Cathedral Organists
Dan Schutte
Paul French
Rory Cooney and Theresa Donohoo
Paul Tate and Deanna Light
John Ferguson
John Bell
African American Banquet of Song
A Guadalupe Pilgrimage in Song
Music of Asia and the Pacific Rim
... and more!

Special Events

National Catholic Handbell Festival
Children's Choir Festival
co-sponsored with Pueri Cantores
Youth Intensive
Chant Intensive
Liturgical Space Tour
Organ Crawl
Music Ministry Leadership Retreat
Master Classes and Clinics
Music Education Morning



Stephens Convention Center, Rosemont, Illinois

For details visit <http://www.npm.org/EducationEvents/convention/index.htm>



Hovda Lectures on *Sing to the Lord*

J. Michael Joncas

Kathleen Harmon, SND DE N

Kevin Vogt

Ricky Manalo, CSP

Anthony Ruff, OSB



Orchestra Hall at Symphony Center

Workshop Clinicians

Tony Alonso

Gary Daigle

Oliver Douberly

Jerry Galipeau

David Haas

Bob Hurd

Steven Janco

J-Glenn Murray, SJ

Mary Jo Quinn, SCL

Lynn Trapp

Christopher Walker

Jaime Cortez

Chris DeSilva

Paul Ford

Lee Gwozdz

Marty Haugen

Paul Inwood

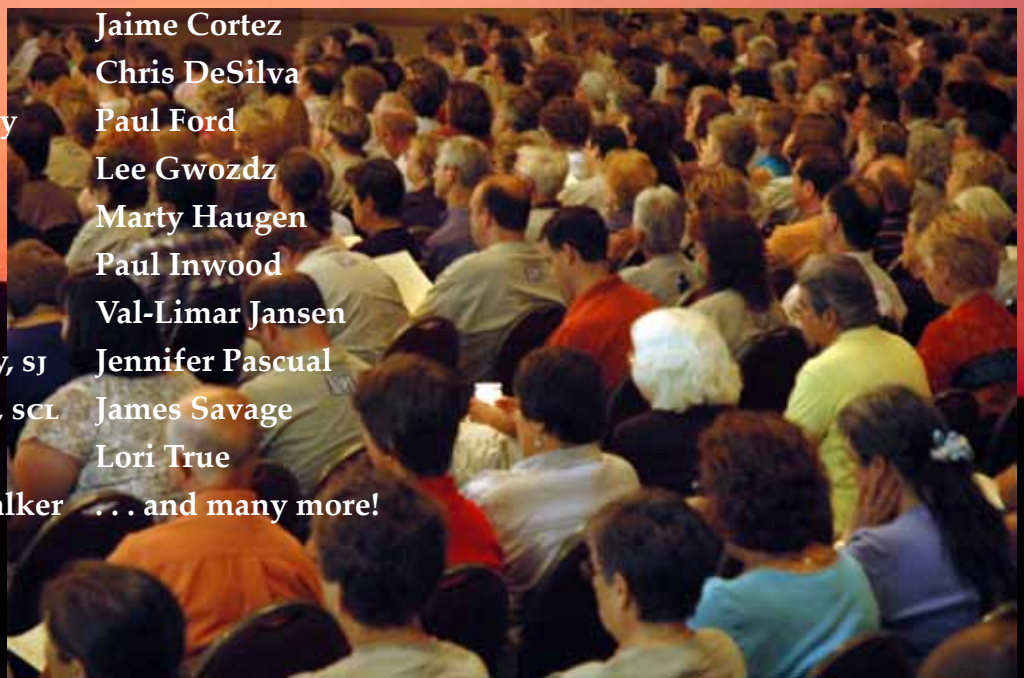
Val-Limar Jansen

Jennifer Pascual

James Savage

Lori True

... and many more!



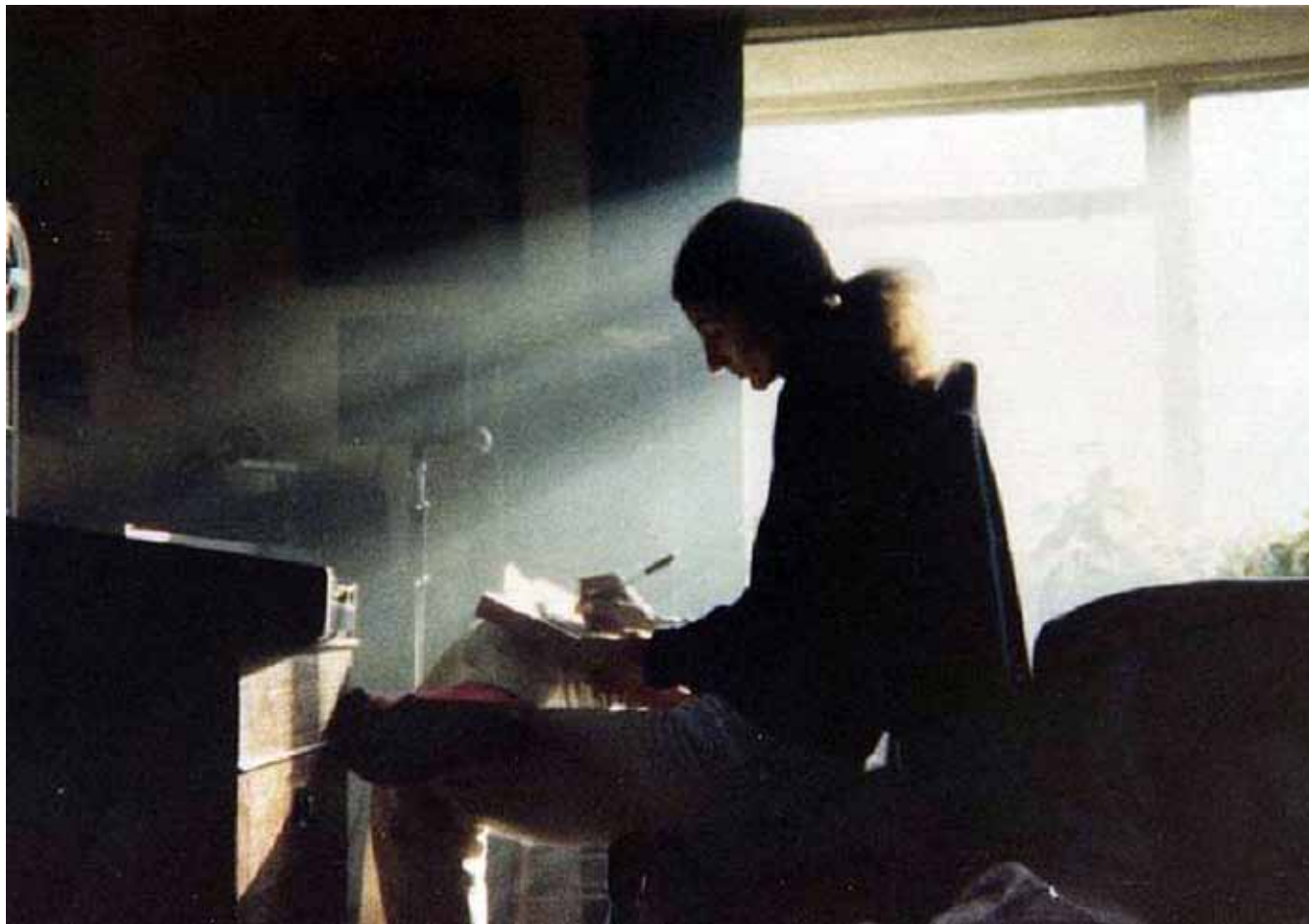


Photo courtesy of Vana Venouti

Recovering Chant

Continued from page twenty-five

upheaval of the liturgical practice of the past two generations. Thus, they chose to accept the norms of 1972 while trying to infuse into them the directives of 1967. While the result might be criticized as yet another completely new set of norms, it may be more useful to see them as an important first step in an ongoing process of reconciling radically different points of view.

Without dissecting the guidelines line by line, it is possible to glean some general principles, especially when these guidelines are viewed in the context of chant as having the “place of pride” in the liturgy. Some of the areas discussed, such as the dialogues of the Mass, are most easily approached by simply using the chants of the Church.

Some of the areas discussed include various parts of the Order of Mass (also known as the Ordinary of the Mass—traditionally the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*). While there are beautiful and accessible chants for the Ordinary of the Mass—which *Sing to the Lord* encourages us to sing (STL, 166a, c, d)—there is also a long tradition of composers creating settings of the Ordinary, and there is every opportunity and encouragement for composers today to continue this tradition—setting

the new texts that are part of the Order of Mass as well as the traditional Ordinary parts—with music that will synchronize well with the chants of the Mass and that will develop the long tradition organically.

Finally, some of the parts of the Mass to be sung include the Mass propers, that is, the parts of the Mass that change on a regular basis (entrance antiphon or *introit*, responsorial psalm, *Alleluia* or Gospel verse, offertory, and Communion antiphon). Historically, these parts of the Mass were never sung by the congregation, so the desire for the congregation to assume the singing of these parts of the Mass has required some innovation, and, as one might imagine, trying to be innovative while maintaining a connection with tradition has presented some challenges both for composers and for the Church they serve.

Setting the Propers

In the early days after the Second Vatican Council, since there were no arrangements of the propers accessible to the congregation, permission was given to replace the proper texts with other musical selections.⁹ This led to an almost instantaneous adoption of hymns as the default replacement for the Mass propers. This was quickly followed by the development of an entire industry devoted

to the composition of miscellaneous songs for the liturgy that were sung as substitutes for the proper. That industry continues to thrive today.

Sing to the Lord acknowledges this practice and doesn't discourage it (STL, 166d). At the same time, it does, indeed, encourage the composition of musical settings of the actual proper texts of the Mass. Of course, there have already been numerous settings of various responsorial psalms, and there have also been a few noteworthy attempts at providing music for other parts of the propers. For example, Christopher Tietze's *Introit Hymns for the Church Year*¹⁰ has collected hymn paraphrases of the introits for Sundays and feasts. Paul Ford's *By Flowing Waters*¹¹ is an English translation of the 1970 *Graduale Simplex*,¹² a work commissioned by the Second Vatican Council to provide simpler chants for the proper than are found in the *Graduale Romanum*.¹³ Liturgical Press has also published *Psallite*, a collection of music in various styles intended as music for the entrance, responsorial psalm, and Communion songs.¹⁴

While the issue of using paraphrases instead of the actual texts remains a problem, the various settings of responsorial psalms and Tietze's *Introit Hymns* seem to be models for the next phase of the renewal. While *By Flowing Waters* is also an important contribution toward incorporating vernacular arrangements of certain of the chants into the liturgy, its source—the *Graduale Simplex*—is not truly a setting of Mass propers. Rather, it is a collection of chant antiphons to be sung *in place of* the actual proper Mass chants. *Psallite* operates on a similar principle. The musical selections are not uniformly settings of proper texts; most of the musical selections are intended to be sung *in place of* the actual proper Mass texts. However, both of these works provide a valuable first step toward restoring the proper of the Mass. Each in its own way recognizes the proper of the Mass as having an inherent and unique importance.

A Hopeful Path

Sing to the Lord offers a hopeful path for the future of music in the liturgy. Its themes of restoration of chant as the liturgy's central music and its promotion of music that will complement the chant, primarily in settings of the Order of Mass and the proper texts, give composers an opportunity to make invaluable contributions to the vitality of the Church's liturgical life.

Notes

1. *Sing to the Lord* (STL) (Washington DC: United States Conference of Catholic Bishops, 2007).
2. *Music in Catholic Worship* (Washington DC: United States Catholic Conference, 1972).
3. Congregation of Sacred Rites, Instruction on Music in the Liturgy *Musicam sacram* (1967). Translated at http://www.vatican.va/archive/hist_councils/ii_vatican_council/docu-



Father Clement Kong, ocso, (left) is a former abbot of the Cistercian Monastery in Hong Kong and a well-known composer. In 2005 he presented his latest hymn to his successor, Dom Anastasius Li, ocso (right). *UCAN Photo*.

ments/vat-ii_instr_19670305_musicam-sacram_en.html. Also at <http://www.adoremus.org/MusicamSacram..html>.

4. For a discussion of the opposing views expressed by these documents, see Edward Schaefer, *Catholic Music through the Ages* (Chicago/Mundelein, Illinois: Hillenbrand Books, 2008), 170-177.

5. *Missale Romanum, editio typica tertia* (Rome: Typis Vaticanis Polyglottis, 2002).

6. Edward Schaefer, *Missa Cantata* (Spokane, Washington: Priory Press, 2001); *Evangelia Cantata* (Spokane, Washington: Priory Press, 2007). Both are available from www.LitPress.org. The International Commission on English in the Liturgy is currently proposing for inclusion in the forthcoming *Roman Missal* formulas for chanting these texts that vary from the traditional formulas.

7. STL, Appendix II; also Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (1963), 23. Official English translation at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html. Also at <http://www.adoremus.org/SacrosanctumConcilium.html>.

8. STL, Chapter IV, A.

9. The notion of replacing the proper might be attributed to the earlier practice of singing hymns at low Mass at times when the priest recited the proper texts. However, even in this earlier practice the recitation of the proper by someone remained a critical part of the Mass. The decision to substitute another text for the proper was a radical one. It had never been done before.

10. Christopher Tietze, *Introit Hymns for the Church Year* (Schiller Park, Illinois: World Library Publications, 2005).

11. Paul Ford, *By Flowing Waters* (Collegeville, Minnesota: The Liturgical Press, 1999).

12. *Graduale Simplex, editio typica altera* (Rome: Typis Vaticanis Polyglottis, 1970).

13. *Graduale Sacrosanctae Romanae Ecclesiae* (Tournai: Desclée, 1974).

14. The collection comes in various editions: accompaniment, choir/cantor, antiphons only (for reproduction).

Praise and Worship Music: Can We Use It at Mass?

By ED BOLDUC

Praise and worship music is often criticized as being non-liturgical; as music that shouldn't be used in the context of the Catholic Mass. The fact is, most of the popular praise and worship songs were not really written for use in the Mass but for large, corporate gatherings encouraging vibrant, participatory singing and worship. But wait . . . isn't that what we do at Mass?

I think the important point to make here is that, yes, it is *part* of what we do at Mass—a very important part, but obviously not all that we do. The music and texts used in the liturgy are often called on to support the many rich and beautifully choreographed ritual actions that are also key to what we do. Consequently, songs with sometimes lengthy texts that build on and address a particular rite or theme from one verse to the next are common, appropriate, and necessary. Service music, usually familiar because it is used from week to week, punctuates the different parts of the liturgy. Acclamations erupt from the assembly to signify the oneness of the community, affirming our understanding of our Christian faith and rituals. That is the beauty of liturgical music.

So, putting acclamations and service music aside, what makes "liturgical music" and "praise and worship music" different from one another? Why does one work better than the other for liturgy? What labels a song as a "praise and worship song," and how is it different from a contemporary liturgical song?

What's In a Name?

"Praise and worship music" is simply a generic term used to describe a particular style of modern Christian music usually composed in a pop/contemporary style. It is not meant to imply that other styles of Christian music do not give praise and worship to God, just as we know that "gospel music" isn't the only style of music that preaches the Gospel.

In worship, one of the main goals of any style of music

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is to encourage the assembly to participate, to sing. Any good liturgical song will have a well-written melody in a comfortable range for the assembly. The text should be set well, and the rhythm shouldn't be too syncopated. The same holds true for "praise and worship" music. What makes these new worship songs so popular is often the catchiness of their melodies: They are easy to sing and easy to remember. What liturgical musician wouldn't want that for his or her own music!

To try and define what makes a melody "praise and worship" or "liturgical" is very difficult, if not impossible. A good melody is a good melody, period.

Aside from its texts, the way praise and worship music is arranged and performed is probably its biggest identifying quality. Generally speaking, the songs are usually in verse-chorus form. Melodies often revolve around a single melodic or rhythmic motif for the verse and another for the chorus. If they don't, the melody is usually short enough to be easily remembered and recalled (four or eight bars in length). Simpler, guitar-friendly chord progressions provide the foundation for the melody. Judicious use of pedal tones help in creating a strong sense of key. It is not unusual, for example, for an entire verse to consist of one or two chords. Often the "praise band" will play eight bars, vamping (improvising until the singing begins) on a single chord while simple motifs occur on the guitar or keyboard. This is especially true for the more up-tempo songs. Careful, skillful collaboration of the rhythm section is important. The strumming pattern of the acoustic guitar is often what sets up the feel—or groove—of the song, followed by the bass and drums. Solo instruments are a welcome addition but not crucial to the accompaniment. Slower, ballad-type songs are often led on keyboard in a familiar pop-style.

"Open the Eyes of My Heart" by Paul Baloche, one the most popular and well-known praise and worship songs, follows this format almost exactly. The band will usually play at least a four-bar introduction, vamping on the tonic chord. The verse melody uses two very short motifs, which are easy to remember and sing. The chorus uses two different, short motifs also easy to remember and sing. A third section, or coda, introduces a new motif sung three times in a row. All of this occurs over a very simple chord progression. Careful analysis of this piece

will yield a good understanding of the musical style of accessible praise and worship music.

Writing in this style can accomplish two very important things: First, it allows and invites the assembly to learn and sing the song quickly. They are not discouraged by complex melodies or distracting chord progressions. Second, it allows musicians with even a minimal knowledge of their instrument to begin to participate and even lead sung worship. The music is simple and singable. These are also qualities of good liturgical music.

What about Text?

Text is one of the main areas where liturgical music and praise and worship music differ. Since most of the popular contemporary praise music is or has been written outside the Catholic Church, it was never specifically written for use at Catholic liturgy. The general themes of gathering together, calling to worship, and praising God are prevalent, as are offering our gifts (ourselves) to God, sending forth, and calling to discipleship. So, though the texts weren't written specifically for use in Catholic ritual, one could see how texts of this nature could work within

the liturgy.

When one is writing music for liturgy, however, it is often the case that the more verses the better! Each verse can take us deeper into the liturgical moment. Length is not really an issue, since it is also useful to have more verses available for a long offertory or Communion procession. For the most part, praise and worship music is designed to be simpler, less complex than the music we use at Mass. The goal is a simple, recurring theme that the singer/worshiper can latch onto without having to try and remember too many words.

Typically, the worship leader using praise and worship music sings a line or two of text, and the assembly is expected to sing it right back. Once or twice through, and you have it; no printed lyrics are necessary. No one is holding hymnals or worship aids containing numerous

Praise and worship music will usually pick one theme and repeat it over and over with little or no variation, driving it home.



Photo courtesy of Old Library Studio

verse texts. Sometimes the lyrics are put up on a projection screen when they are first introduced, but then they are removed, sometimes replaced by live footage of the musicians or other appropriate inspirational images. By repeating the same lyrics over and over, one can meditate on them, internalizing them, allowing them to work on your heart. A similar technique is used in the music of Taizé. The assembly can keep singing while a soloist sings above them, improvising with new melodies, lyrics, or even spoken prayer. Often, in praise and worship music, the worship leader will call out the next line to be sung. Sometimes he or she will even change the words of the refrain just slightly, “leading” the assembly each time.

Simpler lyrics, while easy to remember and sing, can sometimes become too repetitive for liturgy. The beautiful song “We Fall Down,” by Chris Tomlin/Louie Giglio, could be a nice song for offertory, but it is very short. That song is better suited as a gathering song or a song of praise after Communion. It would be awkward to keep repeating it for the sake of the time used to take up the collection and bring forward the gifts. Outside the liturgy, a worship leader might lengthen the song with spoken prayer while the band continues to play, but that wouldn’t happen at Mass. Instead, a good liturgical musician would need to choose an offertory song of appropriate length with appropriate text for the liturgical moment. In this case the text is set; there is no improvisation. That is not to say that a simple text cannot work well at Mass. “Go Out in the World” (World Library Publications) has very few words for the assembly to sing, yet it is an effective song for sending forth.

Many of the lyrics of praise and worship songs focus on the individual’s personal, intimate relationship with God. “I” is used instead of “we” — not in every case, of course, but often enough that it is a noticeable characteristic of the genre. In liturgy, more often than not, the assembly sings as one communal voice. “We” are praising God together in song.

Going Deeper

Liturgical music strives to take us deeper into our understanding of God as we sing our celebration of sacraments and rituals. That’s the beauty of liturgical music. Praise and worship music will usually pick one theme and repeat it over and over with little or no variation, driving it home. It is not overly simple or even shallow, just more concise. The worshiper is drawn deeper by meditating on the shorter, often scriptural, text. That’s the beauty of praise and worship music.

Whether we are leading a room of 200 people with a band and lyrics on a screen in praise and worship or we are playing for the Communion procession with a full church at Sunday Mass, we want people to sing! We would be wise to consider any music that speaks to the heart of what we are doing at liturgy.



Hildegard of Bingen. Photo by Jan Roland Crans.

I am a firm believer that variety is the key to full participation. To use only praise and worship music at Mass is to deprive the community of wonderful, appropriate music specifically written for Catholic liturgy. At the same time, not including some praise and worship music is ignoring a genre that effectively engages the voices and hearts of the assembly.

People will always have different tastes in music — what reaches them, what speaks to their heart. We will always differ over what we think is too contemporary, too traditional, dull, or inviting. In the end, there is much to gain from understanding the difference between liturgical music and praise and worship music. Both have so much to offer, and both address specific needs within the Church. To say that one is better than the other is to say that some needs are better than others. We must hold sacred the liturgy, singing and playing music that is appropriate and moves the assembly to sing. We must also embrace the music that leads us to sing outside the liturgy in our daily praise and worship.

The Future: Composing for *Prayer*

By JOHN FOLEY, SJ

For which texts used at Mass and in other liturgies do we still need music? And what kind of settings do we need for those texts? I ask many people this kind of question, and sometimes I receive specific answers, sometimes an entire list of suggestions, and sometimes just a shrug. (Maybe the gentle reader already has answers to these questions.) For myself, though, I have to do some thinking in order to move toward an insight about the questions that I just posed. A large amount of music has already been written, so I would need at least to sort through some of the types of texts and settings that are out there, before I come up with an answer. But before I do that, I need to ask a special question.

Since the texts and their music are intended to foster prayer, I need to ask what it means to pray at Mass. Maybe this seems like the wrong question, since it seems to address an entirely different topic. But the answer has everything to do with what kind of music and text we use and what kind we need. The famous saying, “Who sings well, prays twice” (though probably not said by Augustine or contained in any of his writings), makes the question more acute. If we want to “pray twice” we need to find out what kind of prayer, how we pray, and, as a result, what kind of music we are talking about.

Kinds of Prayer

So, ask yourself what you do or what your assembly does at Mass that could be called prayer. Here are some kinds of prayer that I think of.

(1) A “Spiritual Experience.” People settle down at Mass as they might if they were on a retreat and speak to God. Individuals “feel” the Lord’s presence somehow, especially in a hymn they particularly like or in something the presider says. Afterwards people have a better outlook on life. They are emotionally calmed or changed. That is one kind of Mass praying, a most valid one, and it calls for its own kind of music.

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Since the texts and their music are intended to foster prayer, I need to ask what it means to pray at Mass.

(2) But maybe a parish is looking for what I would call “Contemplative Prayer.” How does this differ from the “Spiritual Experience” kind? The best comparison I know is found in the poet Wordsworth’s remark that poetry is “emotion recollected in tranquility.” This is like sitting on the front porch or in the back yard, remembering the graduation party that happened last week with its highs and lows, its thrill when the diploma is handed to you or to your offspring, its poignancy in how much the graduate’s life will soon change, the melancholy looking forward and backward over life, and so on. Notice, you

are not experiencing the emotions themselves, you are remembering them in quiet. Apply that to prayer at Mass. There is an inner peace that would be broken by any new surge of emotion. Excitement is not the goal, quiet is. And in the quiet you savor and recall, say, the story about Jesus in the Gospel; you let the psalm's clapping of hands and joyful shouts echo in your soul. In this second kind of prayer at Mass, the atmosphere of the music will be very different from that of the first kind.

(3) "Ritual Prayer" is the next kind I think of. Of course there is ritual in every Mass, no matter what kind of prayer accompanies it. But in this mode, the ritual itself is the prayer. The movements, gestures, colors, processions, the familiar words of the Eucharistic Prayer or the Lord's Prayer, the greeting of peace, and so on—all these are not just rote repetitions, they are what you enter into along with the rest of the assembly. By doing so you enter prayer. Recurrence from week to week, from day to day, is comfortable and it fills a spot in us that would be empty otherwise. Ritual is essential to human life, and when it works it always has to do with deep values and a community of people. At Mass, this is an important way of praying and of sharing in the communal action.

(4) Here is another type that I would call "Ceremonial Prayer." It differs from ritual prayer because various

celebratory elements are added to the ceremony that heighten the ritual or even outweigh it at times: banners, trumpets, polyphonic music, elaborate decoration, ornamented vesture, and an air of formality. The main prayer experience here is that of taking part in a grand, hierarchical affair that emulates the greatness of God in heaven. This ceremonial aspect helps us to remember our place in God's creation.

(5) "Community-Oriented Prayer." This kind emphasizes prayer in common, in community. It is much less formal than the others, and the music tends more toward "people's music." There are numerous hellos and goodbyes given before and after Mass, the greeting of peace is widespread and heartfelt. Interrelations among people form the basis of prayer. This kind of community welcomes strangers heartily, but the joy of being together with people who know each other is primary. Jesus' famous saying grounds this kind of praying: "Where two or three are gathered in my name, I am there among them" (Matthew 18:20).

Of course there is a new sub-set of this community-oriented prayer—"LifeTeen" and youth Masses. These have a pace and drama which bring heartfelt, emotional, and even at times ecstatic prayer. This type is designed primarily for high-school-age participants, but many parents accompany their children and bond with them in it.

(6) Finally I would mention the "regular Mass" kind of prayer. This happens at the ordinary parish that people go to because "of course I go to Mass each week. Our whole family does." Probably the prayer here is a mixture of the kinds I mentioned above. Often the music is provided by an organist and perhaps a cantor, and at some Masses a choir.

Fostering Prayer

I have to stop somewhere, even without including ethnic Masses, especially African American and Hispanic. These and some others are very important and different kinds of prayer but not within my area of expertise.

My contention here is that each of the ways of praying that I have described has a value that should not be lost to the Church but instead should be fostered. Different texts and music will follow from each type and enrich the Church's prayer. There has been figurative bloodshed between types from time to time, which should never have happened. When the community-oriented paradigm surged into fashion after Vatican II, with compositions by Joe Wise, the St. Louis Jesuits, Marty Haugen, David Haas, and innumerable others, it is understandable that professional musicians from other paradigms felt a betrayal of their craft. Tradition had been ejected and replaced by "pop" music. Yet it was never the purpose of such music to replace any other type. It will find its place among the rest—Jesus is among us in all our prayer together.



Anthony Yung Ling-kiu is a thirty-one-year-old composer and pastoral musician in Hong Kong. *UCAN photo.*



Fourth century mosaic of loaves and fishes, Church of the Multiplication, Tabgha, Israel

Other skirmishes could be noted, fueled by an emphasis on one or another mode of prayer. Some current tensions are fueled, for example, by the hope of some to restore contemplative prayer with chant as the primary and, perhaps, only mode of the Catholic Mass. Or other struggles surround the hope that the “great” traditions of historical Catholic Church music will return, with their ceremonial or ritual type of prayer.

But are we sure that one type and only one type of music and of prayer should dominate? I certainly am not.

Text and Music That Serve Prayer

So, assuming that the various paradigms described here (and others) will be around for a while, I must address the questions I raised at the beginning of this article. What kinds of texts still need music? And what kind of musical settings do we want? Well, as I have said, it depends on the type of Mass and prayer we are talking about. Let’s answer using the manners of praying listed above.

Music that speaks to the soul as it develops in closeness to God will be apt for the spiritual experience Mass. More settings of reassuring spiritual truths are always needed. Contemplative prayer at Mass certainly seems to ask for quiet, non-emotional music, perhaps settings of Scripture—maybe Gregorian chant or music based on chant, since it sets the actual words of the liturgy. Ritual prayer seems to call directly for Gregorian chant or related kinds of music. There are people writing new music of this type even now. Such music will not have huge sales, but it is needed, especially if the people are able to sing it. Ceremonial prayer looks to music written through the ages—Palestrina, Monteverdi, Tallis, William Byrd, all the way to Mozart. And there is new music (sometimes called

neo-classical) written and published now, especially by such companies as Morning Star Music Publishers in St. Louis.

What used to be called “contemporary” (or often “youth”) music has been the mainstay of community-oriented prayer. This type has one thing in common with pop music in the media: A piece will be popular for a while—maybe weeks, maybe months—then will submerge and be replaced by a new composition. It is not meant to be “disposable,” but much of it does come and go. Some pieces, however, become classics and stick around, such as “Here I Am,” “Shepherd Me, O God,” and others that we could each name. Obviously there is a lot of room for new texts and music in this area, because of its replaceability. These are mainly hymns incidental to the form of Mass, but this category also includes what the industry calls “service music,” for instance, *Mass of Creation*. Much about music in this model is also applicable to youth music. Finally, hymns and various Mass settings are the staples of what I named the regular Mass in a parish. A wide selection of hymns is already in existence, as *Gather*, *Worship*, the *Music Issue*, *Breaking Bread*, and other hymnal resources show. I think there is room for more hymns, especially with scriptural inspiration.

Sharing in the Mystery

What I am suggesting here is mainly that there is and should be room for plurality in Catholic Church music. The “participation” of the assembly that Vatican II called for does not depend on the kind of prayer or music that is featured. Participation is first and foremost a sharing in the Paschal Mystery; that is, in the passion, death, and resurrection of Jesus. All the rest flows from that.

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Professional Concerns

By PAUL COLLOTON, OP, AND STEVE PETRUNAK

Contemporary Praise and Worship Music and Roman Catholic Worship, Part I

In parishes around the country there is growing interest in questions like these: Is contemporary Christian rock appropriate for use in Roman Catholic worship? Is there a place for “praise and worship” music in the liturgy? In Catholic Christian formation programs? In Roman Catholic life at all? Answering these questions requires an honest dialogue. The purpose of this first of two professional concerns columns in *Pastoral Music* is to offer guidance on how to dialogue about the issues that are part of these questions with pastoral sensitivity, respect for Church documents on liturgy and music, and the experience of Catholic Christians of all ages, especially our youth. The articles use a question-and-answer format to address these issues.

1. Simply put, what is the definition of praise and worship (contemporary Christian) music?

Father Paul: A search of the web and dictionaries of worship music for “praise music,” “contemporary Christian rock,” or “contemporary Christian music” identifies these common elements:

- A broad genre that includes styles from folk to pop, heavy metal,

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and rap;

- Utilizing music once used only for entertainment but, since the 1980s and '90s, increasingly used for worship or liturgy;
- With Christian texts drawn from Scripture or doctrine, whose purpose is to evangelize;
- Containing instrumentation often associated with rock music: electric guitar, bass guitar, drums, keyboard, and synthesizers;
- Whose music makers may be explicitly Christian or not.

Steve: It's significant that these elements do not include a global dismissal of praise music as being inappropriate for Catholic worship. The elements which identify praise music merely describe the genre of the music itself without including any subjective judgment. Some liturgical musicians and liturgists alike actually include, within the definition of praise music, that it is unfit for Catholic liturgy. But this definition stays away from prejudiced conclusions regarding appropriateness and simply describes the music itself.

2. How is liturgical music defined as theologically “vertical” and “horizontal”?

Father Paul: Roman Catholic worship reflects the reality found in the two arms of the cross. The vertical arm reminds us that human beings have a relationship with God through Christ. The horizontal arm reminds us that human beings have a relationship with each other—and all creation—through Christ. Thus, while a personal relationship with Jesus Christ is important, we experience God's saving love because we belong to a community that has been saved by the paschal mystery, the death and resurrection of Jesus. Monsignor Kevin Irwin puts it this way:

Liturgy is not a private devotion for personal sanctification only. It is about

nothing else than the church's very identity and vocation—as the redeemed of and in Christ. The roots of this understanding come from the Scriptures, which presume “corporate memory” as a foundation for any act of liturgical prayer. . . . That liturgical memory is always corporate derives from our identity as inheritors of the Judaeo-Christian tradition, which presumes, asserts, and underscores again and again that we are all part of each other as the chosen people of God.¹

Even when praying psalms that contain only a personal pronoun—that is, “I” or “my”—our prayer always has a communal context. This corporate dimension is an essential element of Roman Catholic liturgy.

Steve: This “vertical” and “horizontal” theological element of our Catholic worship is one critical factor when determining the appropriateness of any song for use at liturgy. If a song is filled with “I” and “me” language and the sole focus of the text is all about me, the horizontal element is missing. Liturgy is the time for the gathered community to pray together and give thanks and praise to God. The music we sing should always reflect this combined theological tension between our relationship with God and our relationship with each other. Much of the praise music strongly reflects the horizontal theology but lacks the vertical. Any music that focuses exclusively on us as individuals without offering any greater theological substance should be avoided during liturgy.

3. Can all liturgical music, regardless of style, be considered through the same lens?

Father Paul: The short answer is yes. *Sing to the Lord: Music in Catholic Worship* (STL) reminds us that “singing together in church expresses so well the sacramental presence of God to his people” (STL, 2).

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We use “words, gestures, signs, and symbols to proclaim Christ’s presence and to reply with our worship and praise” (STL, 6). For music to be liturgical music, it must reflect the “ways in which it [the music] is ‘connected with the liturgical action,’” so the music doesn’t overshadow the words and actions of the liturgy (STL, 68). In other words, for music to be liturgical music, it must



Praise band, Catholic Student Union, Florida State University

serve the liturgy by helping the ritual speak more strongly and by letting the texts enter into the minds and hearts of the faithful. The primary question this “ritual dimension” of liturgical music (see STL, 68) asks is whether or not a given piece of music, from whatever style, serves the liturgical action.

Steve: We gather as Church each week, bringing together many different cultures and ethnicities. Within these influences lies an enormously vast sea of musical styles and types that feed the many faces and hues of the Body of Christ. All liturgical music must receive the same scrutiny for how it serves the liturgy, but the way that liturgical music serves a community is through differences in style. Singing the *Sanctus* at the appropriate time, whether in a gospel style or a chanted style, is what is important. It makes good sense that the texts of all liturgical music must receive this same scrutiny—whether they ritually serve the liturgy.

4. Does the style of music used in liturgy determine its appropriateness?

Father Paul: Not necessarily. While *Sing to the Lord* reminds us that chant has a pride of place in our tradition (STL, 72), it also thanks God for the rich diversity of musical styles. The document tells us that “the Church seeks to employ only that which, in a given style, meets the ritual-spiritual demands of the Liturgy” (STL, 71). We look to the Church’s “treasury of sacred music, which is of inestimable value and which past generations have found suitable for worship . . . [and] should strive to promote a fruitful dialogue between the Church and the modern world” (STL, 71). In other words, the style of music does not determine its appropriateness. Appropriateness has to

do with whether or not the style serves the liturgy (the ritual dimension) and draws a particular community gathered for worship more deeply into the mystery of Christ (the “spiritual dimension,” see STL, 69). Remember, at some point in history, any style of music used in liturgy was contemporary, thus “the Church never ceases to find new ways to sing her love for God each new day. The Sacred Liturgy itself, in its actions and prayers, best makes known the forms in which compositions will continue to evolve” (STL, 83).

Steve: While chant does hold pride of place in our Catholic worship and tradition, it is by no means the only style which is suitable for liturgy. Truly, the question of style cannot be considered apart from the particular community which the music serves. An all-Spanish-speaking community will never be served by the music used in a mixed European community and vice versa. Amidst this great diversity in our Church lies a vastly rich difference among musical styles. The makeup of those who form the community will best determine the most effective styles of music. Communities that reflect many different cultures and ethnicities are best served by music that includes different styles. As long as the music ritually supports the liturgy and allows the texts to settle within us, the style that is used does not determine its appropriateness.

5. Do the instruments used within any style of music used in liturgy determine its appropriateness?

Father Paul: Yes and no. “Musical instruments in the Liturgy are best understood as an extension of and support for the primary liturgical instrument, which is the human voice” (STL, 86). While the organ holds a pride of place in our

tradition (*General Instruction of the Roman Missal*—GIRM, 393; STL, 87), “from the days when the Ark of the Covenant was accompanied in procession by cymbals, harps, lyres, and trumpets, God’s people have, in various periods, used a variety of musical instruments to sing his praise” (STL, 89). Therefore, “many other instruments also enrich the celebration of the Liturgy, such as wind, stringed, or

percussion instruments ‘according to long-standing local usage, provided they are truly apt for sacred use or can be rendered apt’” (GIRM, 393, quoted in STL, 90). That list includes instruments often associated with contemporary Christian praise music.

We’ve met times like this before. The organ was once considered a pagan instrument. Franz Gruber used guitar when the organ could not be played. The 1960s and ’70s saw greater incorporation of guitar, flute, and drums into the liturgy. The question is not the instrument; the question is whether an instrument can be rendered apt for worship, and that depends on the musicians and the assembly gathered for liturgy.

Steve: The answer to whether or not an instrument is appropriate really lies in the way the instrument is used. If the pipe organ is played so loudly that an assembly cannot hear themselves singing, then it is inappropriate—not the instrument itself but the way it is played. I can’t really think of any instrument that, if played fittingly, would by its very nature be deemed inappropriate for liturgy. The question regarding the appropriate use of any instrument is really about how the instrument is used to support the sound of the singing assembly and not about the instrument itself. I have witnessed the playing of electric guitars, drums, electric bass guitars, and funky keyboards all appropriately supporting the sung prayer of a community of believers. Instruments themselves do not determine appropriateness, players do.

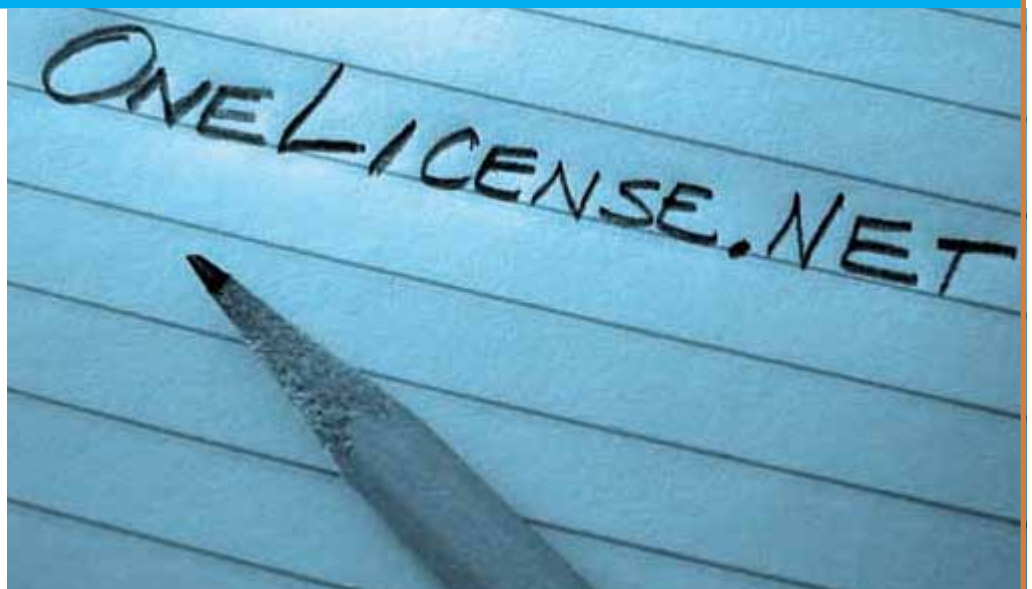
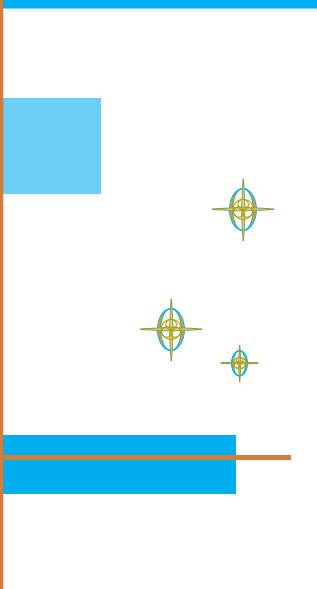
Note

1. Kevin W. Irwin, *Models of the Eucharist* (New York, New York: Paulist Press, 2005), 68–69.

Stay tuned for Part 2.

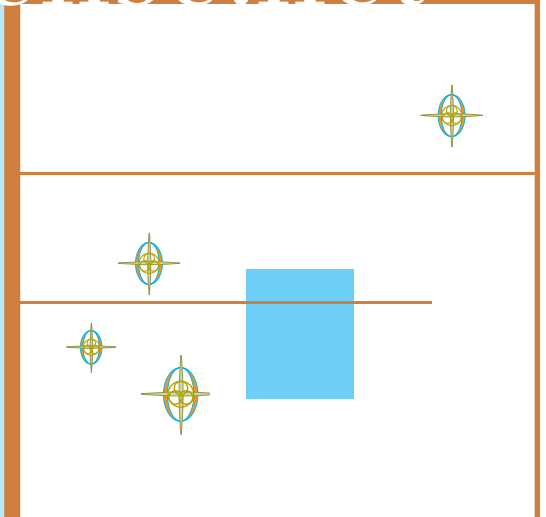


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GEORGIA

Director of Music Ministry. Our Lady of the Mountains Catholic Church, 1908 Waleska, Highway 108, Jasper, GA 30143. Phone: (706) 253-3078; e-mail: charlesbyrd@ellijay.com. A parish of 550 families with three English Masses per weekend seeks a part-time music minister. A complete job description will be discussed with potential candidate. Please send résumé to Father Charles Byrd. HLP-7288.

ILLINOIS

Associate Director of Music and Liturgy. Sacred Heart Parish, 114 S. Elizabeth Street, Lombard, IL 60148. E-mail: djp35@aol.com. Full-time position in 1,800-member parish. Responsibilities: teach music in grades K–8, direct contemporary ensemble, cantor, section leader for adult choir, organist at 7:30 AM Sunday liturgy, supply weekly worship aids for Sunday liturgies/holy days, assist director with planning and promotion of parish concert series and administrative/library duties as needed. Thorough familiarity with Roman Rite essential. Computer skills required. Extra stipends for singing at weddings and funerals. Newly renovated forty-two-rank Moeller pipe organ to be installed July 2009. Salary commensurate with education and experience. Complete description available from above e-mail.

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Director of Liturgical Music Ministries. St. Barnabas Church, 8300 Rahke Road, Indianapolis, IN 46217. E-mail: rsummers@saintbarnabasparish.org; website: www.saintbarnabasparish.org. Full-time position in an active 1,600 family suburban parish. Responsibilities include: accompany weekend Masses; supervise existing choir directors; schedule and coordinate music and musicians for five weekend Masses, holy day Masses, and faith formation programs; develop youth choir and children's choir; train cantors. Requirements: keyboard/organ proficiency, knowledge of vocal and choral music, thorough background in Catholic liturgy and music (two to five years experience), minimum bachelor's degree in music or related field, strong communication skills. Competitive salary. Mail or e-mail résumé with references or inquiries to Father Randy Summers. HLP-7297.

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who would enrich the College's diversity. HLP-7300.

MISSOURI

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Director of Music. St. Ignatius Catholic Church, PO Box 2638, George Town, Grand Cayman, Cayman Islands KY1-1102. Phone: (345) 949-6797; fax: (345) 945-2594; e-mail: Ignatius@candw.ky; website: www.saint-ignatius-cayman.org. Parish of 1,600+ families in the Cayman Islands is seeking a faith-filled Catholic for a position as a full-time music director. Should possess considerable instrumental and vocal skills, have a music education degree, and be able to play the organ. Four weekend Masses, one adult choir, plus development of a youth choir, children's choir, and high school choir with instrumentalists. Second language not necessary. Mail or e-mail cover letter, résumé, and two references to the above address. Full job description available on the website. HLP-7305.

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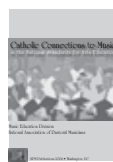
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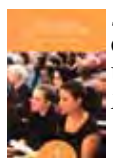


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Choral Recitative

All the items reviewed here are from GIA Publications.

My Shepherd Will Supply My Need.

RESIGNATION, arr. Scott M. Aniol. Two-part mixed voices and keyboard. G-6748, \$1.60. Isaac Watts's poetic Psalm 23 text finds a fresh voice in this *Southern Harmony* arrangement. The pastoral accompaniment supports the hymn tune steadily with independent, flowing lines that are most suitable for piano. Tenors and basses alike will find the baritone tessitura comfortable and the counterpoint accessible, though altos may struggle with one phrase following the unprepared modulation. Though GIA presents this as a choral anthem for communities of limited choral resources, it could also be easily adapted as an expressive assembly hymn. Choirs may wish to disregard those breath markings which disrupt the continuity of the psalm.

What Have We Done for the Poor Ones.

Lori True. Solo, choir, congregation, piano, guitar, violin, cello. G-6709, \$1.60. This powerful text of Christian mission challenges the Church to struggle and grapple with its rich social justice tradition. Though it may make communities uncomfortable with the challenge, the music sets the text in a non-abrasive manner, inviting those who sing and hear it to engage its call for reflection and conversion personally. Several options for musical performance are possible: accompaniment may range from simple guitar arpeggiation to a more expansive version using the lyrical string parts. The piece may be sung by cantor and/or choir, and whole assemblies will be able to sing this as a strophic assembly hymn suitable throughout the liturgical year.

St. John's Carol Anthem. *Advent texts by Martin Luther, Ambrose of Milan, Charles Wesley, and Samuel Longfellow. Christmas/Epiphany text by Herman G. Stuempfle, Jr. St.*

JOHN'S CAROL, arr. Jerry Ulrich. SAB choir, congregation, keyboard, and C instrument. G-6875, \$1.50. Ulrich's compilation of two sets of lyrics offers both an Advent prayer of humility and conversion and an Epiphany text that embraces God's revelation to all the world's diverse peoples. The tune's four short phrases are lyrical and easily accessible to be sung as a congregational setting in addition to a choral anthem. Its five stanzas include a straightforward three-part choral arrangement and a final descant, together offering a number of possibilities throughout the Advent-Christmastide season. The C instrument part, not obbligato, if played by an oboe 8vb, offers a beautiful compliment to the gentle melody.

Till the End of My Days. *Michael Joncas. Cantor(s), SATB choir, congregation, and harp (or keyboard) with optional flute, oboe, cello. G-7143, \$1.60.* This setting of Psalm 86 evokes pastoral themes of unconditional mercy and "boundless love," accompanied by lyrical instrumentation of winds and plucked and bowed strings. Assemblies will find the melody singable and be able to enter into the psalmist's prayer. The unique contrast of accompanied refrain and freely chanted verses without accompaniment enables the verse texts to be declaimed clearly and with a beautiful simplicity. Each refrain's return offers a different, well-crafted vocal arrangement. Communities will find this psalm a welcome addition during the season of Lent, especially for morning or evening prayer.

Two Simple Songs for Gathering: Love Is Flowing, O Be Joyful. *Marty Haugen. Solo, choir, congregation, keyboard, and guitar. G-6937, \$1.50.* These two jubilant gathering songs can be implemented in a variety of styles and tempi, offering possibilities for widespread use in communities of diverse styles of worship. In the strophic "Love Is Flowing," a cantor introduces the changing line of text at the beginning of each verse, and two harmonizations provide variety to the choral writing. Like "O Be

Joyful" with its call-and-response verses, "Love Is Flowing" benefits from auxiliary and/or non-Western percussion.

Praise the God of All Beginnings. *Roy Hopp. Text by Herman G. Stuempfle, Jr. SATB choir, congregation, organ, brass quartet. G-5334, \$1.40.* This new hymn tune, spanning an octave on E-flat, is well-composed for full assembly singing especially at festive occasions. The harmonies include the chromatic mediant—one of the hymn's characteristic features—and other colors that keep it sounding new. The brass quartet (two trumpets, two trombones) could be adapted to substitute a French horn for one trombone, and the first trumpet's part on the fourth verse is best played by an advanced trumpeter, given its high tessitura. The Trinitarian text makes use of vivid imagery and would be suitable for use at gathering, sending forth, or as a hymn of thanksgiving.

Will the Circle Be Unbroken? *Tony Alonso. Two voices, congregation, keyboard, cello. G-6914, \$1.60.* From the Leavensong Series, Alonso's haunting text—borrowing from the title of Ada R. Habershon's well-known song—gives voice to lament and hopelessness in the face of injustice and violence. The juxtaposition of this lament with the Body and Blood invocation in the third verse unites real, worldly concerns with Eucharistic ritual and theology. Musically, the melody subtly evokes the sighs and weeping of lamentation, and the sparse part-writing leaves the melody unhindered. The solo cello's lyrical timbre adds much and makes purchasing the instrumental part worthwhile.

This Is My Song. *FINLANDIA, Jean Sibelius, arr. Marty Haugen. Texts by Lloyd Stone, Susan Briehl. SATB choir, solo, congregation, keyboard, guitar, string quartet. G-7104, \$1.50.* In this hymn of hope in peace for home and the global community, Haugen preserves the Sibelius hymn's trademarks—chromatic mediant, chromatic cross relations, voice leading—and expands on it with a simple yet warm string

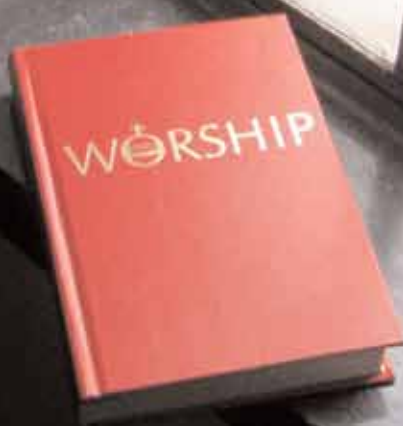


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quartet orchestration, a solo (optional) second verse, and a soprano descant in the third—modulated—verse. Because this setting uses a standard four-part harmonization, choirs will find it gratifying in its familiarity and new additions. The hymn offers a refreshing alternative around national holidays.

Go, Silent Friend: Song of Farewell.

LONDONDERRY AIR, text and arr. by John L. Bell. Solo, congregation, SAB choir, keyboard, and flute or violin. G-6970, \$1.50. This Song of Farewell presents an ideal option for funerals, using a familiar tune (especially to those who know “Danny Boy”) with a ritual-specific text; this may enable those unfamiliar with the local faith community’s tradition to feel comfortable singing at this ritual moment. Bell’s conservative SAB choral arrangement uses simple counterpoint, which adds transparent beauty to the *cantabile* melody. The accompaniment works equally well on organ and piano, and the non-obbligato flute/violin part can be modified for Irish whistle.

Use Me: 17 Selections from the African American Church Music Series.

James Abbotton, ed. Complete octavo collection with CD. G-7293, \$32.00. The fifth in GIA’s recordings of this series presents a wide variety of styles both familiar and new to the African American community, including several traditional spirituals such as “Done Made My Vow” and “Deep River.” The arrangers approach these traditional pieces distinctly with success; some apply liberal changes while others, like Nathan Carter in “Precious Lord,” wisely alter the classic only minimally. Several new gospel compositions like “He’s Been Keeping Me” and “Use Me” reveal the strength of GIA’s series: For those unfamiliar with the idioms and characteristics of these styles, the accompaniment and vocal writing capture the essentials on paper. Thus, the collection offers an introductory tool for musicians less familiar with the style. The instrumentation varies from unaccompanied, to simple piano or organ, to full gospel band—aptly performed by Joseph Joubert’s ensemble on the CD. The late Wendell Whalum’s arrangement of HEBER in “There Is a Fountain” features just piano or organ in this reconciliatory choral anthem suitable especially for the season of Lent. The inclusion of “He Stooped to Bless” defies genre and style stereotypes with its approach to unaccompanied choral writing: a refreshing

inclusion with a familiar anonymous text. The CD adequately demonstrates a wide variety of styles, with singing that evokes both the disciplined choral sound of the Tuskegee Singers and also contemporary gospel. At times, the unaccompanied selections stretch the capacity of a small group of singers, with choral unity of color and intonation suffering. However, its strength as an exemplar tool surpasses its weaknesses.

Timothy Westerhaus

Piano

Four Love Etudes for Piano

Douglas Briley. Jabez Press. Book, 11003, \$16.95.

In this collection Briley writes original piano music that is inspired by the theologian C. S. Lewis’s little book *The Four Loves*. The composer explains in prose his musical ideas for each of the four etudes, “Storge” (Affection), “Philia” (Friendship), “Eros” (Romance), and “Agape” (Charity), as well as theological truths he sees in each. While all of the etudes are generally impressionistic in character, the third etude also includes an original chorale. Free rhythms and harmonies pervade, with Debussy-like melodies woven into sonorous textures. This music is classically inspired but with theological meaning. It is not necessarily liturgical but rather is sacred music appropriate for concert performance. The fingerings and performance suggestions are very helpful in understanding the composer’s intent.

Charlotte Kroeker

Books

The New Evangelization: Overcoming the Obstacles

Steven Boguslawski, OP, and Ralph Martin, eds. Paulist Press, 2008. ISBN 978-0-8091-4532-4. 157 pages, paperback. \$16.95.

As much as I am convinced that the “new evangelization” will be one of Pope John Paul II’s most important initiatives, many Catholics, I fear, would have to admit they never knew there was an “old evangelization!”

In the fifteen years in which I have been teaching and lecturing on the Catholic character of evangelization, I have yet to

have a group in which someone does not say something along these lines: “I don’t think that Catholics should evangelize, it’s not what we do.” In most cases what they mean to say is the Catholics are not “evangelical” in the way they understand that from TV evangelists and encounters with Christians engaged in door-to-door evangelization and street-corner preaching. In the face of this reality, any book with “evangelization” and “overcoming the obstacles” in the title ought to have a promising future.

In the case of *The New Evangelization: Overcoming the Obstacles*, Father Boguslawski and Doctor Martin have edited a primer on the current state of evangelization in the Church in the United States. The book is a collection of presentations that were part of a convocation to mark the initiation of a licentiate degree program with a focus on the new evangelization at Sacred Heart Major Seminary in Detroit, Michigan. The presentations represent some of the best thinking that has been done on the current state of evangelization in the United States. The late Cardinal Avery Dulles, SJ, lays the groundwork with a fine essay on Vatican II and evangelization and the identification of theological obstacles. While noting there are many obstacles, he chooses to tackle one of the biggest in contemporary culture, that is, “the false egalitarianism that puts every religion, every conviction, and every moral practice on the same level, giving no higher status or authority to any particular creed or group” (page 13). The late Richard John Neuhaus writes on the theme of evangelization and mission, and Cardinal Francis George writes on evangelization and culture.

Pastoral Application. With that solid theological grounding, practitioners take up the pastoral implications of the new evangelization. Father Robert Rivers, CSR, addresses the obstacles and promise of a revitalization of parish mission. He challenges parishes to move from an inward focus that absorbs all of a parish’s energy to a stance that redirects some of the resources outward—specifically to focus the parish’s ministry and mission toward those who “have heard the Good News but have not been transformed by it.” It is these very people for whom John Paul preached a new evangelization. Father Rivers speaks eloquently of the need for our parishes to take Jesus at his word when he commands us to “go and make disciples.”

No good conversation about evangeli-

zation can take place without a look at the mission of evangelization in the Hispanic Catholic community. Edwin Hernández asks: "Why are Hispanics leaving the Catholic Church?" Hernández offers an excellent snapshot of Hispanic Catholics in the United States. He identifies both the importance of community as a strength and issues of social justice that surface obstacles to effective evangelization.

Catholic Voices. What is missing in the book is the discussion of the absence within the U.S. Church of outstanding Catholic evangelizers who are well known and who use the media effectively for preaching and teaching. I find it fascinating that when I ask a group of Catholic adults to name some Catholic evangelizers, invariably, there is a long pause and then someone says "Bishop Fulton Sheen." (I have to take their word for it because I was a young teenager when he died!) After another pause, people will suggest Pope John Paul II and Mother Theresa, and, to be sure, they have been exemplary evangelizers. We would do well to cultivate some living Catholic voices to take up the work of these saints of God who have served the church so well. We would do well to prepare our preachers to use the media as an effective tool in the new evangelization.

Susan Timoney

The Impact of the RCIA: Stories, Reflections, Challenges

Compiled and edited by Jerry Galipeau. World Library Publications, 2008. ISBN 978-1-5845-9407-9. 133 pages, paperback. \$24.95.

The most important word in the title of this anthology is "Impact." The book develops and explores the powerful process of the RCIA and its impact on the Church and beyond for more than twenty years. At the same time, the book has an impact on the reader, for as one reads the essays and reflections, it is as if one sits before the many RCIA "scholars" who have experienced the journey of this process over the years. While the book could be considered didactic for students learning the process and its pastoral dimensions, it could also be considered a gift of affirmation for the many seasoned directors, pastors, and teams who have lived it for so many years. The structure of the book moves the reader through the comprehensive world of RCIA experiences that

truly delight, teach, and then challenge.

In most of the essays, the authors who write and reflect highlight three important themes: background material and reflections, current issues and trends, and suggestions and challenges.

Some key highlights in this book come through the eyes of people who may not directly plan the RCIA process in the parish but who work in a collaborative or integrated way with the process.

Reflections are offered from the pens of a liturgist, a pastor, a catechumen, and from directors of formation in Hispanic and African American parishes. These insights offer the readers some new avenues to consider in their own planning.

An example of this comes in the essay on the "African American Perspectives of the Catechumenate." Author Kathleen Bellow shares how she understands that the elements of the culture and spiritual



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makeup of the African American people tend to shift some aspects of the RCIA process and enhance other aspects. She notes that, in the U.S. bishops' document *What We Have Seen and Heard*, the African American life is described as filled with contemplation, joy, and a powerful sense of community. These qualities enrich the catechumens in this culture and need to be held as sacred while guiding them in all stages of the process. The rites are also celebrated at a level that is unique and appropriate to the culture.

Important discussions of the historical background about the formation and planning of the Order of Christian Initiation are found in many of the essays. What appears to be the most common point shared by the authors in this anthology is the "pause" that appears at the end of each selection. The "pause" refers to the future and some important challenges. One such challenge addresses the issue of an increase in the number of intergenerational families that come to the Church for initiation. Rita Burns Senseman discusses this trend in her essay "Let the Children Come to Me: Catechumenal Ministry with Children of Catechetical Age." She affirms the need to support these families in dynamic ways but cautions that there is still a need to be attentive and faithful to those in the family who are catechumens and those who are candidates.

In his essay "The RCIA and Liturgical Music: Opportunities and Challenges," Steven Janco looks closely at the assembly in the singing and the role of affirmation during the rites. The assembly is enriched and moved in the experiences and meaning of the rites by various kinds of dialogue/responsorial forms. He advises that the impact of the ritual is strongest for the assembly and the catechumens when the words sung are simple and make sense.

"The model of all catechesis is the baptismal catechumenate" states Sister Linda Gaupin in her reflections on the "Rite of Christian Initiation of Adults and the Shape of Catechesis." The primary purpose and goal of all catechesis are conversion and transformation. The baptismal catechumenate model, with its emphasis on ritual, experience, reflection, community, and action, facilitates this conversion more readily than a classroom model.

One of the most exciting and hopeful articles is written by Daniel Benedict, a Methodist, who has served as director of Worship Resourcing for the General Board of Discipleship in Nashville. This

article is grounded in hope. He reflects on the Methodists' desire to change the direction of congregations from people who become *members* to people who become *disciples*. This article is one to be pondered, for it opens the possibility for unique dialogue in ecumenical efforts.

From the opening pages of the book by pioneers like the Most Rev. Daniel D. Pilarczyk and the "seasoned director" Margaret Main, to many new voices, the impact of the book is inspiration and energy. Jerry Galipeau has compiled a good text and structured it to be a resource and a reflective tool for seasoned directors, RCIA teams, and parishes. It should be required reading for every pastor, RCIA team, and liturgy and music director where the RCIA process exists. The impact of the RCIA has been a wonder in the Church. The reflections in this book point to the future with renewed hope.

Diane Cunningham

The Mystery We Celebrate, the Song We Sing: A Theology of Liturgical Music

Kathleen Harmon, SND DE N. *The Liturgical Press (A Pueblo Book)*, 2008. ISBN 978-0-8146-6190-1. 96 pages, paperback. \$29.95.

When I finished reading this book, I knew I would return to it in the future. Its final chapter will be prelude to the start of music planning for the coming year.

Chapters One through Three provide the answers to Harmon's initial questions regarding the complex relationship between music and liturgy: "What is the liturgical act being done, and why is music the mode of its doing? What is the essential connection between this mystery and the music the assembly is singing?" She begins by examining the theological and liturgical foundations to support the statement that liturgy is the ritual enactment of the Paschal Mystery. The Paschal Mystery is defined in post-Vatican II terms as well as in the Pauline tradition. This is followed by an examination of French philosopher Paul Ricoeur's concept of dialectic as an ongoing tensive interplay generating new understanding and ways of being. Harmon examines the Paschal Mystery as the deep structure of Christian liturgy through the idea of enactment, the concept of time, a hermeneutics of liturgical enactment, and an analysis of liturgical rites. She uses Ricoeur's

hermeneutic method, which comprises three interpretive elements: participation, distanciation, and appropriation. The chapter concludes with an analysis of the Eucharistic Rite.

Chapter Two, "Our Experience of Sound, Music, and Song," looks at the dynamics of sound, dynamic quality, and the fact that sound displays interiority in a way that our other senses cannot. When we come together to sing, we are no longer individuals but co-participants. In examining the four "fields" of song's power, we learn that Field One is the physical space where each of us is the center, bounded by the here and now. Field Two is the world of thought of the mind, where shared awareness can take place. Field Three is the realm of the spirit, the realm we can all access through meditation, ritual, and participation in music and the arts. In fact, the most direct route is through music.

Chapter Three unites "Liturgical Singing and the Paschal Mystery." We learn of the physicality of singing and the effect that self-awareness has on liturgical celebration. It is a deeper level of self-engagement, something out of the ordinary; song is our communal connection; it is our becoming the Body of Christ. "Thus singing is normative for liturgy because the very nature of song transforms our willful use of personal power, and does so through a Paschal Mystery dynamic—the dying-to-self-for-others transmutation of force-resistance wrought by communal song" (page 57). Harmon's initial questions have now been answered.

Chapter Four, "Pastoral Implications and Challenges," is the chapter that I will return to in order to continue to answer the questions Harmon poses regarding the selection of music for liturgy: "Will this particular music piece, or musical style, or musical approach enable *this* assembly in *this* place to give themselves over to ritual enactment of the paschal mystery?" (page 60). Harmon reiterates that a Paschal Mystery foundation must be at the core of our music decision making, and then she asks a series of questions that need to be asked and answered by all musicians choosing music for liturgical singing. This chapter demonstrates Harmon's concern for pastoral musicians and their life in ministry. After analyzing the relationship between music and liturgy, she addresses the practical pastoral applications of this relationship. In this chapter, she also investigates these topics: "Helping the Assembly Claim their Song," "The Role of Listening and of Silence," and "Viewing

All Liturgy as Musical." She concludes the book with issues for further consideration. One can only hope that Kathleen Harmon is already doing research on these issues and will be sharing her findings in coming years. I highly recommend this book.

Kathleen DeJardin

About Reviewers

Ms. Diane Cunningham serves as pastoral associate at SS. Peter and Paul Parish in Saginaw, Michigan.

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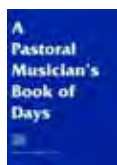
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Calendar

CONFERENCES

ALABAMA

Birmingham

October 2-4

2009 National Black Catholic Men's Conference: Redefining Manhood: Real, Respect, and Responsibility. Co-sponsored by the Society of the Divine Word, Chicago Province; the National Black Catholic Clergy Caucus; the Knights of Peter Claver; the Diocese of Birmingham; and the Birmingham Office of Black Catholic Ministry. Place: Redmont Historic Hotel, Birmingham. Practical answers for today's challenges, new ways to grow in Catholic faith, ideas for spiritual programs, and other benefits. Contact: www.bowmanfranciscministry.com or Father Chester P. Smith, svd, 815 E.

58th Street, Indianapolis, IN 46202. Phone: (317) 523-0900 or (317) 259-0144 or James R. Watt, Jr., at (205) 838-8313.

FLORIDA

Orlando

July 13-16

Imagination 2009. For all who are vitally interested in employing productive and innovative worship, music, preaching, and the other arts for today's church to awaken the *Imago Dei* within. Sponsored by The Fellowship of United Methodists in Music and Worship Arts in conjunction with The United Methodist General Board of Discipleship. Place: Hilton Walt Disney World Resort. Plenary sessions led by John Bell and Marcia McFee; workshops; imagination stations. Concurrent seminar: Preaching from the Center, facilitated by The United

Methodist General Board of Discipleship. Contact: www.fummwaconvoo.org.

Orlando

August 27-29

2009 Orlando Liturgical Conference. Sponsored by the Diocese of Orlando. Place: Orlando Airport Marriott. Keynote speakers: Rev. Dr. J. Michael Joncas, Sr. Linda Gaupin, Sr. Kathleen Harmon, SND DE N. Contact: Office of Liturgy, Diocese of Orlando. Phone: (407) 246-4860; web: www.orlandoliturgicalconference.org.

ILLINOIS

Chicago

June 26-July 17

Institute for Adult Spiritual Renewal: Still Waking Up. Place: Loyola University Chicago, Lakeshore Campus. Sponsor: Adult Spiritual Renewal and Empowerment, Inc., South Bend, Indiana. Morning and afternoon courses in three weekly sessions (June 28-July 3, July 5-July 10, and July 12-July 17). Friday and Saturday weekend courses (June 26-27, July 10-11). Special Wednesday evening events. Ritual experiences designed by Michael Morwood, Rory Cooney, and Theresa Donohoo. Contact: Institute for Adult Spiritual Renewal, 18947 Burke Road, South Bend, IN 46637. Phone: (574) 855-3125; e-mail: asrenewal@asrenewal.org; web: www.asrenewal.org.

KANSAS

Wichita

September 17-19

The Initiation Experience: Beginnings Institute. Basic presentation of the vision of the Rite of Christian Initiation of Adults; experience of the flow, steps, and periods of the rite; skills necessary for local implementation; reflection, faith sharing, and liturgical celebration; and understanding of the conversion journey. Sponsored by the Diocese of Wichita in partnership with The North American Forum on the Catechumenate. Bilingual. Place: Spiritual Life Center, Wichita. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org.

INDIANA

Indianapolis

July 17-18

Focus on Initiation: Catechumenate. Deepens an understanding of the intent and activities of the period of the catechumenate; examines in depth all aspects of the four foundations of "suitable pastoral formation" for initiation: catechesis/Christian way of life/liturgical rites/apostolic mission; develops skills needed to implement fully the vision of this period in the *Rite of Christian Initiation of Adults*; leads participants to reflect critically on their approach to this period. Sponsored by the Office of Worship of the Archdiocese of Indianapolis in partnership with The North American Forum on the Catechumenate. Place: St. Bartholomew Parish,



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MARYLAND

Damascus

August 19–22

Global Praise Emersion: Opening Congregations to the Worship Gifts of All Nations. Place: Damascus United Methodist Church. Chief clinician: C. Michael Hawn. Other presenters include Jorge Lockward, Debi Tyree, Eileen Guenther, John Thornburg, Neil Dhingra, and Walt Edmonds. Contact: Damascus United Methodist Church, 9700 New Church Street, Damascus, MD 20872. E-mail: Damascus.umc@verizon.net.

MICHIGAN

Grand Rapids

August 5–8

The Initiation Experience: Beginnings “Plus” Institute. Presents the vision of the Rite of Christian Initiation of Adults; provides experience of the flow, steps, and periods of the rite; teaches the skills necessary for local implementation; invites reflection, faith sharing, and liturgical celebration; and deepens understanding of the conversion journey. Sponsored by the Diocese of Grand

Rapids in partnership with The North American Forum on the Catechumenate. Focus on adults and children. Place: Cathedral Square Conference Center. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org.

Holland

August 2–5

Worship! 2009 Conference: Rethinking Church—Rejoicing in God. Sponsored by The Fellowship of United Methodists in Music and Worship Arts. Place: Haworth Inn and Conference Center at Hope College. Presenters include Laura Bartlett (planning), David Bone (planning, children’s choir), Rosalie Branigan (dance), Laurie Holler (preaching), Huw Lewis (organ), Kevin McBeth (choral), Pris McDonald (drama), Mimi Nimochs (visuals), and Stephanie Wiltse (handbells). Contact: UMFellowship.org.

MINNESOTA

Collegeville

July 20–23

Collegeville Conference on Music, Liturgy, and Theology: A Church in Change—Hope and Creativity. Place: Saint John’s University, Collegeville. Co-directors: Dr. Lynn Trapp and Dr. Kim Kasling. Presenters: Rev. Dr. J. Michael Joncas, Sr. Sheila

Browne, rsm, Rev. Anthony Ruff, osb. Clinicians include Drs. Kasling and Trapp, Dr. Alex Theimer, and others. Contact: www.litpress.org/music_conference. Phone: (320) 363-2839; e-mail: bdunn@csbsju.edu.

MISSOURI

Conception

August 10–13

Music in the Liturgy Workshop. A pastoral and catechetical workshop for parish directors of music and liturgy. Place: Conception Abbey. Sponsored by Conception Abbey and the Diocese of Jefferson City, Missouri. Presenters include Rt. Rev. Marcel Rooney, osb, Rt. Rev. Gregory J. Polan, osb, Father Timothy Schoen, osb, Br. Michael Marcotte, osb, and Father Dan Merz. Contact: Music in the Liturgy Workshop, Conception Abbey Guest Center, PO Box 501, Conception, MO 64433. Web: www.conceptionabbey.org.

NEW JERSEY

Princeton

September 24–26

Sixteenth National Choral Conference. A two-day symposium for music educators and conductors of children’s, girls’, and boys’ choirs sponsored by the American Boychoir School. Place: American Boychoir School, Princeton. Presenters include



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Judy Bowers, Helen Kemp, Anton Armstrong, and Fernando Malvar-Ruiz. Contact: www.americanboychoir.org; e-mail: ncc@americanboychoir.org.

OHIO

Cincinnati

July 30–31

First Annual *Celebration* Conference on Effective Liturgy: Formed by the Word. Sponsored by *Celebration* Publications. Place: Hilton Cincinnati Netherland Plaza. Presenters include: Walter Brueggemann, Patricia and Rafael Sánchez, Gabe Huck, Jamie Phelps, or, Dan Groody, csc, John L. Allen, Jr., and others. Contact: CelebrationPublications.org/conference. Phone: (800) 444-8910, ext. 2265.

Cleveland

July 5–10

Organ Historical Society National Convention. Place: Cleveland Marriott Downtown at Key Center and various churches and other venues. Performing organists include: Diane Belcher, Peter Richard Conte, Ken Cowan, Joan Lippincott, Alison Luedecke, Thomas Murray, David Schrader, Stephen Tharp, Todd Wilson, and others. Michael Barone, master of ceremonies. Contact: OHS Convention 2009, Organ Historical Society, PO Box 26811, Richmond, VA 23261. Phone: (804) 353-9226;

fax: (804) 353-9266; e-mail: conreg@organsociety.org; web: www.organsociety.org/2009.

SASKATCHEWAN

Prince Albert

August 9–14

The Initiation Experience: Beginnings and Beyond Institute with a Rural Focus. Explore the compelling vision and pastoral skills to implement the initiation process and emphasize the relationship of good liturgy to good catechesis. Sponsored by the Diocese of Prince Albert in partnership with the North American Forum on the Catechumenate. Place: Sacred Heart Cathedral. Contact: Father Maurice Fiolleau, Diocesan Pastoral Centre, 1415 4th Avenue W., Prince Albert, SK S6V 5H1. Phone: (306) 922-4747; fax: (306) 922-4754; e-mail: liturgy.cccr@sasktel.net.

TENNESSEE

Nashville

August 12–15

The Initiation Experience: Beginnings Plus Institute with a Focus on Adults and Children. Explore the compelling vision and pastoral skills to implement the initiation process and emphasize the relationship of good liturgy to good catechesis. Sponsored by the Diocese of Nashville in partnership with

the North American Forum on the Catechumenate. Place: Cathedral of the Incarnation. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org.

WISCONSIN

Washington Island

June 22–26

Washington Island Forum with John Bell: Encountering the Unsung Jesus. For clergy, church musicians, and lay persons. Presenters: the Rev. John Bell and Dr. Marlene Kropf. Daily morning prayer and sessions with presenters, optional afternoon discussion groups, and evening activities. Place: Trueblood Performing Arts Center and Trinity Lutheran Church, Washington Island. Contact: www.wichurches.org (click "events"); phone (608) 837-3108.

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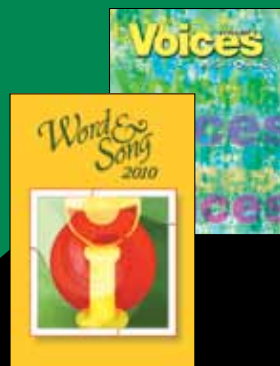
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Los compositores y la música para el culto

Nos sabemos quién escribió la mayor parte de la música usada en los primeros días de la Iglesia y no tenemos idea a quién se le ocurrió la mayoría de los “Cantos gregorianos”. Lo que sí sabemos es que, desde sus inicios, la Iglesia ha necesitado compositores ya que, desde sus primeros días, la Iglesia ha rendido culto cantando.

Cuando uno escribe música para la Iglesia, especialmente la música que acompaña a los textos litúrgicos, uno enfrenta una tarea desafiante e, inclusive, abrumadora. Por cierto, la música tiene que ser buena pero también tiene que producir algo. Tiene que expresar el texto en una manera que permita y hasta anime a las personas a cantar ese texto como oración—y eso sí que es un gran desafío ya que las personas tienen ideas diferentes sobre lo que es una oración y sobre cómo debe de hacerse; por lo tanto, ellas tienen también ideas diferentes sobre el tipo de música que exprese mejor la oración.

¿Qué sonido tiene una oración?

A veces la oración suena como una canción de amor y “la Iglesia nunca cesa de encontrar maneras nuevas de cantar su amor por Dios todos los días” (U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* [STL], 83). A veces la oración suena como la verdad, una auténtica “expresión de la fe católica” (STL, 83). Algunas oraciones suenan como una petición: pidiéndole a Dios que nos escuche, suplicándole a Dios que nos libere de un dolor o de una pena o rogando el perdón de Dios. A veces, la oración es alabanza: un gozo profundo por lo que Dios ha obrado y que se manifiesta en aclamación y acción de gracias.

Las comunidades y los individuos expresan el amor o la verdad o su petición o alabanza en diferentes maneras. Por eso, los compositores tienen el desafío de encontrar la manera de expresar esas diversas formas de oración con los sonidos que le son familiares a su diverso pueblo. Es por eso que la Iglesia incorpora—y ha venido incorporando usualmente—los diferentes géneros musicales en el culto.

Cambiando los géneros

En el culto, los diferentes estilos y géneros musicales les sonarán “bien” o “apropiados” a diferentes personas. Cuando los Cantos gregorianos se convirtieron en el repertorio estándar de la Iglesia Católica, el Papa Leo IV (847-855) le tuvo que escribir al Abad Honorato del Monasterio de Farfa, cerca a Roma, porque a Honorato el canto gregoriano le parecía “desagradable” y rehusaba usarlo en la liturgia monástica. En el siglo XIV, Jacob de Liege se quejó de los músicos que usaban un nuevo estilo polifónico llamado *ars nova*: “Ellos no respetan la calidad... al escuchar las notas, bailan, giran y dan brincos en los momentos

más inoportunos, aullando como perros”. En el Concilio de Trento, los obispos mostraron su preocupación por cualquier tipo de música cantada en partes, arguyendo que “ésta deleita más al oído que a la mente....” Claro que también mostraron su preocupación por los solistas y los miembros de los coros que cantaban música monofónica quienes “no saben diferenciar entre una nota y otra... y son, en verdad, inexpertos en todas las fases de la música”.

Los nuevos tiempos y los nuevos estilos siempre han traído consigo cambios en la música de la Iglesia y desafíos al status quo. Cuando los misioneros llegaron a América y al Lejano Oriente en el siglo XVI, ellos afirmaron la naturaleza cantada de la liturgia católica al adaptar su música y adecuarse a la nueva situación. El Papa Clemente XII (1730-1740) permitió una nueva forma de canto en “las Hispanias y la India” y el Papa Benedicto XIV (1740-1758) tuvo que aceptar el uso generalizado de la “música figurada” y de otros instrumentos aparte del órgano—“que hoy se ha propagado tanto que ha llegado hasta Paraguay”.

Seguiremos cantando

Tres hebras emergen de nuestra historia musical. La primera es que el canto gregoriano conserva “el primer lugar” (como lo manifestó el Concilio Vaticano II) “como lo propio de la liturgia romana”, capaz de comunicar el texto del rito en una forma que puede ser entendida por las personas y puede guiarlas más profundamente a la oración. La segunda es que los compositores del pasado han hecho una buena labor al crear música para el culto y mucho de este “tesoro de música sacra” necesita ser conservado y utilizado hoy. Y la tercera hebra, reconocida por el Papa Pío X en 1903, es esta: “La Iglesia ha reconocido y fomentado en todo tiempo los progresos de las artes, admitiendo en el servicio del culto cuanto en el curso de los siglos el genio ha sabido hallar de bueno y bello.... por consiguiente, la música más moderna se admite en la Iglesia, puesto que cuenta con composiciones de tal bondad, seriedad y gravedad, que de ningún modo son indignas de las solemnidades religiosas.”

Desde los primeros días de la Iglesia, parte de la inspiración de los compositores ha sido encontrar una música apropiada para el culto y los cambios que se han dado a lo largo del tiempo siempre les han representado desafíos a los compositores. Hoy, como en el pasado, los compositores enfrentan desafíos para encontrar una música buena para usar con los textos litúrgicos y para crear nuevos textos, derivados de fuentes litúrgicas y bíblicas, que sirvan a la oración. Existen muchas formas de oración y muchas formas de canto. La música de cualquier era que mejor fomente la participación en el Misterio Pascual se convertirá en parte del “tesoro de música sacra” de la Iglesia para ser utilizada y servir de modelo a futuros compositores.

Las citas, aparte de la traducción libre de *Sing to the Lord*, fueron tomadas de los documentos del Concilio Vaticano II, tal como aparecen en la página web www.vatican.va.

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Composers and Music for Worship

We don't know who wrote a lot of the music used in the early Church, and we have no idea who thought up most of the body of music called "Gregorian chant." But we do know this: From its earliest days, the Church has needed composers because, from its earliest days, the Church has sung its worship.

When you write music for the Church, especially music that sets the liturgical texts, you face a challenging—even daunting—task. Certainly the music has to be good, but it has to do more. It has to express the text in a way that allows and even encourages people to sing these words as prayer—and that's a mighty challenge because people have different ideas about what prayer is and what it sounds like, and so they have different ideas about what music best expresses prayer.

What Does Prayer Sound Like?

Sometimes prayer sounds like a love song, and "the Church never ceases to find new ways to sing her love for God each day" (U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* [STL], 83). Sometimes prayer sounds like the truth, an authentic "expression of the Catholic faith" (STL, 83). Some prayers sound like petition: asking God to hear us, pleading with God to take away pain or sorrow, calling on God to forgive. Sometimes prayer is praise: profound joy at what God has done that bursts out in acclamation and thanksgiving.

Communities and individuals express love or truth or petition or praise in different ways. So composers are challenged to find ways to express those various kinds of prayer with the sounds that different people use. That's why the Church incorporates—and has usually incorporated—different musical genres in its worship.

Changing Genres

Different styles and genres of music will sound "right" or "appropriate" at worship to different people. When Gregorian chant became the standard repertoire for the Roman Church, Pope Leo IV (847–855) had to write to Abbot Honoratus of the monastery of Farfa, near Rome, because Honoratus found Gregorian chant "distasteful" and refused to use it in the monastic liturgy. In the fourteenth century, Jacob of Liege complained about musicians using a newly developed polyphonic style called *ars nova*: "They have no regard for quality . . . in the most inopportune places they dance, whirl, and jump about on

notes, howling like dogs." Bishops at the Council of Trent worried about any music sung in parts, saying that "it delights the ear more than the mind . . ." Of course, they also worried about cantors and choir members singing monophonic music who "do not even know one note from another . . . and are in fact unskilled in any phase of music."

New times and new musical styles have always brought change in Church music and challenges to the status quo. When missionaries reached the Americas and the Far East in the sixteenth century, they affirmed the sung nature of Catholic liturgy by adapting its music to fit the new situation. Pope Clement XII (1730–1740) permitted a new form of chant in "the Hispanias and India," and Pope Benedict XIV (1740–1758) had to come to terms with the widespread use of "figured music" and instruments other than the organ—"now so largely spread that it has also reached Paraguay."

Keep on Singing

Three threads emerge from our musical history. The first is that Gregorian chant holds "pride of place" (as the Second Vatican Council said) "as distinctive of the Roman liturgy," able to communicate the text of the rite in a way that can be understood by people and lead them deeper into prayer. The second is that past composers have done a good job of creating music for worship, and much of this "treasury of sacred music" needs to be preserved and used today. And the third thread, acknowledged by Pope Pius X in 1903, is this: "The Church has always recognized and encouraged all progress in the arts and has always admitted to the service of her functions whatever is good and beautiful in their development . . . Hence more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use."

Finding appropriate music for worship has been part of the inspiration of composers from the Church's beginning, and changing times have always brought challenges to the tried-and-true. Composers are called, in our time as in the past, to create good music that sets the liturgical texts and to craft new texts, drawn from liturgical and scriptural sources, that serve prayer. There are many ways of prayer; there are many ways of singing. The music of any era that best promotes participation in the Paschal Mystery will become part of the Church's "treasury of sacred music" to be used and to serve as models for future composers.

All quotations other than those from *Sing to the Lord* are taken from Robert F. Hayburn, *Papal Legislation on Sacred Music 95 AD to 1977 AD* (Collegeville, Minnesota: The Liturgical Press, 1979).

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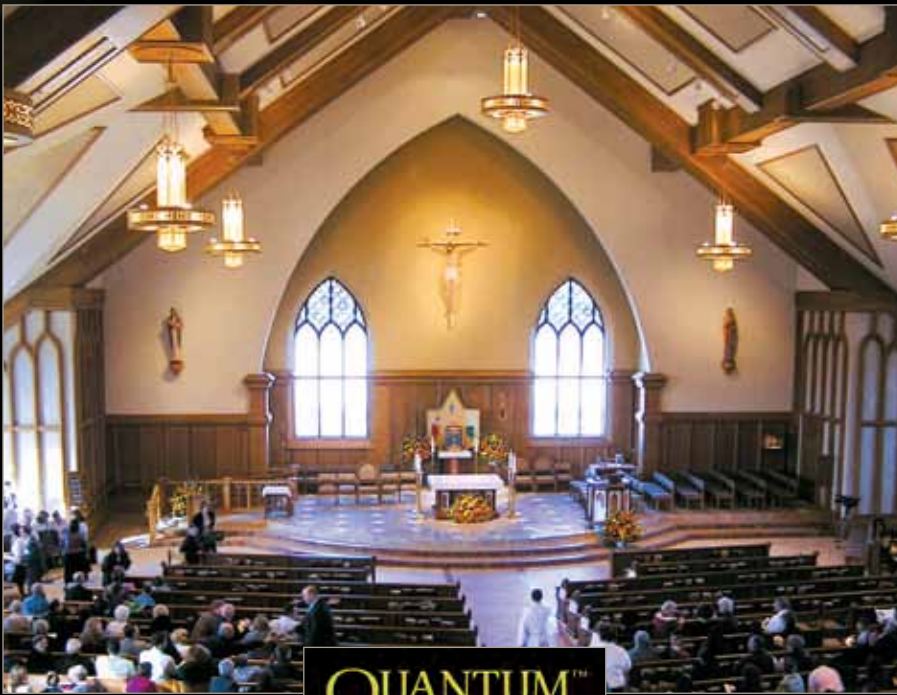


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