

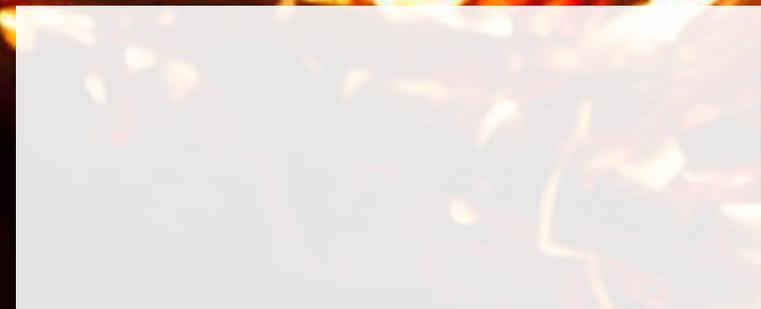
NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

September 2012



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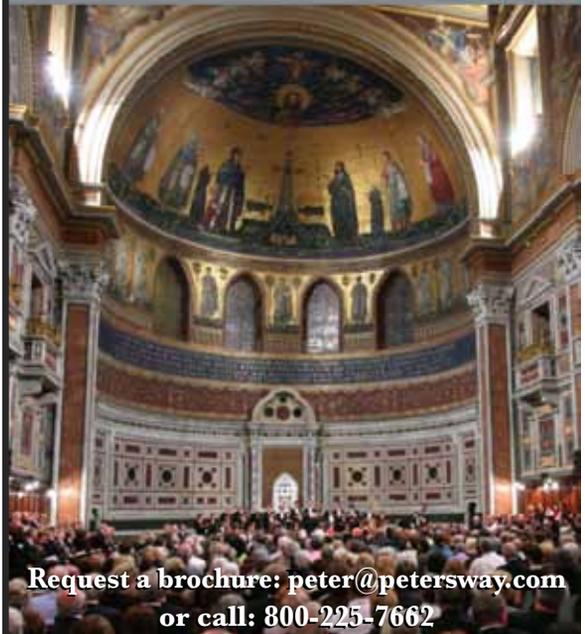
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From the President

For many of us, September marks the beginning of a new program year. By now schools have opened, music has been ordered, new members have been welcomed into our music ministries, choir rehearsals have resumed, and all around us there are signs of fresh beginnings or of return to a normal routine.

As we plan for the coming program year, surely the liturgies of Holy Week and the Easter Triduum occupy a central place. That's why we're devoting this September issue of *Pastoral Music* to helping you and the members of your parish planning team to reflect more deeply on this time that Eastern Christians refer to as the Great and Holy Week. There are important historical, theological, and spiritual reasons for taking the Easter Triduum and Holy Week as a starting point for our liturgy planning.

Apart from the weekly celebration of the Lord's Day, Easter was the first feast to be observed by Christians, transforming the Jewish Passover into a celebration of Christ's passing over from death to life and the occasion for initiating new members. The Easter feast celebrated even more intensely the Paschal Mystery of Christ which was and remains today at the heart of the Sunday Eucharistic celebration.

The proclamation of Christ's saving death and resurrection has formed the core message of our faith from the earliest days of the Church, beginning with Peter's speech to the crowd on Pentecost (Acts 2:14-41). The Paschal Mystery is the theological center of every liturgical celebration even today, especially the Eucharistic liturgy: "We proclaim your Death, O Lord, and profess your Resurrection until you come again."

The liturgies of Holy Week and the Easter Triduum celebrate the Paschal Mystery with words and rituals that amplify its significance. Chief among the major ritual elements of this week is, of course, the celebration of the Easter sacraments of baptism, confirmation, and Eucharist, in which the elect

experience the power of Christ's dying and rising in their own lives. This connection is proclaimed in the New Testament reading at the Easter Vigil: "We were buried with [Christ] through baptism into death, so that, just as Christ was raised from the dead by the glory of the Father, we too might live in newness of life" (Romans 6:4).

Just as the Paschal Mystery lies at the heart of the liturgical year, so too does it form the center of the Christian life. For us—musicians, clergy, and other pastoral ministers—liturgical planning and ministry take place within the context of our own paschal journey. Each of us has known the death of Christ in our own life through illness, disappointment, failure, loss of a job, rejection by others, separation, ending of a relationship, death of a loved one, or some other experience of loss. It is precisely in the midst of human suffering that we hear the proclamation of new life in Christ, a life that not only awaits us in heaven but is available to us even now by faith.

The late Stephen Covey famously advised his audiences to begin with the end in mind. In this issue of *Pastoral Music* we invite you to begin with the *heart*—the Paschal Mystery of Christ—in mind. As we prepare for this coming year's celebration of Holy Week and the Easter Triduum, let us keep our eyes fixed on the Paschal focus of these days. Let us likewise bring that Paschal vision to bear in our planning for the Sundays, seasons, and feasts of the entire year. Finally, let us serve and lead the worshiping community as men and women who have known the power of Christ's dying and rising in our own lives and are now eager to share the Good News with others.

A handwritten signature in black ink that reads "J. Michael McMahon". The signature is fluid and cursive.

J. Michael McMahon
President



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Cover: The new fire for the Easter Vigil at St. Joseph Parish, Eldersburg, Maryland. Photo by Mickey Trageser. Additional photos by Mr. Trageser on pages 31, 32, and 35. Other photos in this issue courtesy of Westminster Cathedral, London, UK (pages 10 and 16); Shrine of Our Lady of Solace, Brooklyn, New York, photos by Barre Flynn; Diocese of Saginaw, Michigan; St. Francis Parish, Abingdon, Maryland; Mt. St. Peter Parish, New Kensington, Pennsylvania; National Galleries of Scotland, UK; Immaculate Conception Church, Monrovia, California; the Scottish Episcopal Church; and St. Barbara Catholic School, Dededo, Guam.



Mission Statement

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

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Association News

Convention Update

Pittsburgh!

Nearly 1,800 members and other participants registered for the 2012 NPM Annual Convention in Pittsburgh. We're now receiving their evaluations, and we'll have a full report in the November issue of *Pastoral Music*. In the meantime, please visit the NPM Facebook page and take a look at some photos and videos from the convention as well as some of the comments from participants. It was a great week!

NPM Webinars 2012–2013

Music in Celebrating the Rites of the Church

NPM's new webinar series begins this month (September 20). Its focus is on those rites in which we're involved that don't get much coverage in planning guides, which tend to focus on Sunday Mass to the exclusion of other rites and sacraments. So, this year, each one-hour webinar will explore a particular rite plus, toward the end of the nine-session series, a set of planning ideas and a reflection on the hymns we use in worship. Each timely educational session is conducted by a knowledgeable and respected presenter.

No matter where you are, you can participate along with other NPM members from around the country (and the world!) and even submit your own questions during the session.

Don't miss this opportunity for information-packed webinars at an affordable cost—all from the comfort and convenience of your own home or office. Even if you can't join one or more of the webinars at the scheduled time, you can choose to receive a recording of the audio presentation and the PowerPoint slides to play later.

Choose the session(s) you're most interested in or sign up for the entire series. Register at the same time for all nine sessions and receive a generous discount

of more than forty percent!

Here are the dates, titles, and presenters in this year's webinar series:

September 20, 2012: The Liturgy of the Hours with Andrew Ciferni, O.PRAEM.;

October 25, 2012: The Rite of Marriage with Christopher Ferraro;

November 15, 2012: The Order of Christian Funerals with Mary Beth Kunde-Anderson;

December 13, 2012: RCIA and the Easter Vigil in the Holy Night with Jerry Galipeau;

January 17, 2013: The Rites of Holy Week with Paul Inwood;

February 21, 2013: First Holy Communion with Anna Belle O'Shea;

March 21, 2013: The Sacrament of Confirmation with David Haas;

April 18, 2013: Resources for Planning with J. Michael McMahon;

May 16, 2013: Hymns: Texts, Tunes, and Theologies with Alan Hommerding.

All webinars take place at 2:00 PM ET • 1:00 PM CT • 12:00 NOON MT • 11:00 AM PT. You may register securely online or you may download and print the registration form on the NPM website and mail or fax it with your payment. NPM membership is required for registration. Additional information is available online at <http://www.npm.org/assets/Webinar.pdf>.

Members Update

A View from "the Top"

As part of their annual meeting (July 27–28), members of the NPM Council were asked to name what NPM looks like when it is at its best and also what NPM's most valuable contributions are to

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the Church. Here is a summary of their responses:

NPM strives to be inclusive of people of all ages, races, and genders and of all music styles, and it is at its best when these various ages, styles, and cultures are represented at NPM conventions.

NPM nurtures younger generations: music ministers as well as children and youth in parishes.

NPM is at its best when there are experiences of cultural diversity as well as of unity in our diversity. We are at our best when presenters of music are authentic for the culture they present.

NPM offers educational opportunities—by learning about and with each other for professional growth and for formation and growth spiritually and educationally. It encourages its members to put out into deeper waters to improve themselves and their ministry through education, collaboration, and mentoring.

NPM provides a safe haven at its conventions and institutes, where people can identify with other members who share similar experiences of success, disappointment, and job-related issues and concerns.

NPM is at its best when it provides opportunities for communicating and social networking among professional musicians and clergy and when it serves as a connector to other organizations (e.g., NALM, NCCL, FDLC).

NPM reminds us of the primacy of liturgy in our life as Church and stands as a proponent of music in the liturgy as essential and normative. We offer opportunities to experience how musical liturgy is transformative in conventions and in chapter events.

NPM broadens our experiences in worship, liturgy, song, and prayer. It encourages creativity in repertoire, ritual action, and communal prayer.

NPM offers the committed witness of its members, all of whom have a role in preaching the Good News through the work of each person, and it offers our members validation and encouragement to continue the good work.

NPM offers vision, leadership, excellence, dialogue, stability, personal impact, a focus on the “pastoral,” and a nurturing of the creative fire in the vision of Vatican II.

Meetings and Reports

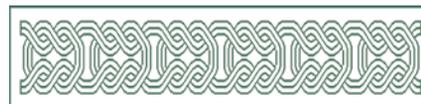
National Meeting of Diocesan Liturgical Commissions

The 2012 National Meeting of Diocesan Liturgical Commissions, co-sponsored by the Federation of Diocesan Liturgical Commissions (FDLC) and the USCCB Committee on Divine Worship, will take place October 9–12 at the Doubletree San Jose Hotel in San Jose, California. The theme for study at the meeting is “Strangers No Longer: Partners in the Promise.”

This year’s meeting is a continuation of the conversation at last year’s meeting in Portland, Oregon: “Strangers No More in the Household of God.” This year’s conversation explores the next step in intercultural cooperation and unity in diversity. Major speakers include Most Rev. Gerald Barnes, bishop of San Ber-

nardino, whose topic is the meeting’s title. Dr. Carmen Nanko-Fernandez, assistant professor of pastoral ministry at Catholic Theological Union in Chicago, will address “*En las Calles y en Nuestras Casas: Ritualizing the Daily Latinamente.*” Finally, Rev. Dr. Brett C. Hoover, CSP, will address “The Parish as a Hub of Faith: An Intercultural Toolbox for Communion.” Rev. Ricky Manalo, CSP, is the study session facilitator.

For more information, visit the FDLC website at <http://www.fdlc.org/NationalMeetings/SanJose/2012-SanJose.htm>.



Hotline Online

Hotline is an online service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad and to indicate whether that range accords with NPM salary guidelines (<http://www.npm.org/Sections/DMMD/salaryguidelines.htm>). Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted on the web page—www.npm.org—for a period of sixty days (\$65 for members/\$90 for non-members). Ads will be posted as soon as possible.

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

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

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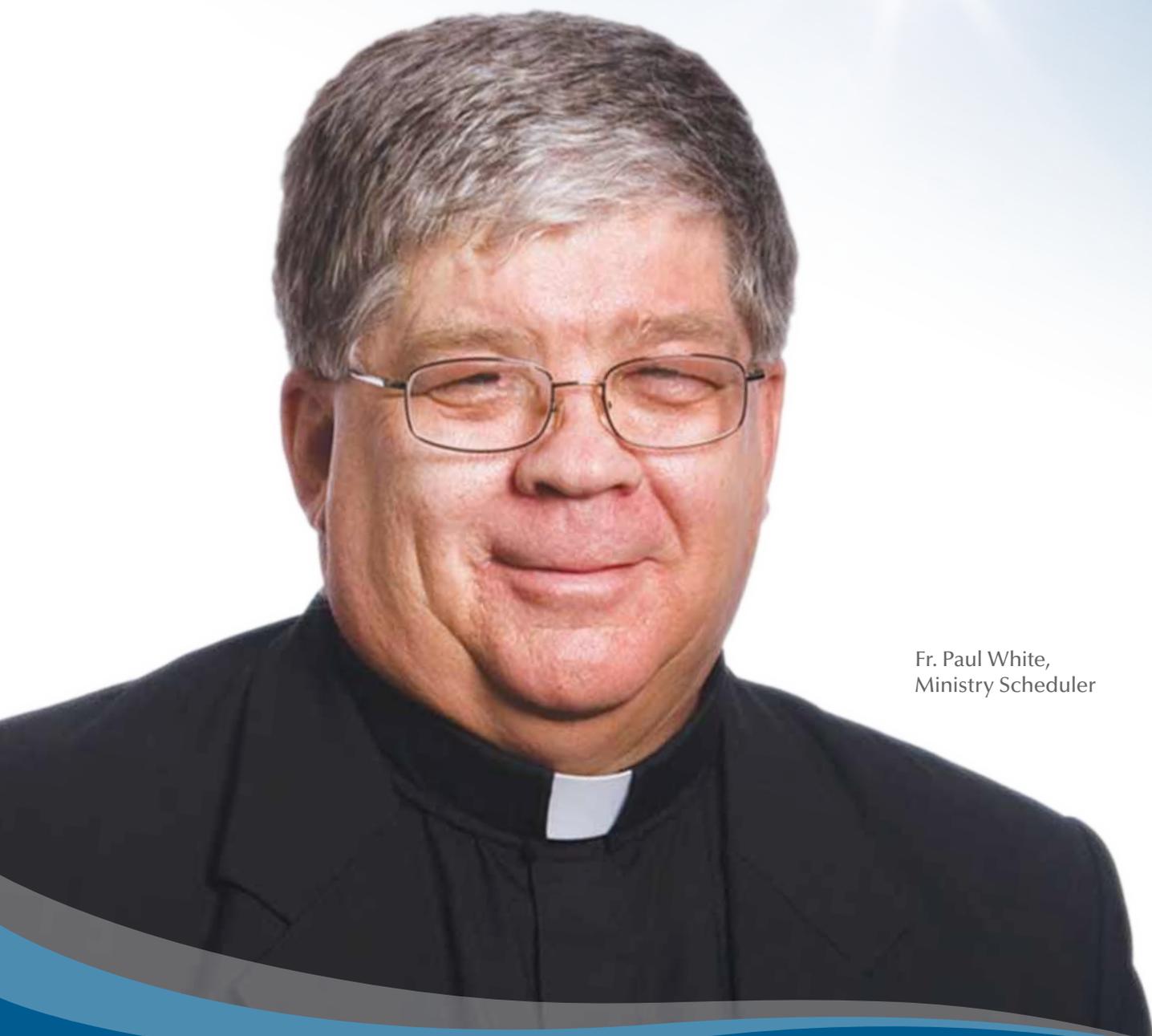
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Music in Celebrating the Rites of the Church

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September 20, 2012 The Liturgy of the Hours

Andrew Ciferni, O.PRAEM., Liturgist, Rector, Daylesford Abbey, Paoli, PA

October 25, 2012 The Rite of Marriage

Christopher Ferraro, Director of Music and Liturgy, Christ the King, Commack, NY

November 15, 2012 The Order of Christian Funerals

Mary Beth Kunde-Anderson, Director of Publications, World Library Publications

December 13, 2012 RCIA and the Easter Vigil in the Holy Night

Jerry Galipeau, Associate Publisher, World Library Publications

January 17, 2013 The Rites of Holy Week

Paul Inwood, Liturgist, Composer, Director of Liturgy, Diocese of Portsmouth, UK

February 21, 2013 First Holy Communion

Anna Belle O'Shea, Director of Music, Office for Divine Worship, Chicago, IL

March 21, 2013 The Sacrament of Confirmation

David Haas, Composer, Director, Emmaus Center for Music, Prayer, and Ministry

April 18, 2013 Resources for Planning

J. Michael McMahon, President, National Association of Pastoral Musicians

May 16, 2013 Hymns: Texts, Tunes, and Theologies

Alan Hommerding, Senior Liturgy Publications Editor, World Library Publications

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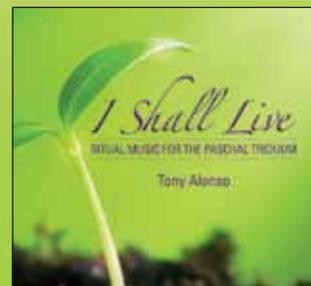
Check out the details at the Cantor Section site on the NPM web page: www.npm.org

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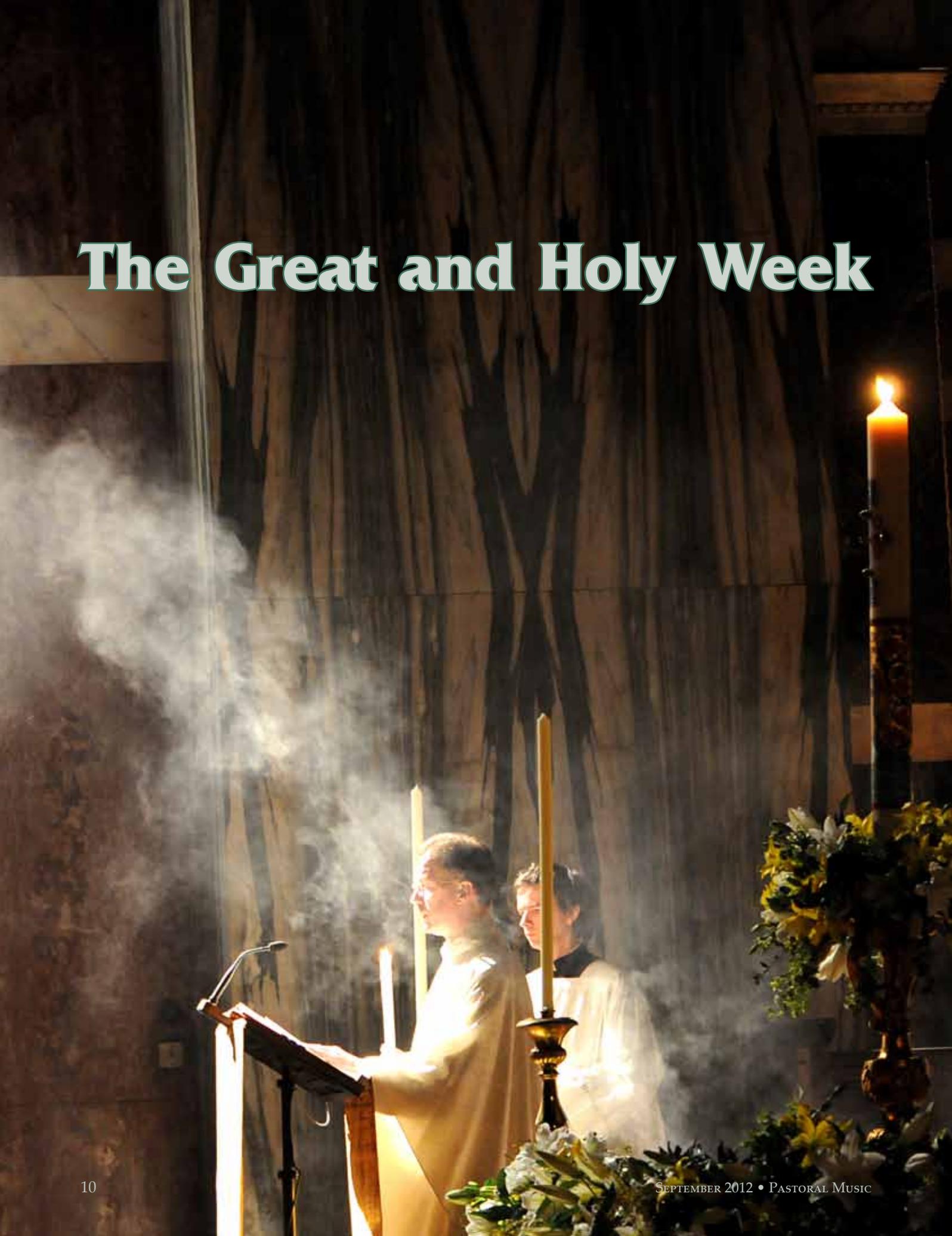
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The Great and Holy Week



Inaugurating the Week We Call Holy

By ELIOT KAPITAN

Have you ever gone to a convention or meeting and given yourself this option: I do not have to go to everything; I can pick and choose? My first National Meeting of the Federation of Diocesan Liturgical Commissions was like that. I was new to diocesan worship work, new to this membership, and new to this annual meeting. I planned to go to the opening event with its national reports, the first liturgy that night, and the closing banquet. That would be enough. I had a hotel room and a briefcase of work projects to occupy my time in between.

But things happened. The meeting focus was sacramental penance. I was welcomed by and introduced to older members. The opening event laid out questions and concerns that were my own. The first liturgy set the stage for the work of the following week. That celebration of reconciliation was something powerfully wonderful. The strength of the liturgical music in text and tune softened my heart. The attentive silence gave me time for reflection. The homily—masterfully preached—wooed me into awareness of the grace and mercy of God in Christ. Though I had not intended to get in line for face-to-face confession, I could not stay in my pew. And concluding the liturgy in common with proclamation and praise helped me decide to stay at the whole week's task.

The music, the proclamation, the silence, the preaching, the ritual movement, the ministers and ministry drew me out and led me in procession to do much more than I had originally intended. By the end of that prayer, I was thinking: This is what heaven is like! This is what liturgy

can do! I prepared for each day and went to everything in between the opening session and the closing banquet.

The Dilemma of Holy Week's First Day

For many Catholics, church life is celebrated Sunday by Sunday with an added holy day, wedding, funeral, and, of course, Ash Wednesday. These so-called "regular Catholics" are present for both Palm and Easter Sundays, but they are often absent from what takes place in between—Thursday of the Lord's Supper at the Evening Mass, the Celebration of the Passion of the Lord on Good Friday, and the Easter Vigil in the Holy Night.

Here is the pastoral dilemma: Do parish ministers accommodate Palm Sunday in such ways that little is lost of the key elements of the Paschal Triduum? Do we "give in to reality" and meet this large portion of the faithful where their practice is or, what's worse, not even attempt to draw them into the fullness of Holy Week, where Lent and Easter meet?

What shall a parish do? Let us start with what is easy by listing what is new for Palm Sunday of the Lord's Passion in the new *Roman Missal*, so that we can address the nature of this Sunday not only as a Sunday but as an invitation to seven days, to three days, to fifty days, and to living a paschal Christian life every day.

What's New?

We have already had a first experience of Palm Sunday using the *Roman Missal*, third edition. The changes to the rubrics and placement of texts are modest, even if the English words are not. We have found:

- The rubrics are numbered, making it easier for ministers to converse and prepare.
- The suggestion to hold a celebration of the Word of God on Saturday evening or on Sunday, if the Procession or Solemn Entrance cannot take place, is moved from the end of the commemoration (as if it were an afterthought) to the beginning (no. 1).
- After the opening song, all make the sign of the cross (no. 5).



Mr. Eliot Kapitan oversees liturgy and catechumenal ministry for the Diocese of Springfield in Illinois. He teaches, writes, and is a workshop presenter on liturgy and catechumenal ministry, bringing to this work both parish and diocesan experience. Eliot is a team member with The North American Forum on the Catechumenate and a lecturer for the Saint Meinrad Deacon Formation Program.



Palm Sunday blessing of palms and procession, Shrine of Our Lady of Solace, Brooklyn, New York. Photos on these pages by Barre Flynn.

that the faithful will look to the whole week's holy plan, prepare day by day, and come to pray and be changed anew into holy kingdom people, who are dismissed into the world to help shape it and all into Christ, because they join the Christic journey, where neither Christ nor his people make this procession alone? What might be elements of a celebration of Palm Sunday that would contribute to such a celebration of the whole of the Great Week, even if that plan takes five or ten or fifteen years to implement fully?

Commemoration of the Lord's Entrance into Jerusalem. In this commemoration that replaces most of the Introductory Rites, the procession, with

- The Gospel text for the procession, proclaimed in the usual way, is printed in the missal for convenience (no. 7) – but the deacon is not prevented from using the *Book of the Gospels*, since, if used, it is carried in the procession to the church (no. 9).
- Getting from outside to inside is unchanged. Once at the chair, however, the *Kyrie* may be sung “if appropriate,” the collect is prayed, and the Liturgy of the Word begins (no. 11).
- An optional period of silence may follow the brief homily that “should take place, if appropriate” (no. 22).
- The preface is in place with the propers for the day (no. 24).
- The Prayer over the People, a new daily feature for Lent, concludes the propers (no. 27) but the former Solemn Blessing, in the section of blessings and prayers at no. 5 immediately following the Order of Mass, may be used instead.

The Challenge for Holy Week's First Day

So how can Palm Sunday, celebrated *extraordinarily well*—both the people's right and the ministers' duty (see the *General Instruction of the Roman Missal*, 91, 93, 95–96)—move us all beyond a Sunday-only posture? How can Palm Sunday, celebrated well, entice, prepare, and even woo the faithful to do more than originally intended? How can the parish celebrate with such verve

its Gospel proclamation, is primary; the blessing of palms is secondary. Though the faithful come to get the palms and carry them through Mass and take them home and put them in a place of visual honor, we should focus attention on the procession.

In the first form, the people gather “at a smaller church or other suitable place other than inside the church to which the procession will go.” That place can be the parish hall, the school gym, or even the lobby of the business across the street. Ministers may graciously guide people from parking to this place “prepared” (see Matthew 26:17; Mark 14:12) with some seating, an appropriate environment, and a worship aid giving the needed songs, chants, and outline of services for the week. They gather there so real *procession* stands out—a journey to the church led by ministers and priest with the rest of the people following. Seeing the church façade toward which the procession moves is a rehearsal for our journey with Christ to the New Jerusalem, our ultimate destiny. Unpack these words from the missal in well-crafted invitation and liturgical catechesis: “We gather together to herald . . . Paschal Mystery . . . accomplished . . . [in] his own city of Jerusalem . . . the city for our salvation” (*Roman Missal*, Palm Sunday, no. 5). “Let us go forth in peace” (no. 8).

Of course, we might remind the gathered congregation, we practiced for this procession on the church's dedication day, when the parish church was first used, and we “rehearse” it annually on the Solemnity of the Body and Blood of Christ—which is itself practice for the Easter

Vigil—which is, finally, practice for the journey to the Kingdom of God and Heaven.

The missal provides three pages of suggested *procession songs*. All of them sing of God as king. The third names Christ as King and Redeemer. Perhaps we should rehearse this music on the last Sunday of the liturgical year at November's end. And at that point, we could invite Holy Week participation as well (and encourage it again at the Epiphany Proclamation, not only with dates but also with the times of the services during the Great and Holy Week).

Liturgy of the Word.

The Passion Gospel is surely paramount on this day. But we know and believe that Christ's cross and death are not the end of the story. We must find ways to make the Gospel proclamation ring with the power of Philippians 2:6–11 still echoing in our ears. Unpack these words in catechesis and preaching: "Christ Jesus . . . did not regard equality . . . emptied himself . . . human likeness . . . humbled . . . death . . . cross . . . exalted . . . confess . . . Jesus Christ is Lord."

The missal proposes a *brief* homily. Is there not a way to say—briefly—that the whole Paschal story, outlined in the second reading, is unfolded for greater display on Thursday, Friday, and Saturday? We know it all, but we tell only part of it today. Let liturgical and mystagogical preaching be the invitation to the liturgies of the whole Holy Week.

Liturgy of the Eucharist. For the *collection and procession* of gifts on this day, find ways to invite parishioners to take part as well in the one on Holy Thursday at the Evening Mass. On that evening, after the washing of feet—the modeling of kingdom behavior—the collection and kingdom procession while singing *Ubi caritas* is solely for the needs of the poor (Mass of the Lord's Supper, no. 14).

Receiving *Communion* is done standing and in procession: our regular practice. Look for music that highlights presence, sacrifice, faith journey, and kingdom eating and drinking.

Concluding Rites. Use the time for *announcements* for



The procession, with its Gospel proclamation, is primary; the blessing of palms is secondary. . . . We should focus attention on the procession.

this one, in these or similar words: "It is the Lord himself who invites us back on these important days between now and Easter, to journey with him so that he can journey with us. These are our best days in the whole year: Thursday we practice kingdom behavior in washing feet and gathering gifts for the poor; on Friday we remember in solemn liturgy Passion and cross and sacrifice; and on Saturday in the Holy Night we celebrate resurrection and baptism and holy meal at this, the Lord's table. We need all of us here for all of this. The ushers have a final Paschal invitation for you with these important days and times. Please take it home. And please come back."

The Truth about Palm Sunday

Palm Sunday of the Lord's Passion is not the Paschal Triduum, but it is a necessary entrée to it. Let this Sunday set the stage for the week. Let this celebration entice us to Thursday's processions with gifts for the poor, to the Lord's table, and to the place of reservation. Let this liturgy draw us into Friday's processions to cross and Communion. And let this day woo us to Saturday in the night—from fire, to Word, to font, to table—and out again to the world.

A Kingdom of Priests for God

By VICTORIA M. TUFANO

The Chrism Mass holds a unique position in the liturgical constellation of the Roman Catholic Church. It is a venerable tradition, old but not ancient, as these things are counted. It is crucial to the celebration of the sacraments of initiation at the Easter Vigil (and throughout the year), but it is neither part of the order of Christian initiation nor part of the Triduum. It is an important sign of the unity of the Church, with priests and people gathered at the altar with their bishop, but many Catholics have never heard of it and only a relatively small percentage have participated in one.

The practice of consecrating Chrism on Holy Thursday is attested to as early as the fifth century, but the first clear evidence for a Mass on Holy Thursday for the consecration of the Chrism separate from the Mass of the Lord's Supper is found in the *Gelasian Sacramentary*,¹ a ritual book compiled in the seventh and eighth centuries.² It appears that the practice did not last long; the *Gregorian Sacramentary*, a slightly later compilation, places the consecration of the Chrism at the Mass of the Lord's Supper at which the bishop presided. Such was the practice until Holy Thursday 1956, when the Chrism Mass was first celebrated around the world according to the reforms of Holy Week promulgated in 1955.³

At those celebrations, the blessing of the Oil of the Sick took place before the end of the Eucharistic Prayer, in accord with ancient custom. The blessing of the Oil of Catechumens and the consecration of the Chrism took place after Communion. Although priests from the diocese were expected to be present, concelebration would not be permitted until 1965.



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Holy Chrism, Diocese of Saginaw, Michigan

With revisions of the Chrism Mass following the Second Vatican Council, concelebration, preferably with all the priests of the diocese, became a mandatory feature. The Vatican II revision also included the Renewal of Priestly Promises. While the custom of blessing the sacramental oils on Holy Thursday came about for the practical reason that they were needed for the Easter sacraments, the obvious connection between the day of the institution of the Eucharist, the presence of the bishop surrounded by a goodly number of priests, and the preparation of the

oils to be used in their priestly ministry certainly gave a presbyteral slant to the proceedings. The addition of the Renewal of Priestly Promises, in the opinion of many, tipped the balance of the Chrism Mass toward a primary focus on the ministerial priesthood, and a secondary one on the oils.

The third edition of the *Roman Missal* reinforces that opinion with some subtle additions. The introduction to the Chrism Mass in the *Sacramentary* (second edition of the *Roman Missal*) says: "This Mass, which the bishop concelebrates with his presbyterium and at which the oils are blessed, manifests the communion of the priests with their bishop." The *Missal* breaks that thought into two separately numbered parts: "2. The blessing of the Oil of the Sick and of the Oil of Catechumens and the consecration of the Chrism are carried out by the Bishop, according to the Rite described in the Roman Pontifical . . ." and "4. This Mass, which the Bishop concelebrates with his presbyterate, should be, as it were, a manifestation of the Priests' communion with their Bishop." This may be a subtle change, but it marks the first time that mention of the unity of priests and bishop is not connected with the blessing of the oils, at which the Bishop expresses his role "as the high priest of his flock."⁴

None of this should overshadow the fact that the

None of this should overshadow the fact that the Eucharist—particularly a diocesan celebration—is the expression of the fullness of the Church, assembled in all of its orders

Eucharist—particularly a diocesan celebration—is the expression of the fullness of the Church, assembled in all of its orders, each order participating fully according to its own ministry. The *Roman Missal* offers a subtle reminder of this fact with this directive for all the Masses of Holy Thursday: "In accordance with a most ancient tradition of the Church, on this day all Masses without the people are forbidden." In the *Sacramentary*, this directive was part of the introduction to the Evening Mass of the Lord's Supper; now it is the first paragraph under the heading "Thursday of Holy Week [Holy Thursday]," immediately preceding the introduction to the Chrism Mass. Paired with the permission to move the day of the Chrism Mass if "it is very difficult for the clergy and the people to gather with the Bishop" on Holy Thursday, it reminds those who prepare the Chrism Mass that the gathered assembly is as necessary to this celebration as the bishop and priests.

Building on this reminder, let us look at a few other aspects of the Chrism Mass that might help balance the twin foci of the celebration: the ministerial priesthood and the oils. Like every liturgical act, the Chrism Mass

exists not on the pages of the books on which the words are printed but in its living celebration. Those making the preparation to celebrate it must consider many aspects. This article will look at three: the assembly, the Liturgy of the Word, and the blessings of the oils.

The Assembly

Who attends the Chrism Mass other than the priests? Many dioceses ask pastors to invite parish representatives to go with them; other dioceses reach out to children preparing for confirmation to experience the consecration of the Chrism as a catechetical moment. It might also be appropriate to invite those whose ministries lead to the celebrations in which the oils are used, such as ministers of Christian initiation, including those who prepare parents for the baptism of their children and catechists in confirmation programs; sponsors and godparents of those soon to be baptized or confirmed; ministers of care and hospital chaplains; and building committees of parishes that will be consecrating churches or altars in the coming year. Pastoral associates and pastoral administrators, whose ministries touch many areas of parish life, might also be included.

If the Church in all its orders is to be present, might the catechumens be invited to participate, dismissed before the Liturgy of the Eucharist, and provided with a session reflecting on their soon-approaching status as members of this kingdom of priests? In dioceses where the day of the Chrism Mass includes a day of recollection for the priests, could similar gatherings be arranged for other ministers who will also participate in the celebration?

Liturgy of the Word

In dioceses where there are seminarians (or other men) who are instituted readers, it may seem appropriate to assign them to proclaim the Word at this liturgy. However, the presence of women in liturgical ministries at this liturgy seems crucial. It is most appropriate not only to see women present but also to hear them as lectors, psalmists, and cantors.

The first reading, Isaiah's proclamation of his anointing to bring glad tidings to the poor (Isaiah 61:1–3a, 6a, 8b–9) is echoed in the Gospel, in which Jesus declares this passage fulfilled (Luke 4:16–21).

The second reading, Revelation 1:5–8, celebrates the One who "made us into a Kingdom of priests for his God and Father." This passage also provides the entrance antiphon for this Mass. If this antiphon is to be sung, consider having it sung by the whole assembly. Singing these words instead of simply hearing them sung, however beautifully, as a long procession of clergy passes by helps the rest of the assembly identify themselves as part of the "us" in the antiphon and not interpret the text to mean only those who are processing.

The missal instructs that “the Bishop preaches the Homily in which, taking his starting point from the text of the readings proclaimed in the Liturgy of the Word, he speaks to the people and to his Priests about priestly anointing, urging the Priests to be faithful in their office and calling on them to renew publicly their priestly promises.” “Priestly anointing” must surely refer first to the baptismal chrismation: “He now anoints you with the chrism of salvation, so that, united with his people, you may remain for ever a member of Christ who is Priest, Prophet and King.”⁵ The bishop must take care to address the order of the faithful, whom Christ “adorns with a royal priesthood,”⁶ and the ministry to which they are called and to which they have so fully responded. The place of the oils, particularly Chrism, in the lives of the faithful, not as passive recipients but as those charged to serve, would provide a context for speaking about the ministerial priesthood as rooted in the baptismal priesthood.

Blessing Oils and Consecrating Chrism

“In accord with traditional practice, the blessing of the Oil of the Sick takes place before the end of the Eucharistic Prayer, but the blessing of the Oil of Catechumens and the consecration of the Chrism take place after Communion. Nevertheless, for pastoral reasons, it is permitted for the entire rite of blessing to take place after the Liturgy of the Word.”⁷

The place of the blessing of oils in the Mass is something of a puzzle. The rite clearly prefers the traditional practice, rooted in the evolution of this rite,⁸ but it is generous in permitting the rite to be moved to the place that makes sense to our post-Vatican II sensibilities, after the Liturgy of the Word. Many dioceses choose this option, with good results.

But this Liturgy of the Word concludes with the Renewal of Priestly Promises (the Creed is omitted and the intercessions are incorporated into the Renewal).⁹ So moving directly into the celebration of Eucharist and postponing the blessing and consecration of the oils may be a more logical next step, that those who renewed the promises of ministerial priesthood might exercise that priesthood together with the bishop.

Retaining the traditional sequence of blessing the oils might also help balance this liturgy’s two foci of the ordained priesthood and the oils. Blessing the Oil of the Sick before the final doxology of the Eucharistic Prayer places those who will be anointed in time of sickness in close proximity to the sufferings of Christ in his saving sacrifice. And quite simply, it draws attention to this blessing by its unusual placement. Perhaps it also increases anticipation for the blessing of the other two oils.

Hearing the prayer of consecration of the Chrism so soon after having prayed the Eucharist Prayer might also emphasize the similarity of these two consecratory prayers, and thus increase the appreciation of the dignity of this particular oil. Finally, placing the consecration of



Procession of the clergy at the Chrism Mass, Westminster Cathedral, London.

the Chrism and the blessing of the Oil of Catechumens after Communion also unites these blessings more closely with the bishop’s sending these oils (and the accompanying priests and laity) out into the world that it may be consecrated to Christ, who is priest, prophet, and king.

Notes

1. Paul Turner, *Glory in the Cross: Holy Week in the Third Edition of the Roman Missal* (Collegeville, Minnesota: Liturgical Press, 2011), 31.

2. See Edward Foley, *From Age to Age: How Christians Have Celebrated the Eucharist*, revised edition (Collegeville, Minnesota: Liturgical Press, 2009), 109.

3. Turner, 31.

4. Rite of the Blessing of Oils and Consecrating the Chrism, 1, found in the appendix of the *Sacramentary*. A new translation of this rite and others in the *Roman Pontifical* is not available as of this writing. The rite is not included in the current missal.

5. *Rite of Baptism for Children*, 62.

6. Preface: The Priesthood of Christ and the Ministry of Priests, The Chrism Mass, 12, *Roman Missal*.

7. The Chrism Mass, 5, *Roman Missal*.

8. See Turner, 33–34, 42.

9. Turner, 37.

The Evening Mass of the Lord's Supper

“I Have Given You an Example”

By KAREN KANE

“In the Sacred Triduum, the Church solemnly celebrates the greatest mysteries of our Redemption, keeping by means of special celebrations the memorial of her Lord, crucified, buried, and risen.”

Rubrics for the Sacred Paschal Triduum, no. 1,
Roman Missal (RM), English translation
according to the third typical edition

The annual celebration of the Triduum is a spiritual journey that recalls the dying and rising of Jesus Christ. It is a journey into the heart of what it means to be a Christian, a member of the people immersed in living the Paschal Mystery. Those who participate in the “great three days,” know that they have been drawn into a profound mystery, sublime and constitutive of who they are as Christians. During these celebrations, we experience Church at its best!

The Evening Mass of the Lord's Supper on a very basic level commemorates and celebrates Jesus' institution of the Eucharist. On a deeper level, the liturgy not only recalls that night when Jesus washed feet and then sat down at supper with his friends and broke bread, it also draws the people of God into the very mystery of Jesus' dying and rising. On this night Jesus gives us the pattern and way for all future generations to enter into and live the Paschal Mystery.

The Mass of the Lord's Supper is marked by joy, charity, and gratitude. The prayers, antiphons, chants,



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and readings focus the assembly on Jesus' self-giving as a humble servant, his command to his disciples to serve others, and his invitation to continue his mission by celebrating and sharing in the Paschal Banquet in his memory. Using the liturgical texts and rituals of the Mass of the Lord's Supper, we will reflect on three key images: 1) Jesus' self-giving, 2) Jesus' command to charity, and 3) the Paschal Banquet as participation in the sacrifice of Christ.

Here's what Holy Thursday looks and sounds like.

In accord with the servant and self-giving focus of this liturgy, there is a kind of restrained celebration. The Mass of the Lord's Supper is celebrated in the evening, “with the full participation of the whole local community,” and all priests are encouraged to concelebrate. Pastors are called to explain the liturgies of the Triduum to the Christian faithful “and to prepare them for active and fruitful celebration.” Flowers may be used, but with “a moderation that accords with the character of this day.” As with all of the Triduum liturgies, “the singing of the people, the ministers, and the Priest Celebrant has a special importance,” but while the Holy Thursday liturgy begins in exuberance and in the invitation to “glory in the Cross of our Lord Jesus Christ” (entrance antiphon), and the *Gloria* is accompanied by the ringing of the church's bells, there is a sudden shift in tone after the entrance rites, since “the organ and other instruments may be used only so as to support the singing” until the *Gloria* of the Easter Vigil.

One way in which the rubrics point out the servant character of the whole day is this: Take care of those who are unable to participate in the evening liturgy. Under certain extraordinary circumstances, the bishop may allow an additional Mass in the evening or even in the morning (Holy Thursday, rubric 4), but not in a way that prejudices the central evening celebration. Further, while the distribution of Communion to the faithful may only take place during Mass, “it may be brought to the sick at any hour of the day.”

Jesus' Self-Giving

“After the Lord had risen from supper,



“The Servant Christ,” bronze, by Jimilu Mason, stands outside Christ House, a center for homeless men, in Washington, DC.

he poured water into a basin and began to wash the feet of his disciples: he left them this example.”

Antiphon 1 at the Washing of Feet

In the early Christian tradition, the Church used some liturgical texts for the Mass of the Lord’s Supper that provide for us a much deeper reflection on the meaning of the Eucharist. We will consider two of these in particular: the entrance antiphon—“We should glory in the Cross of our Lord Jesus Christ, /in whom is our salvation, life and resurrection, /through whom we are saved and delivered” (Cf. Gal. 6:14)—and John’s Gospel account of the washing of the feet. In the course of tradition, these texts could easily have been replaced by another antiphon or Gospel pericope that would appear to correlate more closely with a basic understanding of the institution of the Eucharist. Why didn’t the Church, for example, choose to proclaim one of the synoptic Gospels that provides an account of the institution narrative? Why did the Church choose the entrance antiphon based on the Galatians text rather than one that seems to relate more closely to the Last Supper?

Sources as early as the seventh century suggest that

John’s Gospel, telling the story of the washing of feet, was used as the Gospel reading for the annual celebration of the Lord’s Supper. And as early as the eighth century, the entrance antiphon based on Galatians 6:14 was used.¹

John’s Gospel account of the Last Supper does not contain the words of institution but rather John recalls that at the first Eucharist Jesus washed the disciples’ feet. John’s Gospel was written some years after the three synoptic Gospels (Matthew, Mark, and Luke). Most Scripture scholars today agree that John’s Gospel was written by several authors, the first being John, “the beloved disciple.”² While all the Gospel narratives should be understood as theological reflections on the life and ministry of Jesus, John’s Gospel is more clearly so than the other three. The original author and his disciples provide the Johannine community and the Great Church a deeper theological meditation on and understanding of the meaning of Jesus’ ministry for the life of the Church.³

The ritual act of washing feet points us to a deeper understanding of the meaning of the Eucharist and of Jesus’ Passion. In one sense, the washing of feet gives meaning to his death. Blessed John Duns Scotus taught that God, who is pure love, would have sent his only Son regardless of the fall of Adam. God did not will the passion and death of his own Son, like some tyrant seeking reparation. Rather, Jesus’ passion and death were consequences of God’s desire to reveal to us the meaning of God’s unconditional love through his Son, Jesus incarnate.⁴ Jesus shows us God’s love through his life of compassion and service, ultimately symbolized by washing feet, even the feet of those who will deny him and leave him for dead. Jesus’ passion and death on a cross was the climax of his life of love and service.

The Mass of the Lord’s Supper recalls Jesus’ giving of himself to us in love, giving himself to us as food, and giving himself even to death so that we might have life. And so on this night, we sing the entrance antiphon, “We should glory in the Cross of our Lord, Jesus Christ.” We sing of the cross of Christ that sets us free, of the cross that we will bear in our own lives, of the cross we will carry for others, and of the cross that redeems the world. Like the Israelites who ate the Passover meal and readied themselves for the journey to freedom, we share in the Supper of the Lamb, ready to enter the journey of passing from death to new life.

Here’s what the foot washing ritual looks and sounds like. While the washing of feet is considered an option in the *Roman Missal*, it is an option that is strongly encouraged. The power of this ritual act is reflected not only in the Gospel itself but in the imagery of the seven proper antiphons provided in the missal, reflecting the service required of Christians in caring for others. The

rubrics allow for “other appropriate chants,” but these seven antiphons should be the first option for singing during the foot washing.

Now to the tough question: Whose feet get washed? The rubric is clear: The priest, “removing his chasuble if necessary,” washes and dries the feet of a limited number of men (“*virii selecti*,” “males who have been chosen”) in a public and “suitable” place. Even though the action is intended to recall Jesus’ own act of service to the Twelve, there is no indication that there have to be twelve men involved—any number beyond two would account for the plural “men.”

Since 1987, the Bishops’ Commission on Divine Worship (formerly the Bishops’ Committee on the Liturgy) has acknowledged “a variation in the rite” in the United States, where “it has become customary in many places to invite both men and women to be participants in this rite in recognition of the service that should be given by all the faithful to the Church and to the world.”⁵

A variety of practices have arisen over the years for the foot washing ritual. Some parishes wash the feet of twelve people (sometimes fewer); others have the practice of washing the feet of anyone in the assembly who chooses to come forward; and still others send the “original twelve” out to wash the feet of someone in the pews after the priest has washed their feet. These varying practices highlight the importance of this ritual action and the profound meaning it has in the lives of the people of God.

If a parish has the practice of washing the feet of the entire assembly by the people coming forward or by the “original twelve” going out, the final four antiphons are worthy of careful examination. They focus on mutual charity in imitation of our “Lord and Master” (antiphon four) and will unite ritual action with ritual music. These four antiphons could be sung during this time of washing the feet of the broader community.

Whatever foot washing practice is used in the parish, if it is to have meaningful sign value, it must be well



Photo courtesy of St. Francis Parish, Abingdon, Maryland

New Rubrics for the Triduum

Careful and thoughtful preparation and celebration of the Triduum is of utmost importance. The new rubrics for the Triduum found in the third edition of the *Roman Missal* highlight this fact. They emphasize the importance of providing well-prepared lay liturgical ministers to fulfill the various liturgical roles proper to them, and they emphasize the importance of singing and the participation of the faithful. Also, the rubrics suggest that smaller communities should join larger communities in order that the Triduum may always be a sign of our oneness in Christ, celebrated with reverence and dignity, using the fullness of signs and symbols, and with a full contingent of ministers and people.

thought out, well prepared, and reverently executed. This moment in the Holy Thursday liturgy is profound and requires those responsible for the liturgy to attend carefully to the details of towels and water and basins so that they can be easily brought into the church, are easily replenished, and handled in such a way that the action can be accomplished without undue delay. Ministers and servers will need to rehearse in order that they fulfill their roles with “dignity and decorum.”

Finally, after the foot washing ritual, the priest may want to wash and dry his hands, then put on the chasuble, returning to the chair to direct the Universal Prayer.

Jesus’ Command to Charity

“This is my body that is for you. Do this in remembrance of me.’ In the same way also the cup, after supper, saying, ‘This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me.’ For as often as you eat this bread and drink the cup, you proclaim the death of the Lord until he comes.”

2 Corinthians 11: 24–26

The words of institution and what happens when these words are spoken over ordinary gifts of bread and wine have been the source of theological discussion for centuries. Imagine the disciples listening to Jesus speak these words and picture their lack of understanding and their inability to comprehend what he was saying. Jesus must have known that his disciples (and those to follow) might not understand what he meant, and so, during the supper, according to John, he gave them an example: He assumed the servant’s role to provide a ritual washing that would have prepared guests for the meal.

The Lord Jesus, after eating supper with his disciples,

washed their feet and said to them:
Do you know what I, your Lord and Master have done
for you?
I have given you an example, that you should do likewise.⁶

Jesus gives himself to us as food and drink, and he becomes food and drink that sustains us on our life's journey. When Jesus commanded us to "do this in remembrance of me," he did not simply mean that we should attend Mass and receive Holy Communion so that we might be made holy. To "do this in remembrance of me" must always be understood in the context of the Last Supper and the example Jesus gave to his disciples—to wash feet and to love one another.

Our participation in the Holy Thursday Mass of the Lord's Supper impresses on us the deeper meaning of what Jesus intended when he called upon us to celebrate the Eucharist in his memory. The collect for the Mass of the Lord's Supper emphasizes Jesus' intent: "O God, who have called us to participate in this most sacred Supper ... grant, we pray, that we may draw from so great a mystery, the fullness of charity and of life." These words extend beyond participating in the Eucharist and doing good works. To draw from the Eucharist "the fullness of charity" means that our stony hearts are transformed into hearts of flesh, and we no longer live for ourselves but for Christ. We are made holy and grow in love by sharing in this sacred meal, by sharing in Christ's sacred sacrifice, by being *changed* into Christ's Body and becoming Christ's compassion and charity in the world.

Here's what the call to charity looks and sounds like. Holy Thursday is one of the few instances in which the *Roman Missal* prescribes a "chant" for the presentation and preparation of gifts. "*Ubi caritas*" ("Where true charity is dwelling") is sung during "a procession of the faithful in which gifts for the poor may be presented with the bread and wine." This rubric on Holy Thursday is the only echo of the suggestion in the *General Instruction of the Roman Missal* that "even money or other gifts for the poor or for the Church, brought by the faithful or collected in the church, are acceptable" at this time (GIRM, 73). Though it is not specified on Holy Thursday, these gifts for the poor should not be spread around the sanctuary helter-skelter, but should be, as the *General Instruction* stipulates, "put in a suitable place away from the Eucharistic table." Arranging such a procession for Holy Thursday and planning a way to collect the gifts that are brought forward will take some careful preparation.

The Paschal Banquet as Participation in the Sacrifice of Christ

"For [Christ] is the true and eternal Priest, who instituted the pattern of an everlasting sacrifice and was the first to offer himself as the saving Victim, commanding us to make this offering as his memorial. As we eat his flesh that was sacrificed for us, we are made strong, and, as we drink his Blood that was poured out for us, we are washed clean."

Preface for Holy Thursday

At the final meal before he died, when Christ "instituted the pattern of an everlasting sacrifice," he gave to the Church his greatest gift, the Eucharist. At every Eucharist we participate in the sacrifice of Christ, for we join with Christ in offering to the Father a sacrifice of praise, offering Christ himself as the immaculate victim,



At the place of repose on Holy Thursday, Mt. St. Peter Parish, New Kensington, Pennsylvania

and offering ourselves to be transformed.⁷ When offering the sacrifice through, and with, and in Christ, our lives take on new meaning. For participation in the sacrifice of Christ means that we bring to the table of the Lord our lives, our hopes, our fears, our sorrows, our blemishes, our total selves. We ask that they be lifted up to the Lord to be offered and changed for the life of the world. As Pope Benedict XVI has written, the change in bread and wine that takes place is like a "nuclear fission," it is "a change meant to set off a process which transforms reality, a process leading ultimately to the transfiguration of the entire world, to the point where God will be all in all (cf. 1 Corinthians 15:28)."⁸ Not only are bread and

wine changed into the Body and Blood of Christ, *we* are changed by eating the Bread of Life that sustains us and by drinking of the Blood poured out to wash us clean of our sins. As we are transformed more perfectly into the Body of Christ, the world is likewise transformed.

More importantly, the transformation of our lives is not our own work. We do not bring about this change on our own, but rather it happens by the power and grace of the Holy Spirit. Our participation in the sacrifice of Christ calls us to open our hearts and minds to the Spirit who changes us. This transformation is pure grace and is freely given. Just as God's liberation of the Israelites from the bondage of slavery was pure gift, and Jesus' life, passion, death, and resurrection were pure gift, God's grace at work in our lives is pure gift. It is God's grace that changes us and enables us to give of ourselves for the life of the world. As we grow in God's grace, we realize that our ability to love and to serve others is in and of itself a pure gift from God.

Here's what the Paschal Banquet looks and sounds like. The missal encourages the use of Eucharistic Prayer I (the Roman Canon) on this night. Among the various Eucharistic Prayers, this text has the strongest focus on sacrifice; it also includes special inserts for Holy Thursday that are included in place in the missal. Either in prior catechesis or in the commentary provided in a participation aid, people should be invited to pay attention to this prayer's sacrificial language as well as its inclusion of ourselves in the act of sacrifice and service: "Therefore, Lord, we pray: graciously accept this oblation of our service, that of your whole family . . ."

On this night, especially, the Eucharistic Prayer should be sung by the priest celebrant (see GIRM, 147), though this will involve some page turning and will require careful rehearsal. At the least, priests should attempt to sing the Preface, the mystery of faith, and the final doxology. If the community is familiar with the practice, the various parts of the Communion Rite might also be sung. And, of course, on this night above all others, sacramental Communion should be offered under both forms.

The transfer of the Blessed Sacrament at the end of Mass takes place with the same reverent "moderation" as the rest of this liturgy. The procession to the "place of repose," of course, is not a funeral procession but an act of praise for the "mystery of the glorious Body and the precious Blood, which the king of nations poured out as the world's ransom," as the *Pange lingua gloriosi* makes clear. The procession is accompanied by incense, cross, and multiple lighted candles (Holy Thursday rubric 38), suggesting a bridal procession (see Matthew 25:1). The action at the place of repose is simple and straightforward, accompanied by the *Tantum ergo* "or another eucharistic chant."

Kernel of the Year's Harvest

The Triduum liturgy is the kernel, the center of the

entire liturgical year.⁹ It is central to our life of faith and ritualizes for us most profoundly the Paschal Mystery. I am always struck by the deep faith of the people who participate in the celebration of the Triduum. I recall observing a family who had experienced great tragedy over the course of the year, and as they processed forward to venerate the cross on Good Friday, I couldn't help but think of their courage and faith as they, together, kissed and embraced the cross. The power of the liturgy to express and deepen the faith of the people of God is especially palpable during the Triduum liturgy.

The Mass of the Lord's Supper provides for the faithful a profound ritual experience of the meaning of the Eucharist and its implication for our lives. The powerful images in our ritual texts and our celebration using those texts help us to understand the deep connection between Eucharist, charity, and participation in the sacrifice of Christ. For on the night that he was betrayed, Jesus gave himself to us as food, and he gave us the example of how we become food for others, bowing down and washing feet, serving others' needs day by day. May our participation in the Mass of the Lord's Supper lead us into a deeper celebration of the mystery of Christ's passion, death, and resurrection. Let this become the pattern for our lives.

Notes

1. Paul Turner, *Glory in the Cross* (Collegeville, Minnesota: Liturgical Press, 2011), 62.
2. See Stephen Smalley, *The Oxford Companion to the Bible*, ed. Bruce Metzger and Michael Coogan (New York, New York: Oxford University Press, 1993), 375.
3. *Ibid.*, 376. "John's theology is a theology of life. He bears testimony not only to Jesus, but also to the possibility of life through him" (1–4).
4. Michael Crosby, *Repair My House*, (Maryknoll, New York: Orbis Books, 2012), 12. See also Pope Benedict XVI, Catechesis, Rome, October, 2008: <http://totus2us.com/vocation/blesseds/bl-john-duns-scotus/>.
5. Bishops' Committee on the Liturgy *Newsletter*, vol. XXIII (February 1987).
6. Mass of the Lord's Supper, The Washing of Feet, Antiphon 2. Note that Jewish custom would have prescribed a ritual washing *before* the meal, whereas the second antiphon for the Holy Thursday washing of feet places the action *after* the meal. The first antiphon is less clear about the order of events: The Latin text, "*Postquam surrexit Dominus a cena*," is translated "After the Lord had risen from supper." St. Jerome, in his Latin translation, *Biblia Sacra Vulgata*, says that Jesus "*surgit a cena*" — "rose from the supper [table]" to wash the disciples' feet.
7. See *General Instruction of the Roman Missal* (GIRM), 78f.
8. Pope Benedict, XVI, *Sacramentum caritatis*, 11.
9. *General Norms for the Liturgical Year*, 18.

A Sober Yet Vivid Celebration of the Mystery

BY GERALD DENNIS GILL

In its introductory rubric to the Sacred Paschal Triduum, the *Roman Missal* states that “the Church solemnly celebrates the greatest mysteries of our redemption, keeping by means of special celebrations the memorial of her Lord, crucified, buried and risen.”¹ Of course, the celebration of the Sacred Liturgy, every day and in all of its forms, is the Paschal Mystery of the Lord—“the greatest mysteries of our redemption.”² The liturgy is always Jesus, “crucified, buried and risen.” The Sacred Paschal Triduum, however, as the “high point of the entire liturgical year,”³ from Holy Thursday evening through evening prayer on Easter Sunday evening, combines into a singular celebration of this mystery, with each of the three days celebrating fully the same mystery. While, on the one hand, Holy Thursday leads to Good Friday, and Good Friday breaks into Holy Saturday and Easter Sunday, celebrating the Paschal events of our salvation, each of the days of the Triduum, with its own rites, manifests the fullness of Christ’s death and rising.

The Mystery of Good Friday

Friday of the Passion of the Lord (Good Friday), while



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*at the Pontifical North American College in Vatican City State, and he has been and continues as a professor of Sacred Liturgy at Saint Charles Borromeo Seminary. Father Gill recently published the book *Music in Catholic Liturgy: A Pastoral and Theological Companion to Sing to the Lord* (Hillenbrand Books, 2009).*

integral to the Sacred Paschal Triduum, with its own liturgical celebrations equally announces and makes present the whole of the Paschal Mystery.

In its first rubric for Friday of the Passion of the Lord, the *Roman Missal* states: “On this and the following day, by most ancient tradition, the Church does not celebrate the Sacraments at all, except for Penance and the Anointing of the Sick.” The Sacrament of the Eucharist, above all, is not celebrated on Good Friday. Yet Good Friday is a day of the Paschal Mystery. When we come to the Celebration of the Passion of the Lord, we do so to encounter the mercy of Christ, who “by the shedding of his Blood established the Paschal Mystery.”⁴ The Paschal Mystery, then, arises in the saving death of the Lord.

The Paschal Mystery, then, arises in the saving death of the Lord.

Everything about the rites for Good Friday expects the participation of the whole liturgical assembly in the Lord’s holy death. Before we look at each of the rites—who is directed to carry them out as well as how they are described—the deeper and more profound participation that belongs to the soul of the Church in each of her members must be acknowledged and encouraged as the faith context for the celebration. The actual revelation of Christ’s Mystery—his saving death—in the Word, the Cross, and Communion of Friday’s Sacred Liturgy, continues our glorying in the Cross of our Lord Jesus Christ in whom is our salvation, life, and resurrection.⁵ We need to be ready and anxious to be united to the offering of Jesus as it occurs on Good Friday. It is the day for us to hear Jesus announce his own death and for us to be one with this death promising life, the cross that is our salvation, life, and resurrection! This is the mystery of Good Friday.

Careful Celebration of the Rites

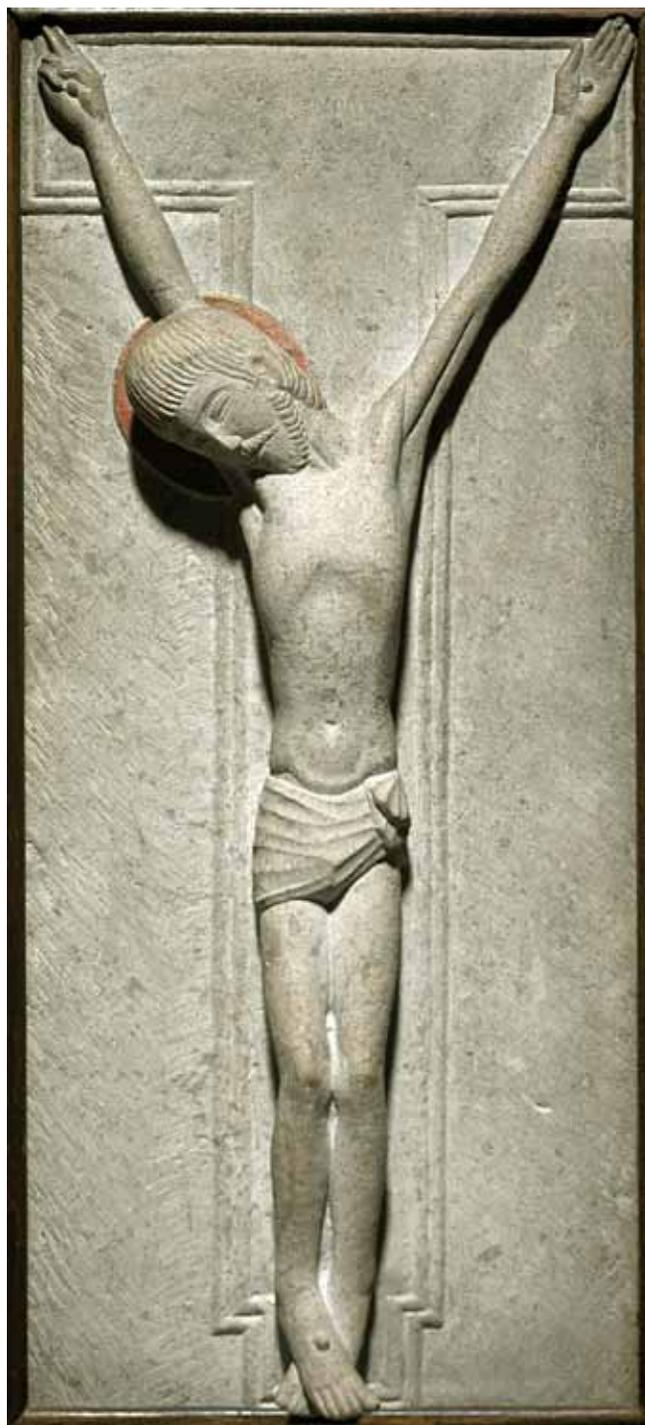
The careful and artful celebration (the *ars celebrandi*)

of the rites of the Celebration of the Passion of the Lord promotes a deeper awareness of the Mystery of Good Friday.⁶ The recent introduction of the third edition of the *Roman Missal* in English provides an excellent pastoral opportunity to review carefully the manner of celebration—the *ars celebrandi*. This review serves to ensure, through fine liturgical planning and celebration, a more profound participation in the mystery of the saving death of the Lord. A new rubric in the third edition reinforces this point: “For a fitting celebration of the Sacred Triduum, a sufficient number of lay ministers is required, who must be carefully instructed as to what they are to do. The singing of the people, the ministers, and the Priest Celebrant has a special importance in the celebration of these days, for when texts are sung, they have their proper impact.”⁷

While on the one hand it is laudable to describe as “fitting” that sufficient ministers, carefully instructed and ready to sing, be in place for the Good Friday celebration, on the other hand it requires a tremendous pastoral effort that deserves serious attention. Well-planned celebrations, with a well-rehearsed priest celebrant, deacons, and liturgical ministers for their respective parts in the rites, including the review of liturgical music, are the norm for every celebration but especially so “for the high point of the entire liturgical year” with the mystery it reveals and celebrates. There is really no excuse for this not to be the case. But if this cannot be the case, then communities should seriously consider coming together for the Sacred Paschal Triduum so that what is described as “fitting” in the rubrics become the pastoral norm.⁸ “Pastors should, therefore, not fail to explain to the Christian Faithful, as best they can, the meaning and order of the celebrations and to prepare them for active and fruitful participation.”⁹

The Liturgical Environment

The description of the Good Friday liturgical environment in the *Roman Missal* begins this way: “The altar should be completely bare: without a cross, without candles and without cloths.” The bare altar, the table of the Lord’s Sacrifice, even on this day, calls the People of God to participate in the Sacred Mysteries centered on the permanent sign of Christ’s cross.¹⁰ The bare altar governs the whole ambience of the liturgical environment: the sanctuary, the nave, the narthex. All places should be unified in their bareness so that the mystery of the death of the Lord alone is prominently displayed in the celebration of the Good Friday rites. The prescribed removal of the altar cross suggests that all crosses be removed or at least veiled.¹¹ The prescribed red-colored Mass vesture for the priest and deacon brings out the triumph in Christ’s self-sacrificing death. The Mass vestment (the chasuble) of the priest and the dalmatic of the deacon signify the association of the Good Friday rites with the celebration of the Eucharist, an association of the mystery of Good Friday with the mystery of the Mass.¹² Finally, the



Christ on the Cross, Eric Gill (1918), National Galleries of Scotland

preferred time of day for the Celebration of the Passion of the Lord—on “the afternoon of this day, about three o’clock”¹³—recalls the biblical hour (the kairotic environment) of the death of the Lord. If a parish or other community is able to keep this biblically recorded time for the liturgical celebration of the Passion of the Lord, then this liturgy becomes an event inclusive of the hour of the historical day and also of an “Hour” that is eternal. Liturgy planners, mindful of the few directives given in the *Roman Missal* for Good Friday, may help to promote

an encounter with its mystery when those directives are observed with fidelity.

Celebrating the Rites

The Good Friday Celebration of the Passion of the Lord divides into three parts, with parts two and three intimately related to the proclamation of the Gospel Passion. The three parts are: the Liturgy of the Word, the Adoration of the Holy Cross, and Holy Communion. Silence, observed by all, introduces the whole celebration as it accompanies the procession of the priest and ministers and during the prostration of the clergy and kneeling of

Silence, observed by all, introduces the whole celebration

the faithful. On this occasion, silence becomes the *entrance*, with the “text and music” of the entrance chant heard only within, to prepare for the mystery of Good Friday, which will be revealed in the Word, the Cross, and Communion. Nothing, not even important announcements, should detract from this liturgical silence.

First Part: The Liturgy of the Word, The Solemn Intercessions. The “prayer” (a title used on this day instead of “collect” at Mass), with its two choices, immediately rivets the assembly on the mystery of the Lord’s death—“by the shedding of his Blood, [he] established the Paschal Mystery” and “by [his] Passion . . . [he] abolished the death inherited from ancient sin.” This is the event proclaimed and made present with the Word of God. All of the biblical texts, the same every year, combine to announce the saving death of the Lord. The Prophet Isaiah (52:13–53:12) foreshadows the glory in Christ’s death: “Because of his affliction, he shall see the light in fullness of days; through his suffering, my servant shall justify many, and their guilt he shall bear” (Isaiah 53:11). The Responsorial Psalm further explains and interprets the prophet’s “servant song.” Jesus, the servant son, hands himself over to his Father and to death (Psalm 31:2, 6, 12–13, 15–16, 17, 25). The Letter to the Hebrews (4:14–16, 5:7–9) sees the death of the Lord as his obedience to the Father, and in this he becomes our salvation: “Son though he was, he learned obedience from what he suffered; and when he was made perfect, he became the source of eternal salvation for all who obey him” (Hebrews 5:8). The chant before the Passion (Philippians 2:8–9) echoes Hebrews’ presentation of the glory-packed, obedient death of Jesus.

“Then the narrative of the Lord’s Passion according to John (18:1–9:42) is read in the same way as on the preceding Sunday.”¹⁴ This *narrative* is not like any other story-telling. This narrative is like the *narrative* of the sacramental institution that perpetuates the mystery.¹⁵

The reading of the Passion on Good Friday is a reading of the Gospel. As with every Gospel proclamation during the Sacred Liturgy, Jesus announces his own saving Word.¹⁶ So how was the Passion narrative proclaimed on the preceding Sunday, Palm Sunday of the Passion of the Lord?

The narrative of the Lord’s Passion is read without candles and without incense, with no greeting or signing of the book. It is read by a Deacon or, if there is no Deacon, by a Priest. It may also be read by readers, with the part of Christ, if possible, reserved to a Priest. Deacons, but not others, ask for the blessing of the Priest before singing the Passion, as at other times before the Gospel.¹⁷

There is a great deal of clear instruction here. Candles and incense, the usual signs of the sacramental presence of Christ in his Word, are not used. The usual liturgical gestures highlighting the encounter of the assembly with the Word and reverence for its text are likewise omitted. These are not indications of some type of liturgical fast or simply a more ancient way of announcing the Gospel. Rather, the whole focus is on the Passion narrative itself revealing the paschal event of the death of the Lord: “And bowing his head, he handed over his spirit” (John 19:30). In fact, all kneel, according to the rubric in the *Lectionary for Mass*, in adoration of the mystery of the death when the Passion narrative reaches this climactic moment.

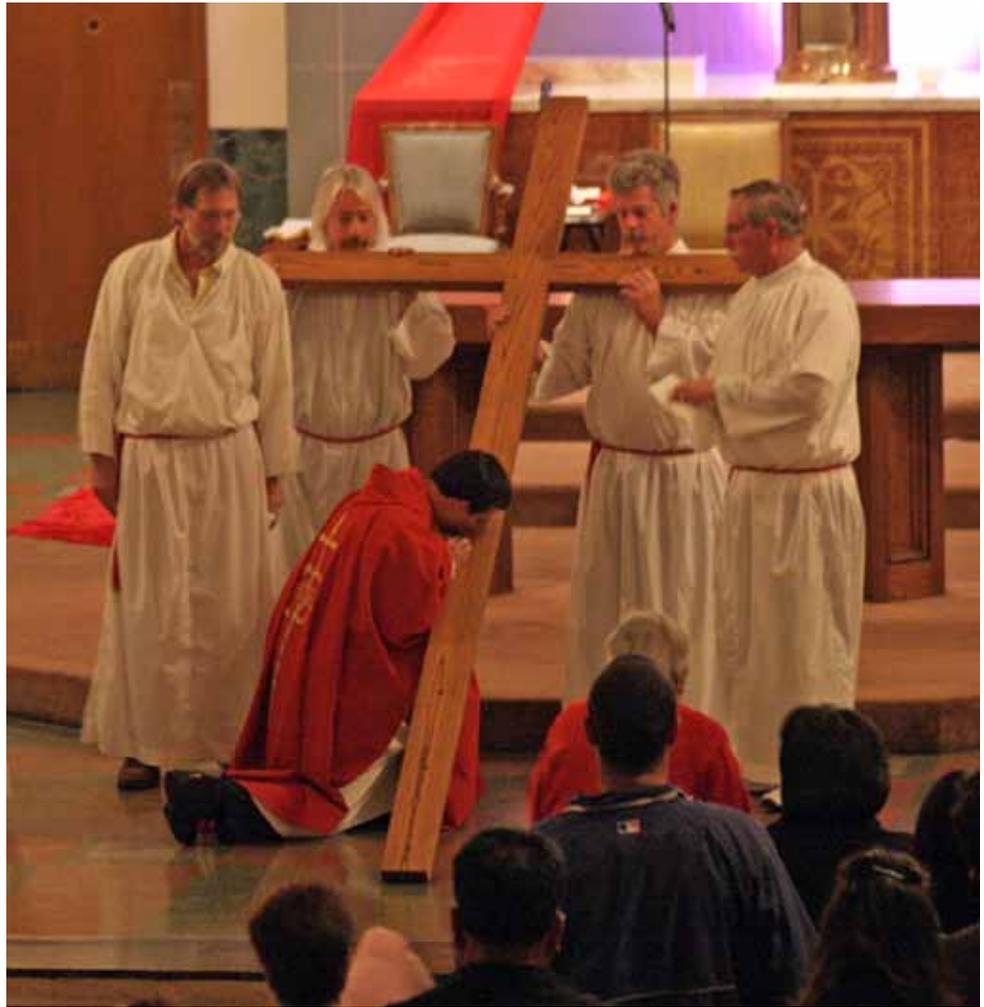
The instructions make it clear that this Gospel, like all other Gospel proclamations, is carried out by its own sacred minister. The first option to be considered is a single proclaimer for the Passion narrative: “It is read by a Deacon or, if there is no Deacon, by a Priest.” It may also be sung or read in parts, with special consideration given to the minister who sings or reads the part of Christ, which “if possible, [is] reserved to a Priest.” The assignment of the part of Christ to the priest makes the sacramental connection between the Christ event announced by the Passion narrative, the Christ event of the Good Friday celebration, and the Christ event carried out by the ministerial priest at the altar. Singing the Passion narrative requires particular skill, and it should be given serious consideration in cathedrals and in similar circumstances. Singing the Passion narrative, additionally, emphasizes its theological value in the course of the Good Friday celebration.¹⁸

All gimmicks, such as dramatizing the Passion or singing a refrain throughout it, should be avoided during the Liturgy of the Word. The biblical Word speaks with a divine voice. This voice should be heard through well-trained proclaimers and without unnecessary diversions from the biblical texts.

The homily, to be given by the priest celebrant, and the silence to follow it, even though described in the rubrics as “brief” and “optional” respectively, deserve special attention on this occasion. As with every liturgical homily, the mystery announced with the Word of God is further

explained to nurture the faith and response of all.¹⁹ The silence is a liturgical action carried out by all, a corporate reception and pondering of the mystery—the Passion of the Lord—revealed in the Word of God.

The Solemn Intercessions conclude the Liturgy of the Word. As with the Universal Prayer or Prayer of the Faithful in the celebration of the Eucharist, these intercessions belong to the offering of the faithful, an offering made in communion with the offering of the Lord on the Cross. While the intercessions are historically associated with the current Universal Prayer, they are distinguished by a ritual form unique to Good Friday. The third edition of the *Roman Missal* provides a definite pattern for the Solemn Intercessions: The intention is expressed by a deacon or, in his absence, by a lay minister at the ambo. The silence that follows the announcement of the intentions, much like the silence



Adoration of the Holy Cross, Immaculate Conception Church, Monrovia, California

that precedes the collect at Mass, unites all in prayer for the particular intention to be summed up by the prayer of the priest celebrant. The possibility of the priest standing at the altar, instead of the chair, further associates these intercessions with the offering of Christ on the cross. The optional kneeling posture of the faithful enhances the sense of offering with the Solemn Intercessions.²⁰ Again, singing the Solemn Intercessions according to the chant provided in the *Roman Missal* expresses the theological import of these prayers on Good Friday. The third edition of the *Roman Missal* expects that all ten Solemn Intercessions will be prayed.

Second Part: The Adoration of the Holy Cross: Showing, Adoration, Chants. The second part of the Good Friday celebration is a type of “explanatory rite” following the Passion narrative. The showing and adoration of the Holy Cross further expresses the salvation event of Good Friday, with an engagement of the single Cross by acclaiming it, reverencing it, and surrounding it with singing the traditionally designated chants.

Two equal forms for the showing of the Holy Cross are provided. The forms differ only in regard to the place where the Cross is shown. In the first form, the Cross is

shown at the altar; in the second form, the Cross is shown as it moves through the church to the altar. In both forms, the Cross processes through the church accompanied by lighted candles. The Cross is acclaimed three times: “Behold the wood of the Cross, on which hung the salvation of the world. Come, let us adore.” The acclamation, sung by the priest or the deacon or with the help of others, announces the sacramental reality of the event of the Cross, which is our salvation. This is the mystery we adore. And again, as at the climactic moment of the Passion narrative—the death of the Lord—each time the Cross is shown “all kneel and for a brief moment adore in silence.” An interesting note is the directive that if the Cross is shown at the altar, it is covered with a violet veil, which the priest removes in stages, while if it is shown in procession through the church, it is unveiled.²¹

The Cross, surrounded by lighted candles, is placed either in the sanctuary or in another suitable place for the adoration by all. The liturgical assembly approaches the Cross—first the priest celebrant and then everyone else. The instructions for the Adoration of the Cross with regard to the order of procession for those who will adore, the varied gestures of adoration, the use of a single Cross

and the chants to be sung, all together express the faith of the assembly in the mystery of the Passion of the Lord.²² The chants given in the *Roman Missal* sing this mystery. Every effort should be made to sing the texts in the *Roman Missal*—the antiphon “We adore your Cross, O Lord,” the Reproaches, and the hymn “Faithful Cross”—for the Adoration of the Cross.²³ Any suitable chants which might be considered as alternatives should at the very least be inspired in form and content by those in the *Roman Missal*. The *Stabat Mater* or another song recalling the compassion of Mary might also be included.²⁴ The Adoration of the Cross concludes with the Cross repositioned with lighted candles at the altar. Now, the celebration comes full circle: The Good Friday mystery has been announced in the Gospel and adored with the Cross, and that same mystery is now received at the altar in the Body and Blood of Christ.

This is the mystery we adore.

Third Part: Holy Communion. Immediately, everyone is reminded of the celebration of the Eucharist with the vesting of the altar with its white cloth, corporal, and missal to begin the third part of the celebration. The accompaniment of the Blessed Sacrament to the altar by the two lighted candles recalls the earlier procession of the Cross with two candles. This third part of the service essentially takes the form of the Communion Rite at Mass. The Our Father, with its embolism and doxology, is said or sung. The Communion of the priest and faithful is the same as at Mass, with its preparation, invitation, and response. The chant proposed for the Communion procession is Psalm 22 (21) without an antiphon, or another “appropriate chant.” Psalm 22 echoes the words of Jesus on the Cross in the Passion narrative and seamlessly brings together during the Communion procession the same mystery as heard in the Gospel and received in Holy Communion. Any other choice for a Communion chant besides Psalm 22 (21) should be selected to achieve this same experience.

The celebration ends with the Prayer after Communion and the blessing. The prayer reminds us that we indeed partook of the mystery of “the blessed Death and Resurrection” of the Lord. Once the blessing has been given by the priest celebrant, all genuflect to the Cross, a gesture again of adoration of the mystery of Good Friday, the saving death of the Lord. The reverent stripping of the altar, except for the Cross and candles, after the celebration, reminds everyone that soon the Good Friday mystery will give way to the brilliant celebration of the mystery at the Easter Vigil.

Liturgy Unveiled

The third edition of the *Roman Missal*, as have previ-

ous editions, presents a sober yet vivid celebration of the Passion of the Lord. In the past, well-grounded ideas to enhance participation or to highlight features of the liturgy may have, in fact, veiled the liturgy’s own force to proclaim the saving death of the Lord. The mystery of Good Friday will be all the bolder in celebration and in our engagement when a new attentiveness is given to the missal’s plan for its celebration.

Notes

1. Rubrics for the Sacred Paschal Triduum, 1, *The Roman Missal* (RM), English translation according to the third typical edition.
2. See *Catechism of the Catholic Church*, 1085.
3. *Universal Norms on the Liturgical Year*, 18.
4. See *Roman Missal*, Prayer, The Celebration of the Passion of the Lord, 6.
5. See *Roman Missal*, Entrance Antiphon for Thursday of the Lord’s Supper at the Evening Mass, 6.
6. See Benedict XVI, *Sacramentum caritatis*, 38: “The primary way to foster the participation of the People of God in the sacred rite is the proper celebration of the rite itself. The *ars celebrandi* is the best way to ensure their *actuosa participatio* [actual participation].”
7. *Roman Missal*, The Sacred Paschal Triduum, 2.
8. *Ibid.*, 3.
9. *Ibid.*, 2.
10. See *General Instruction of the Roman Missal*, 296.
11. See *Roman Missal*, Fifth Sunday of Lent.
12. See *Roman Missal*, Friday of the Passion of the Lord, 4: “This liturgy by its very nature may not, however, be celebrated in the absence of a Priest.”
13. *Ibid.* But despite the symbolic importance of this traditional time on Good Friday, note that a later hour may be “chosen for a pastoral reason.”
14. *Roman Missal*, Friday of the Passion of the Lord, 9.
15. See *General Instruction of the Roman Missal*, 79d: “*Institution narrative and Consecration*: by which, by means of the words and actions of Christ, that Sacrifice is effected which Christ himself instituted during the Last Supper, when he offered his Body and Blood under the species of bread and wine, gave them to the Apostles to eat and drink, and leaving with the latter the command to perpetuate this same mystery.”
16. See *General Instruction of the Roman Missal*, 55 and 60.
17. *Roman Missal*, Palm Sunday of the Passion of the Lord, 21.
18. See United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 2007), 5.
19. See *General Instruction of the Roman Missal*, 65.
20. *Roman Missal*, Friday of the Passion of the Lord, 11–12.
21. *Ibid.*, 15, 16.
22. *Ibid.*, 17–20.
23. *Ibid.*, 20.
24. *Ibid.*

“Let the Paschal Fast Be Kept Sacred”

By GABE HUCK

Eight percent of Vatican II's Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) is devoted to reform of the liturgical year—paragraphs 102 to 111. For the most part, these paragraphs treat the Lord's Day, the seasons in general, and the calendar of saints. Lent is the only season dealt with specifically in those paragraphs. Surprisingly, from our perspective, the Paschal Triduum as such is never mentioned, but the last two sentences of the paragraphs on Lent mark a startling new beginning to understanding the meaning and keeping of the Three Days: “Nevertheless, let the paschal fast be kept sacred. Let it be celebrated everywhere on Good Friday and, where possible, prolonged throughout Holy Saturday, so that the joys of the Sunday of the resurrection may be attained with uplifted and clear mind.”¹ Except for some shifting of current regulations about fast and abstinence, this statement was not much noticed, but it is a remarkable call to reform.

What is a “paschal” fast? What makes it different from any other fast? What does it mean to keep such a fast “sacred”? What type of fasting is being called for? What kind of fasting over two days is capable of creating an “uplifted and clear mind” with which to welcome the “joys of the Sunday of the resurrection”? Fifty years after the Second Vatican Council, the questions have yet to be widely asked.

An Echoing Summons

This summons to the paschal fast has been echoed in various documents since the Council. The *Universal Norms*



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Fast: Keeping the Time before the Vigil” in Gabe Huck, *The Three Days: Parish Prayer in the Paschal Triduum*, rev. ed. (Chicago, Illinois: Liturgy Training Publications, 1992), 53–62, © 1992, LTP. Used with permission. All rights reserved.

on the Liturgical Year and the General Roman Calendar (1969) identified the Easter Triduum as a time distinct from Lent and Easter Time and said this: “On Friday of the Passion of the Lord (Good Friday) and, if appropriate, also on Holy Saturday until the Easter Vigil, the sacred Paschal Fast is everywhere observed.”²

In the *Rite of Christian Initiation of Adults* (1972, adapted 1988), the rubrics speak of the immediate preparation of the elect: “The elect are to be advised that on Holy Saturday they should refrain from their usual activities, spend their time in prayer and reflection, and, as far as they can, observe a fast.”³

In 1988, the circular letter *Paschali Solemnitatis* (Concerning the Preparation and Celebration of the Easter Feasts) repeated and emphasized the original call to this fast in *Sacrosanctum Concilium*:

The Easter fast is sacred on the first two days of the Triduum, in which, according to ancient tradition, the Church fasts “because the Spouse has been taken away.” Good Friday is a day of fasting and abstinence; it is also recommended that Holy Saturday be so observed, so that the Church, with uplifted and welcoming heart, be ready to celebrate the joys of the Sunday of the Resurrection.⁴

When this document speaks of “ancient tradition,” it has in mind the third century *Apostolic Tradition*; in its description of early church life, we are told that “those who are to receive baptism shall fast on the Preparation [Friday], and on the Sabbath [Saturday], they shall gather with the bishop, who will command them to kneel in prayer.”⁵ It was a time of sober readiness, sitting with the Word, listening to it, waiting and watching as the women did at cross and tomb.

So Little Impact

Why has this summons to fast by various documents for nearly a half-century made so little impact? Why do so many people still think of Good Friday—a day of fasting and abstinence—exactly as they think of Ash Wednesday?

Perhaps for many of us the answer is the culture, the times. We do not imagine deeds that need this type of preparation. It may very well occur to us to skip some meals as a penitential or an intercessory gesture, but we don't feel intuitively that one cannot rise from the table after a grand meal and go to the Easter Vigil. We have not yet come, as a Church, to such excitement and awe



“Today there is a great silence over the earth, a great silence and stillness God has died in the flesh, and the underworld has trembled. Truly he goes to seek out our first parent like a lost sheep; he wishes to visit those who sit in darkness and in the shadow of death. He goes to free the prisoner Adam and his co-prisoner Eve from their pains, he who is God as well as Adam’s son.”

From an ancient homily for Holy Saturday
Image: *The Harrowing of Hell*, photo courtesy of
the Scottish Episcopal Church

for what takes place in the darkness between Saturday and Sunday that we have no appetite anyway. Yet, if we trust the Constitution on the Sacred Liturgy, it works the other way around; that is, it is the fasting itself that will bring us to the Vigil with a heart and a mind that can know awe and excitement.

That is the significance of a “paschal” fast, and that is the importance of helping people understand that we fast in different ways for different reasons. The fasting of Lent is penitential; it begins on Ash Wednesday and ends on the afternoon of Holy Thursday. It is no liturgical fine point that Good Friday and its fast are not even in Lent. There is a turning, as we enter the Triduum on Thursday, when we let ourselves focus fully on what is to be at the Vigil. With that focus, it should become clear that the fasting of Friday and Saturday is not penitential but anticipatory, like the brief (one hour) anticipatory fast before Eucharist. It is a fasting that comes from the same part of us that has us fast before any momentous event in

our lives. Few people are hungry on the morning of their wedding day: This is that type of fast. Several decades ago, James Field wrote:

There is a time in every human life when we turn from food because we are so filled with something else. Perhaps we are in mourning, or in love, or writing an article, or painting a picture, or reading a wonderful novel. We fast because we are no longer hungry but are utterly filled with something else. The paschal fast is being so filled with God that nothing else counts, and other things could only distract.⁶

Such fasting is not only from food. Even more important may be the fasting from our normal work, the fasting from seeking ways to be entertained, the fasting from much chatter (live, e-mail, texting, and Twitter), the stilling of our cultural hunger for diversion. Catholics are called to live these days unlike any other of the year, and this is so whatever economic condition we are in,

whatever our work, whatever our family situation, whatever our educational background. It is a great leveler, like the Eucharist itself, this paschal fast.

An Uplifted Heart

Here, finally, is what it means to claim that our liturgy is not magic, is not there at the snap of our fingers. For a people to do their liturgy, they must have done something else first. For a people to do their vigiling and the renouncing and the promising and the baptizing and the Eucharist, they must come hungry, famished for God's Word, for the deeds they do in community, for the water and for the bread and the wine.

The documents quoted in this article speak of coming to our Easter with an "uplifted and clear mind" and with an "uplifted and welcoming heart." They say that the paschal fast is meant to give us that kind of attitude, that kind of heart. We hear the invitation every Sunday: "Lift up your hearts" — *Sursum corda*, the Latin says. That is the notion here: an uplifted heart. The fast is to be such that after Friday and Saturday, without much food, without much distraction of any kind, we will have our hearts set right. The assembly at the Vigil on Saturday night, then, is a hungry crowd — starving, almost — ready to devour Word and Sacrament. Fasting clarifies, puts in perspective, sharpens — just as it can irritate and preoccupy, especially the novice (one has to practice, after all, to make it a good habit).

When the Church is fasting — and that always should be understood here as multifaceted — then the whole person is making ready for the Vigil. The destination, as is so often the lesson we learn, doesn't happen without the journey. This destination is a work of that whole person. Mind and heart and body and imagination and passion are all involved in the Church's Easter. Those who thus prepare are going to come to the Vigil knowing that if this is going to get done, they are the ones who have to do it. It isn't done for them or to them but is the work of the whole hungry assembly.

Lead by Example

A parish awareness of this discipline won't come about in a year, and it won't come about around this one occasion. It will depend on an ongoing awareness that the Church keeps a rhythm of fasting in its life. This can't



be done all alone; it is the Church that is fasting. Strong example has to come from those in leadership. Business as usual in the rectory kitchen means the Triduum has not been received there. Those who lead have to explore among themselves what this Triduum and its fasting look like and why. The conversation goes from year to year, as does the effort at catechesis and the building up of solid liturgical practice. The Church — the baptized and the elect — has to discover why these days must be different if there is to be any reality, any truth, to what we do at the Vigil.

Notes

1. Official English translation of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 110: http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.
2. English translation of *Universal Norms on the Liturgical Year and the General Roman Calendar*, 20, in the current *Roman Missal*, © 2010 International Commission on English in the Liturgy Corporation. All rights reserved. Used with permission.
3. English translation of the *Rite of Christian Initiation of Adults* (USA), Study Edition (Chicago, Illinois: Archdiocese of Chicago — Liturgy Training Publications, 1988), 185§1.
4. English translation of the circular letter *Paschali Solemnitatis, Concerning the Preparation and Celebration of the Easter Feasts*, from the Congregation for Divine Worship (January 16, 1988), 185: <http://www.catholicliturgy.com/index.cfm/FuseAction/DocumentContents/Index/2/SubIndex/38/DocumentIndex/319>.
5. See Burton Scott Easton, *The Apostolic Tradition of Hippolytus* (Cambridge, UK: Cambridge University Press, 1934, reprinted 1962), 44. Online at [http://www.chronicon.net/chroniconfiles/Burton_Scott_Easton_-_The_Apostolic_Tradition_of_Hippolytus_\(1934\).pdf](http://www.chronicon.net/chroniconfiles/Burton_Scott_Easton_-_The_Apostolic_Tradition_of_Hippolytus_(1934).pdf)
6. James Field, "The Paschal Fast," *Assembly* 6:4 (March 1980).

The Easter Vigil in the Holy Night

Keeping Vigil

BY JIM SCHELLMAN

There is something deeply human about the experience of waiting. Waiting for something or someone is, after all, a constant of human life at its most memorable. Times that lack such a sense of expectation are often the hardest to recall in any detail. There is something about waiting, about expectation, that speaks to us at a deep level of our humanity.

Just consider what happens when our life lacks expectation. People often characterize such times with terms such as boredom, malaise, depression, or, at worst, despair. Lack of expectation is certainly a recurring reality of human life, but its persistence leaves the sense that something essentially human is wanting. Without this “something,” life is less than it ought to be and can in fact seem not worth living.

Cultural and Christian Waiting

Our culture knows a great deal about some kinds of expectation. The present economic crisis is changing perceptions, but many in our culture have been formed to believe that we can have a great deal of life’s gifts, if we would only apply ourselves. This has cultivated a sense of expectation that not only can our needs be satisfied but also our wants. Along the way we have too often confused wants with needs and lived as though both should be met. This cultural mindset gives rise to impatience in



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many of us. We tend to believe that our needs and our wants should be fulfilled sooner rather than later.

By contrast, the whole Christian way of life can only be understood as one of waiting. We live in high expectation of something more than what we have in the world as we know it. And we understand that the God whom we worship is waiting as well. Through several millennia of covenant relationship, this God has been at work patiently transforming a people and the world itself into that Garden place where the great story of creation, fall, and redemption began. God’s expectation of this new people and world requires disciples of similar faithful expectation. It is into the vocation of holy waiting and its unique work of discipleship that we are plunged in the waters of baptism.

Waiting Liturgically

The liturgical year is the way in which we as Catholic Christians structure and foster faithful, lifelong, and passionate expectation of the Lord’s work of redemption. We begin the year with Advent, whose first couple of weeks are fully focused on our expectation of the second coming of the Lord. We end the liturgical year with the same uncompromising vision—the last few Sundays of Ordinary Time fix our eyes firmly on the parousia, the consummation of all things in Christ. This waiting is the very element in which we live and move and have our being.

The climax of this prayerful longing for the Lord comes midway in this yearly cycle. This is the Triduum of the passion and resurrection of Jesus Christ (see *General Norms for the Liturgical Year and Calendar* [GNLYC], 18). This is a single celebration of the Lord’s paschal mystery celebrated under different aspects over three successive days. It begins with the Evening Mass of the Lord’s Supper on Holy Thursday, moves to the commemoration of the Lord’s Passion and Death on Good Friday, reaches its high point in the Easter Vigil, and comes to a conclusion with Evening Prayer on Easter Sunday (see GNLYC, 19).

Easter Vigil Waiting

As the high point of the Triduum, the Easter Vigil is the



The procession of light enters St. Joseph Church, Eldersburg, Maryland. This photo, and the photo of the baptism on the next page, by Mickey Trageser. Used with permission.

most intense liturgical celebration in the Christian experience of holy waiting upon the Lord. This vigil-keeping inserts us into the heart of our baptismal vocation of holy longing for the Lord and all that the Lord has in mind. No wonder this is the moment when new Christians are made in the waters of baptism and lifelong Christians are remade in the renewal of their baptismal covenant.

The very structure of the Easter Vigil takes us progressively into this experience of holy waiting. Its several major movements deserve all the care we can give them in both preparation and celebration so that they achieve their full effects within us individually, our elect in particular, and among us as a community of faith.

Night and Light. We ignore at our peril the Church's understanding that this "mother of all vigils" takes place in its entirety at night (see GNLYC, 21; *Paschalis sollemnitatis*, 78; *Roman Missal*, Easter Vigil rubrics, 3). There is ancient, enduring wisdom in this uncompromising assumption. There are things that liturgy during the hours of darkness can evoke in us that speak deeply to the human experience of aloneness, fear, and even terror. What else is death to us than this? And it is nothing less than death that we are confronting directly this special night.

In the context of real dark, the flame of the paschal candle can be experienced for what it is—a flickering, living spark that will not be denied. Born of earth's untamed fire, this single flame reaches up and leaps outward on entering the church building until it illumines all who have gathered to keep the Vigil of the Lord. Its glow on our faces and shimmer in our eyes bespeaks the unfathomable flame of Christ within each of us, born in the waters of baptism, unsealed in the anointing in the Holy Spirit, fanned at the Eucharistic Table of the Lord. And in its glow the sung Easter Proclamation resounds with lyrical words of joy about a wedding between the things of earth and the things of heaven for which all humanity has longed across generations and down the centuries.

Word. The Word portion of the Vigil is that point in

the liturgical practice of many of our parishes where the sacrament of time is too often ignored, again at our peril. Must the "mother of all vigils" actually be completed in ninety minutes (or just a little more)? Is this something our people really want, or our leaders? It is here perhaps more than at any other liturgical moment that our culture's penchant for the efficient wars with humanity's deepest need for something much more. If we allow ourselves to linger a little longer over this important and characteristic piece of the Vigil, will we and our fellow worshipers experience more of the depth of baptismal longing that the Lord intends among us? And what of the elect gathered with us for the initiation sacraments? They will live out of the memory of this Vigil for the rest of their lives. Should they not be able to share in company with us the salvation story in at least some of the fullness that our ancestors in faith shared with their own newcomers and passed on to us?

It is of course with the Garden story in Genesis that we begin, that place of original grace, the fall from grace, and God's vow of redemption. Nine readings are offered. The seven from the Old Testament may be reduced to three (provision is no longer made for the possibility of just two), Exodus always being proclaimed. If your parish's pattern has been just three Old Testament readings, why not try one or two more this Vigil and see what the experience offers? And take time over them, with appropriate silence and the sung poetry of the psalms and canticles, so that God's Word may settle deep within and prepare those assembled for the Easter sacraments to follow.

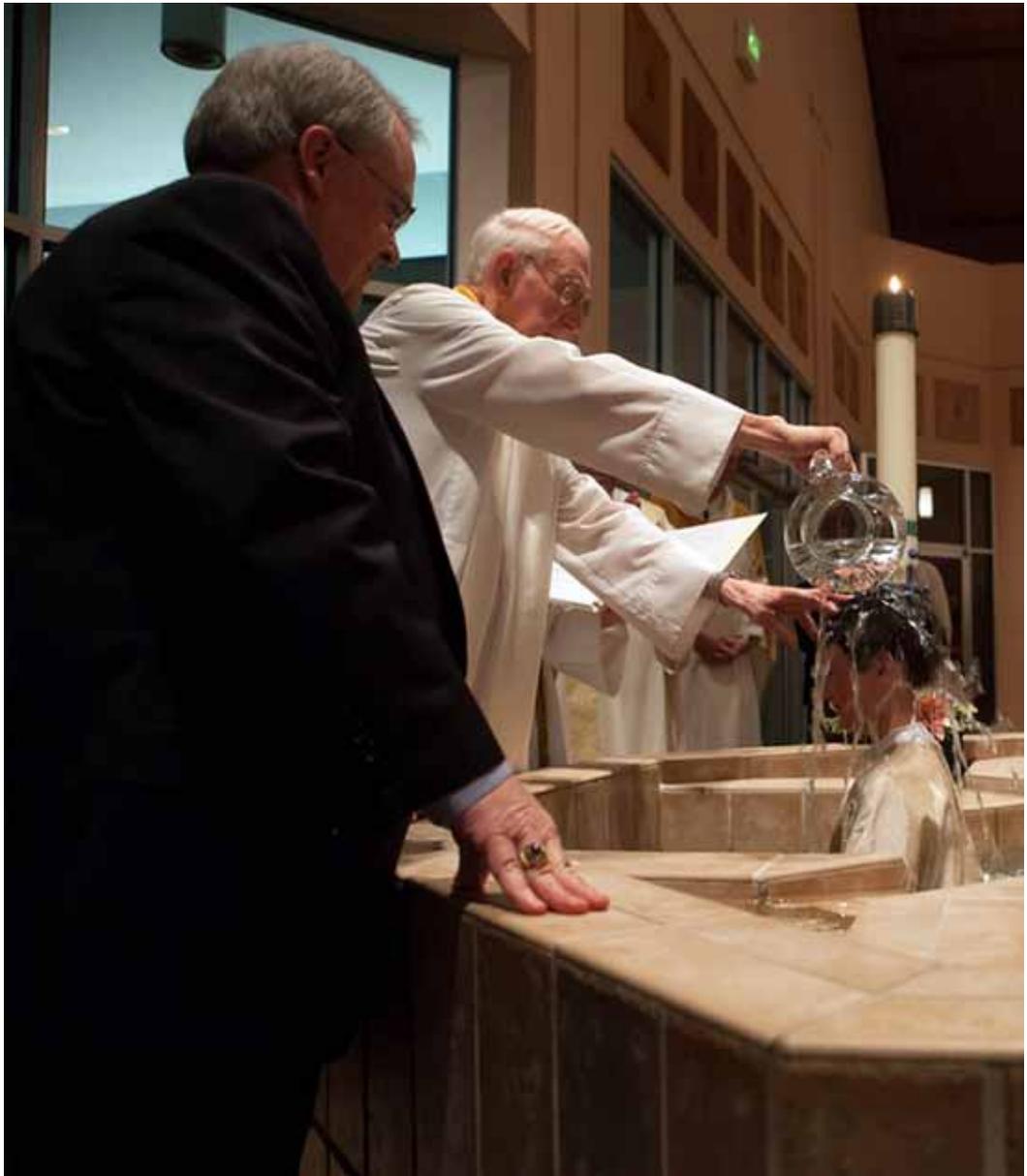
It will truly help the proclamation of these key selections of Scripture if readers, deacon, and presider prepare together for this liturgy. I am talking here about spiritual preparation rather than the equally necessary physical rehearsal of roles. This spiritual preparation should include prayer, some faith sharing and reflection, and some input on one or more of the readings and the whole liturgy that will help all experience God's own great purposes and longing for those who will assemble, particularly those who will receive the initiation sacraments.

Baptism. The Lord's paschal dying and rising are present among us again in all their saving force as we bring our elect to the waters of new life. The whole of the Christian year strains toward this moment. The reading from Romans 6 makes this action's meaning clear—that the Lord's own death and resurrection now become fully our own by the great action of God through these sacramental signs and symbols. This is the case for the elect who come to be baptized. It is also the case for all the rest of us, who are claimed anew by the Lord as we renew our baptismal covenant at those same waters.

Water is the inescapable medium here. Without it, there is no life on this earth. Without it, there is no Christian life. Thus, the Vigil is the preferred time for baptism for both adults and infants (see *Rite of Christian Initiation of Adults*, 23 and *Rite of Baptism for Children*, 9) and immersion is the Church's preferred form of baptism for both age groups (see *General Introduction to Christian Initiation*, 22). Parishes that have not yet tried immersion need to. And they should not be constrained by a small font. A temporary font, large enough to accommodate enough water for immersion, can be used. As a sacramental people we need greater trust in God's purposes for us in the gift of water. It is not just our souls that are being saved but our whole persons. We need to get our elect good and wet for their own sakes and for the sake of the community as a whole. If a parish does fuller baptism and gives the newly baptized opportunities during the Period of Mystagogy to share what they experienced, we will not want to do baptism any other way again. God longs for us to use these gifts of nature to help us experience God's gifts of grace.

Eucharist. Full intercessions, altar graciously prepared for the Eucharistic banquet, Eucharistic

Prayer well prayed—preferably sung, Lord's Prayer bravely, confidently shared as the unique claim of adopted daughters and sons on our heavenly Father, unhurried and graceful procession to the altar accompanied by heartfelt and grateful song, Communion shared under the form of both bread and wine, dismissal with blessing and the great Easter *Alleluia*—these are the stuff of Eucharist. In the context of the Easter Vigil, they reveal what the Lord's Day is and has always been: that original feast, that first day of the week on which the Lord rose and convened his disciples for meal and deeper understanding of his mission. From here, from Easter—from the waters, anointing in the Spirit, and this holy meal—we are sent to yearn for the Lord and the Lord's work in our world. The liturgy, the Easter Vigil in particular, teaches us how to wait for the Lord in such a way that our waiting changes the ways of the world as we know it, so that they show forth the ways of the God for whom we long.



Easter Sunday of the Resurrection of the Lord

Celebrating Easter Day Masses

By JAMES WICKMAN

As I suspect was the case with many who were responsible for preparing the Triduum celebrations according to the revised *Roman Missal* this past year, I spent more time on the changes for the Mass of the Lord's Supper, the Commemoration of the Lord's Passion, and the Easter Vigil than on Easter Sunday itself. Yet we all know that Easter Sunday finds the largest numbers of people at Mass during the Triduum, many of whom we have not seen since Palm Sunday or even last Christmas. So how does one face the challenge of fully celebrating *all parts* of the Paschal Triduum, which begins on Holy Thursday evening and ends with Solemn Evening Prayer on Easter evening?

It is time to consider the Easter Day Masses in a deeper manner. Let's begin with the title. In the former *Sacramentary*, the title read "Easter Season," followed by "Easter Sunday." The revised *Missal* reads "Easter Time" followed by "Easter Sunday of the Resurrection of the Lord." This expanded title gives a deeper meaning into the full Paschal Mystery we celebrate. The revised translation of the first option for the Entrance Antiphon for Easter Day speaks further of this depth:

I have risen, and I am with you still, alleluia.
You have laid your hand upon me, alleluia.
Too wonderful for me, this knowledge, alleluia, alleluia.

"With you still" replaces the former translation "with you once more," and so the revised text speaks of the continuing presence of the Lord, as each day of the Triduum we celebrate Christ who is both crucified and risen. These are aspects of one mystery. One can see a direct relation to the emphasis of *Sacrosanctum Concilium* (SC) on the



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The Resurrection, 1917, Eric Gill. The Latin quotation is from the Easter Sequence, *Victimae paschali*. It is part of Mary Magdalene's response to the question: "Tell us, Mary, what you saw on the way?" She responds (in part): "I saw the glory of Christ now risen."

liturgy as the celebration of the Paschal Mystery: "By baptism [people] are plunged into the paschal mystery of Christ: they die with Him, are buried with Him, and rise with Him" (SC, 6).

This has practical implications for preparation of the liturgy and music for this feast day. How do we reflect both the risen and crucified Christ? It is a day of Easter joy, yes, but we should not be thinking that Easter is only

about the risen Christ and leave out all reference to the full Paschal Mystery that includes Jesus' passion, death, and resurrection along with our participation in it.

Another revision in the text is found in the renewal of baptismal promises. In the former *Sacramentary* this rubric appears in the texts for Easter Day: "The rite of renewal of baptismal promises is repeated after the homily. The profession of faith is omitted." This rubric is followed by the text itself. The text in the revised *Missal* reads: "The Creed is said. However, in Easter Sunday Masses which are celebrated with a congregation, the rite of the renewal of baptismal promises *may take place* after the Homily according to the text used at the Easter Vigil . . . In that case the Creed is omitted" (emphasis added). The text of the renewal is found within the texts of the Vigil; it is followed, as at the Vigil, by the sprinkling of the assembly with holy water.

With the addition of "may take place," is the renewal now optional? It appears that way, but it is a good idea to continue to use this renewal, since it has become such an important part of the celebration of Easter Masses during the day. It does create an important connection between the Easter Vigil and Easter Day and gives the opportunity to use musical settings for the sprinkling that are common to both celebrations. But if the renewal of promises is not done at Easter Sunday Masses, since the *Missal's* rubric notes that "on Sundays, especially in Easter Time, the blessing and sprinkling of water as a memorial of Baptism may take . . . the place of the usual Penitential Act at the beginning of Mass," it would be good to begin Easter Day Masses with this rite (found in Appendix II of the *Roman Missal*), using the blessing for Easter Time and one or more of the antiphons offered for Easter.

The Highest Level

Another element common to both the Easter Vigil and the Easter Day Masses is the level of their solemnity. According to the U.S. bishops' document *Sing to the Lord* (STL), "solemnities and feasts invite more solemnity" (STL, 113). Since Easter Day Masses are part of the Triduum, they invite the highest level of solemnity. Are we able to sustain that level of progressive solemnity throughout *all* of the Triduum? How does one help those who are



Father Paul Gofigan sprinkles the community after the renewal of baptismal promises during Easter Day Mass at St. Barbara Parish, Dededo, Guam. Photo courtesy of St. Barbara Catholic School.

present at these Masses see this day as part of the larger celebration of the Triduum? How do we make the connection with the Paschal Mystery?

First, we are called to provide the richest and fullest celebration of the Masses during the day as possible. Even as I write this, however, I know that this is not easy to do. Not only are music and liturgy directors, other parish ministers, and priests exhausted by Easter Sunday morning, but many of the people who serve as volunteers are also. Choir members, lectors, ushers, instrumentalists, and liturgical ministers, after all the extra rehearsals and services, simply cannot or will not do more. Many of us accept this as fact and continue to celebrate Easter Day Masses more simply, while the other celebrations of the Triduum have the full complement of liturgical and musical forces.

What if we looked at Easter Day in a new way? I now work in a university setting, and since there are no classes for several days around Easter, the large majority of the students leave campus. For the first time in my

life, I had no choir for the Triduum services through the Easter Vigil. However, I was surprised at how lovely, simple, and prayerful the services led by cantor actually were. Ask yourself this question: What is the difference between having no choir on Easter Sunday at Masses and no choir at the Evening Mass of the Lord's Supper or at the Commemoration of the Lord's Passion? There is none. The three days of the Triduum are inclusive of all these celebrations. When preparing for the celebration of these days this year, consider placing more emphasis on musical and liturgical forces for Easter Day and less on the other days. Why not have a cantor or two cantors lead the Good Friday service, give the choir the afternoon (or evening) off, and increase your expectations for the choir to be present at one or two of the Masses on Easter Sunday? Bring in the brass players and other instrumentalists for all the Easter Day Masses, not just one or two. Tell the choir members early so they can plan ahead, and if possible have them divide their forces among Masses so they can more fully enrich the liturgical experience of many more who attend the Masses on that day.

By this suggestion I am in no way reducing the importance of the three liturgies that we usually think of as the Triduum celebrations; I am actually increasing their importance, because the Triduum is not simply Thursday, Friday, and Saturday night, as so many people still have in their heads. It is Friday (beginning on Thursday evening), Saturday, and Sunday! As a matter of fact, the Triduum ends with Vespers on Easter Sunday, as is clear in the *Universal Norms on the Liturgical Year*: "The Paschal Triduum of the Passion and Resurrection of the Lord begins with the evening Mass of the Lord's Supper, has its center in the Easter Vigil, and closes with Vespers (Evening Prayer) of the Sunday of the Resurrection" (*Norms*, 19).

Making Connections

We should also consider more practical suggestions for making the connection between Easter Sunday Masses and the rest of the Paschal Triduum. Those who work in marketing use the term "branding" for creating a common perception of a product or service. For liturgical purposes, we can borrow the concept and create a "branding" element that helps people make connections. For example, make sure the worship aids for Easter Day Masses, as well as all those for all the services between Holy Thursday evening and Sunday evening, include the title *Paschal Triduum of the Passion and Resurrection of the Lord*. A connection can even be made with Palm Sunday by highlighting "of the Passion of the Lord" in the full title on the Palm Sunday worship aid: "Palm Sunday of the Passion of the Lord." And all parish schedules of services for the days of Holy Week leading to the Triduum—online and in print—could include a reference such as "Holy Week of the Passion and Resurrection of the Lord: Monday" or

"Holy Week of the Passion and Resurrection of the Lord: Penance Services." This will prepare people for "Paschal Triduum of the Passion and Resurrection of the Lord."

Another example of "branding" is use of a common musical element throughout the Triduum. "Glory in the Cross" by Dan Schutte, with particular texts for Holy Thursday, Good Friday, and Easter, is one example, but there are many others. Also, don't be afraid to use texts that speak of Christ's passion and death on Easter Sunday (and sing of new life in Christ as appropriate on other days of the Triduum). Be creative in using texts that celebrate the entire mystery.

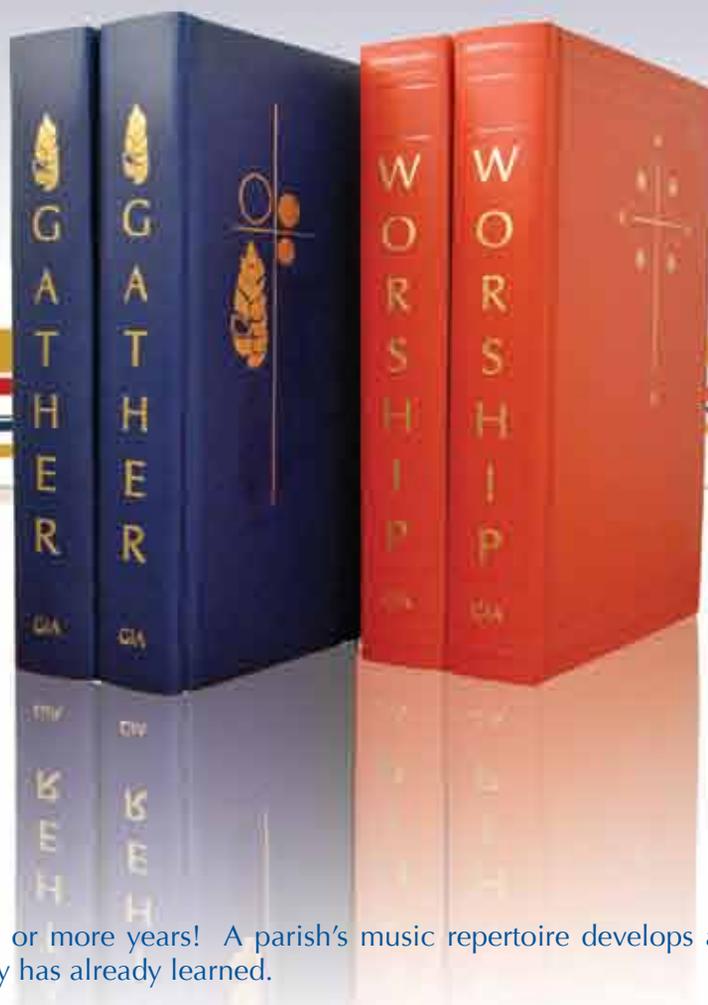
Progressive solemnity tells us to consider how many and which parts of the Mass are to be sung as well. *Sing to the Lord* gives a practical example: "Greater feasts such as Easter Sunday or Pentecost might suggest a chanted Gospel . . ." (STL, 114). Another suggestion is to chant the intercessions and response on these more solemn occasions. In this case, the extra work is required of an individual such as a priest, deacon, or cantor, rather than the whole choir.

Triduum's End

The final point to consider is the end of the Triduum: Easter Vespers. To suggest that this liturgy be celebrated at the parish, apart from those places where vespers (evening prayer) is celebrated regularly, may be impractical. However, I do suggest that we can learn from the norm that the Paschal Triduum "closes with Vespers (Evening Prayer) of the Sunday of the Resurrection" (*Norms*, 19). Perhaps certain elements of vespers can be adapted into a prayer service and given out to parishioners, printed in the bulletin, and published online for use as a home prayer on Easter evening. All can be encouraged to take part in this prayer on their own, using parts of the psalms and prayers that are proper to the celebration. This is just another way to emphasize the importance of "wrapping up" the entire celebration of the Paschal Triduum of the Lord's Passion and Resurrection with as full and rich a celebration of Easter Sunday as possible.



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Reviews

Choral Recitative

All the items reviewed here are from GIA Publications.

Angels We Have Heard on High. Arranged by Eric M. Pazdziora. SATB a cappella. GIA, G-7603, \$1.60. This arrangement of the well-known French carol "Angels We Have Heard on High" is a fresh, exciting, and well-crafted piece, standing apart in its unique harmonic progressions and complex meter changes. It is a fairly short a cappella piece, beginning with women's voices in G major. The 7/8 meter alone leads to the piece having a lively spirit; taking the brisk tempo marking (quarter note equals 140) only adds to its exciting character. The form is straightforward. It has three verses: the first with the women, the second begun by the men and joined by the women, and the third SATB. On various occasions the women split into three-part harmony, requiring strong female voices. The piece also requires dexterity from the singers. There are many melismatic passages in which it is a bit difficult to maintain pitch accuracy and lightness in quality while moving at the swift tempo. The third and final verse modulates to A major after a clear break. Well-trained ears will be needed in order to execute this transition well. This verse also includes some surprising—and wonderful—shifts in tonality. Added to the many asymmetric meters and meter changes, the tonal shifts keep one waiting in anticipation for what will happen next. The piece concludes exuberantly and does not leave the listener disappointed.

A Virgin Pure. Derek Healey. SATB choir, soprano solo, and organ. GIA, G-7479, \$1.95. This is a reflective and beautiful piece with a rich text. Composed with four verses, the text of the piece offers depth: It not only speaks of the Virgin Mary (verse one) but also of the mystery of the incarnation, telling of Christ's sacrifice for humanity on the cross (verse two) and God's love for all in doing this selfless act (verse three). It concludes with praise directed to the Creator for giving his only Son.

This composition gently flows and creates a continuous stream of sound in its legato quality. Droning pedal tones in the organ and often in the lower voices also add to this atmosphere. The work begins softly with the women accompanying under a female soloist on an "a" vowel, and then leads to SATB voicing in verse two. In verse three the men hold a pedal E note sustaining an "a" vowel while the women sing in three-part harmony; verse four concludes with an imitative quality in many of the voice parts on the melody of the piece, building to the piece's climax and then tapering off to a soft and reflective ending. Much musicality, musicianship, and breath pacing is required of any choir performing this piece.

The Morning Trumpet. Arranged by Anne Heider. SATB choir. GIA, G-7419, \$2.05. This song from the *Sacred Harp* anthology of the mid-nineteenth century is a triumphant piece that looks to the time when our time on life is ended, when we "see Jesus and reign with him above." This piece has four verses, each with its own style, and an accompanying refrain. The contrast

between the verses is effective: While the first verse is homophonic and maintains a marcato quality, verse two is polyphonic and imitative, slower, and legato, leaving out the bass part entirely. Then verse three is stark, as the melody is carried through one voice part (bass first, then passed to the alto line), while the remaining voice parts serve as an accompaniment, singing no text—only an "u" vowel. The climax is clear in verse four, as the quality of the piece ends as it began but with a much fuller sound. Although a more advanced choir is needed to execute the piece successfully, there are patterns of voice doublings in the sopranos and tenors singing in unison and also imitatively. This octave doubling—in addition to many occasions of octave doublings and intervals of a fifth between the bass and alto line—leads to a particular stark, open quality.

Joy! Text by Isaac Watts, music by Glenn Wonacott. SAB choir with keyboard. GIA, G-7393, \$1.95. This piece uses the famous text written by Isaac Watts that appears in the beloved carol "Joy to the World." Once one adjusts to such a familiar text being set to different music, the piece is quite appealing. Set in a baroque style, the composition is vibrant and maintains a light quality typical of the era, moving at a rapid tempo. A skilled pianist who is technically advanced and has knowledge of performance practice is necessary: Little to no pedal should be used, and dexterity is required, as is exactness and

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slight separation in each note played. (Sixteenth note patterns are the basis of the piece.) Scored for SAB choir, the tessitura is very accessible for all voice parts. There is a great deal of harmonic interest in this piece as accidentals, key changes, and tonality shifts within any given key abound, requiring well-trained ears among the choristers. In addition, confidence and rhythmic precision are also vital, since each voice part bears its own independent vocal line.

My Eternal King. James A. Glover. SATB, piano, and soloist. GIA, G-6334, \$1.60. In this gospel composition, James Glover has written a soulful and spirited piece. One will find it quite manageable for nearly any choir, assuming the director is well versed in gospel music and its various stylistic traits, and the choir has no inhibitions in singing boldly. The range is accessible, although the tenor line does go beyond the typical tenor range a few brief times, as is often common in gospel music. The text is primarily in praise of God, referred to here as king, and contains elements of both individual and communal praise. The song includes four brief sections: a refrain, two verses for soloist, and two other short sections. As is customary with gospel music, improvisation is very much encouraged, particularly for the soloist and keyboard player. Improvisation would also be very appropriate for the third section, in which each voice part (excluding the bass—it is omitted) enters with its own short melodic line, layering one on top of the other. Here, one could sing the section a cappella, the soloist could improvise over top of the choir, and the section could be sung as often as the Spirit so moves. The piece ends in a large, dramatic manner, with a crescendo to the conclusion.

Hodie Christus Natus Est. Douglas J. Kingsley. SATB choir and organ. GIA, G-7631, \$1.80. This festive Christmas piece uses the well-known text for the season “*Hodie Christus natus est!*” (“Today Christ is born!”) This text, offered both in Latin and English, begins the *Magnificat* antiphon for Evening Prayer II for the Solemnity of the Nativity and could be used as a brief choral call to worship preceding the entrance song for any Christmas liturgy. The fast tempo and exuberant organ arrangement (many sixteenth note patterns over pedal tones) add much to the vibrancy of the piece that is maintained throughout the song. The choir begins in

unison, alternating between the male and female voices; it then shifts to SATB voicing with a full sound and unique harmonic progressions. To conclude, the choir sings a cappella for fourteen measures, and the organ joins for the final measures, leading to a joyful conclusion.

Rachelle Kramer

Organ Recitative

O Come, O Come, Emmanuel. Sondra K. Tucker. Organ and brass quintet or quartet. GIA, G-6568, \$19.95. This instrumental arrangement for organ and brass quintet or quartet is set to the timeless chant tune *Veni Emmanuel*. Although it is undoubtedly a majestic piece, it is quite accessible for most ensembles. The form consists of an eight-measure introduction followed by two verses of the hymn. The first verse is a straightforward arrangement of the carol; the second deviates a bit from the strictly homophonic texture that maintains the melody line throughout. In this verse, the brass instruments have more independent lines, and the first trumpet in particular adds to the majestic nature of the piece through its descant-like quality.

Rachelle Kramer

Books

Early Christian Worship: A Basic Introduction to Ideas and Practice

Paul F. Bradshaw. Liturgical Press, second edition, 2011. ISBN: 978-0814633663. 112 pages, paperback, \$16.95.

Several years ago, I had an interesting encounter with a man who was angry because the Tridentine Mass was not being offered more frequently in his diocese. In the course of the brief conversation he made the comment that “the Latin Mass was good enough for 2000 years, so why isn’t it good enough for us today?”

For those who understand that the Mass and other sacramental celebrations developed and changed significantly over time, this concise book gives a lot of insight into just how some of our sacraments, our rituals, and our understandings of worship developed in the very early years of the Church.

In the introduction, the author states that “this little work aims not merely to describe *what* rites Christians performed during the first few centuries of the

Church’s existence but also to explain *why* they did them” (page vii). He does just that in about one hundred pages, which are divided into three parts: Christian Initiation; Eucharist; and Liturgical Time. The introduction also states that many revisions have been made to this second edition, in light of new scholarly interpretations of much of the evidence discussed in the book.

The chapters on initiation begin with this wonderful sentence: “Jesus apparently did not leave his followers with a fixed set of doctrines but rather with an experience that changed their lives, which they then had to articulate in their own ways” (page 3). The author goes on to explain how the sacrament of baptism developed and underwent changes as Christianity spread in the known world and how practices varied from country to country. In general, two factors had a significant effect on the development of baptism and the catechumenate. First, in the early fourth century it was no longer a risk of one’s life to become a Christian. Because of that, the inner conversion that had been the primary reason for joining the Church was no longer such a significant factor. Instead, less worthy motives came to the fore, such as the desire to marry a Christian or even the desire to please a friend or work master. Second, as parents wanted their children to share in whatever benefits they enjoyed as a result of their baptism, there was a transition from adult to infant baptism, motivated by the fear that the children might die before being baptized and thus forfeit the opportunity for salvation. From this practice followed the theology of original sin.

In Part 2, Bradshaw makes it clear that the development of the Eucharist was fairly consistent from one part of the world to another. He presents an interesting discussion of just how much of the Christian Eucharistic service is (or is not) related to the Jewish pattern of ritual and prayer. I found especially intriguing the paragraphs on the transition of the Eucharist from an evening meal to a morning service. Another section, on the epiclesis and the role of the Holy Spirit in the consecration, also brought new perspectives to my understanding of that aspect of the Eucharistic Prayer.

My favorite section of the book was Part 3, on liturgical time, and it was there that I found the most surprises. Long-held beliefs about why Sunday was chosen as the Sabbath day for Christians must



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now be questioned by recent scholarly research. Those who prefer Saturday evening Mass may find justification for doing so in the last chapters of this book, based on the practices of early Christians who celebrated the Eucharistic meal on Saturday evenings (instead of the Jewish Friday evening ritual meal). The development of the liturgical year also took some interesting turns, with more than one understanding of the significance of the Paschal Triduum and its relation to the Jewish Passover. The evolution of the time of fasting before Easter also went through quite a variety of practices in the early centuries of the Church.

The book accomplishes what it sets out to do. I did not find it to be “easy reading,” but I did find the recent research and conclusions of scholars about the early history of our worship to be quite fascinating.

The Latin Mass is certainly not 2,000 years old, and our understanding of the development of our worship will continue to change as new evidence is found and current knowledge continues to be studied and analyzed by scholars.

Sandra Dooley

Announcing the Feast: The Entrance Song in the Mass of the Roman Rite

Jason J. McFarland. *Liturgical Press* (Pueblo Books), 2012. ISBN: 978-0814662618. 342 pages, paperback, \$39.95.

What is to be sung at the beginning of Mass, and what factors govern this choice? As a first response, one may cite the principles in the *General Instruction of the Roman Missal*, or those of us in the United States may consult our bishops' document *Sing to the Lord: Music in Divine Worship*. If we read these sources with the purpose of finding support for what we like to sing, we will probably feel validated. However, a more careful reading reveals, as in so many liturgical documents and rituals, directives which seem to reflect contrasting values, perspectives, and theologies. In his recent book, *Announcing the Feast*, Jason J. McFarland gives guidance on this topic by unfolding a broadly informed reflection synthesizing insights to be gained from historical development, contemporary liturgical documents, and careful reflection on pastoral interpretation and implementation of music in the post-Vatican II liturgical experience of

North America.

A helpful foreword by Paul Turner succinctly and carefully identifies the *Lectio-nary for Mass* as the driving force which informs the decisions of liturgy preparers, often to the exclusion of the prayers and proper antiphons of the Mass. Recent documents and other writings suggest the liturgy is more faithfully served when the scope of our attention is broadened to include other texts. McFarland's careful and comprehensive treatment of this topic allows a broader perspective to be embraced which can serve each unique pastoral setting.

Though not the first book written on this topic in recent years, *Announcing the Feast* presents a kaleidoscope of references including findings and opinions of many contemporary thinkers. Consequently, one has the impression that the author is thoughtfully synthesizing lessons from the tradition with current conversations on the topic.

The book is usefully divided into two parts. The first provides a context informed by a historical sketch and a study of contemporary ecclesial documents. The history moves fast and is crafted to show the organic nature of the historical *introit*. The second part of the book lays out implications in the form of five working models for approaching the entrance song. When these five models have been described, McFarland constructs a theology of the entrance song in a manner which proves informative for those who choose music. Further pastoral guidance is given by suggesting that musicians consider the effectiveness of choices from functional, aesthetic, and pastoral viewpoints as well as from fidelity to the liturgical tradition of the Roman Rite. These criteria are based on those articulated in *Sing to the Lord* and serve as a basis for McFarland's example: Choosing an entrance song for the Holy Thursday Evening Mass of the Lord's Supper.

Overall, the book is an enjoyable read both for those who are familiar with this topic and for those with little background in liturgical history and theology. His use of Holy Thursday as an example keeps the reader's imagination engaged throughout the book. Some Latin words and phrases are not translated, but these can be easily skipped over without losing a paragraph's sense. The writing moves in a linear fashion with tangential, albeit fascinating, background information relegated to the extensive footnotes. From the beginning it is clear that the author advocates using

the historical *introits* to inform musicians in the selection of music for the entrance song, regardless of that song's musical form or style. However, his careful writing, scholarship, and pastoral awareness lead readers to their own awakening.

William Brislin

Christ among the Messiahs: Christ Language in Paul and Messiah Language in Ancient Jerusalem

Matthew V. Novenson. *Oxford University Press*, 2012. ISBN: 978-0199844579. 256 pages, hardcover, \$74.00.

Novenson presents a highly nuanced and carefully researched attempt to understand the various ways in which the Christ language that is found in the Pauline corpus might be related to the Messiah language found primarily in the Old Testament. Novenson's text is situated for the schooled scriptural scholar who can maneuver between ancient languages well, although the novice theologian can work his or her way through the text to assess his various conclusions.

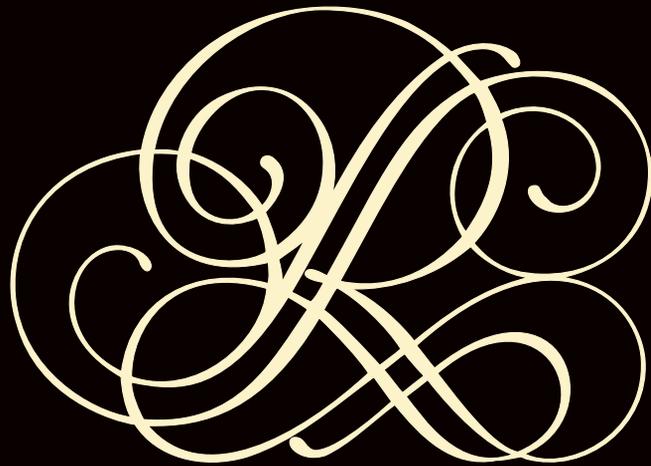
Novenson organizes his text by beginning with the contemporary debate over the interpretation of Christ language in Paul and whether or not it casts any reflection on the Messiah language of ancient Judaism. He then attempts to upend the debate by re-examining its central building blocks—he first looks at Messiah language in ancient Judaism, not simply in the direct instances of the Hebrew word for “anointed one” and its translational equivalents (in Aramaic, Greek, and Latin) but also in the numerous ways in which the “messianic idea” comes to the forefront in Jewish culture and understanding. Most importantly, Novenson points out that the primary thrust of the signified meaning of “*Messiah*” stems from its use not in particular instances of a word but in the many ways in which the Scriptures produce a fecundity of imagery and metaphors with which to understand the concept. Thus, the Messiah is understood as the “scepter [that] will not depart from Judah” (Genesis 49:10), the ruler who will “shatter the borders of Moab and tear down all the sons of Sheth” (Numbers 24: 17), and as “a shoot [that] will come forth from the stump of Jesse” (Isaiah 11:1), just to name a few. All of these passages provide a richness of images for understanding

the Messiah, yet they never use the term itself.

Novenson then looks at the named debate in the book's title—Paul's use of "*Christos*" and the pre-Pauline use of "*Messiah*"—and concludes that neither the similarities nor the contrast between usages adequately explains the Pauline usage of the term. Rather, he posits that within Jewish and Greek culture, the use of "*Christos*" as an honorific seems to make the most sense in explaining Paul's texts. Neither name nor title, the word appears not as an onomastic anomaly in Paul but as a device characteristic of the time, which actually seems to explain the various—and seemingly incongruent—grammatical ways in which the term is used in the corpus.

Novenson's grand move occurs in his final two chapters, as he unpacks Paul's use of "*Christos*" in his letters, first by looking at individual phrases and then, more importantly, looking at those passages in Paul in which the symbolic idea of "Christ as Messiah" comes to light. Admittedly, just as in the Hebrew Scriptures cited earlier, these passages may or may not contain the word "*Christos*," but they certainly elucidate the concept. Taking nine specific passages (Galatians 3:16; 1 Corinthians 15:20–28; 2 Corinthians 1:21–22; Romans 9:1–5, 15: 3, 9, and 15: 7–12; 1 Corinthians 1:23; 2 Corinthians 5: 16–17; and Romans 1: 3–4), Novenson shows the concrete depth of Paul's understanding that "*Christos*" refers to the long-awaited one, the anointed, the Messiah. What makes Novenson's analysis unique here is that he shows Paul as thoroughly in step with the language of ancient Judaism by showing how Paul incorporates the same imagery and metaphors seen earlier in the text. In this sense, Paul himself becomes a prime example of Messiah language in ancient Judaism.

Novenson's analysis, however, could stand some necessary corrections. While he claims that his study is directed to the seven undisputed letters of Paul, he seems to hold to F. C. Baur's more restrictive thesis that the authentic Pauline corpus is limited to Galatians, Romans, and First and Second Corinthians. One easily sees that none of his selected passages deviate from this grouping, and very few references are made to the other letters: Philemon, Philippians, and First Thessalonians. Moreover, contemporary scholars of ancient liturgy would certainly argue that Novenson has not gone far enough in appropriating Paul's lived experi-



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ence of the liturgy in the early Christian communities. Is it not also possible to speak of a symbolic meaning to the word “Christos” which goes far beyond the mere signification properties of title and name? He begins to allude to this in his description of the honorific and its qualities but does not sufficiently capture the order of symbol to which “Christos” belongs, even within the life of the early Church. An extended engagement with Louis-Marie Chauvet’s understanding of symbol would be helpful here.

Even with these possible corrections, Novenson’s work stands as an engaging reassessment of the modern Pauline debate and makes an outstanding contribution to the understanding of Messiah language both in Paul and in the world

of ancient Judaism.

R. Gabriel Pivarnik, OP

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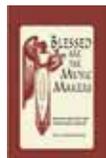
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Social Media and Pastoral Musicians, Part 2

The first part of this article appeared in the May 2012 issue of Pastoral Music.

Pastoral musicians have much to gain using social media, namely, the ability to build community in a ministry, publicize events, expand one's professional circle, and socialize. But this very connectedness and ease of communication also presents danger. We've all heard the horror stories: music ministers and pastors mired in conflict, choir members sharing inappropriate information about a music director,

Mr. Joe Balistreri is the coordinator of music for the Archdiocese of Detroit, serving as a resource and community facilitator for the musicians of the archdiocese. In this role, he plans and executes archdiocesan liturgies and conducts the Archdiocesan Chorus at Blessed Sacrament Cathedral.



an outgoing music director taking sheet music to a new position, difficult financial circumstances causing restructuring of the music ministry budget, and so forth. As human beings deeply invested in our ministries, it's natural to react viscerally to the great joys and sorrows of the vocation. As professionals, it's critical to filter these thoughts and feelings and share them appropriately; this becomes even more imperative in the public forum of social media.

Here are three practical approaches to maximize social media's benefits while minimizing risk:

- *Understand and capitalize on the network's privacy settings.* Virtually every social networking site has a set of powerful privacy settings that one can employ to great benefit. In maximizing the potential reach of one's social media presence, it's advantageous to maximize one's number of connections (friends on Facebook, connections on LinkedIn, etc.). It's not uncommon for one to have more than a thousand friends on Facebook, for instance. But having many connections means having a wide variety of personal relationships at varying depths of intimacy. One can use a site's privacy settings to share an appropriate depth of content with certain groups of people.

Still, Facebook encourages users to post status updates, photos, links, and videos in a stream-of-consciousness flurry, asking in its primary dialogue box: "What's on your mind?" Many users update this status throughout the day, expressing positive and negative reactions to events, sharing news stories, and sharing pictures.

Perhaps one has very strong political views, for instance, and has the urge to share them on Facebook. It wouldn't necessarily be prudent for the folks in the parish pews to see these posts. So one can use Facebook's privacy settings to make sure such personal opinions aren't available to all those who have been "friended." Facebook automatically detects college network friends, workplace friends, friends by geographic area, and family. Additionally, the Facebook user can create custom friend groups, allowing a finer filtering of the personal connection.

Once groups are established, each group can be assigned privacy settings. Facebook allows its users to restrict what each group can post on a user's timeline (i.e. a virtual bulletin board), who can see what is on the timeline, who can see pictures, who can see status updates (you can control this setting for each status update), who

Continued on page forty-eight

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can see contact information, who can see a list of friends, who can “tag” a user in one of their own posts (status, photo, etc.), who can see “tags,” and so forth. One can use these settings, found in the account menu, to manage Facebook content carefully and thoroughly.

LinkedIn, which focuses on building a professional network and furthering careers, has similar, somewhat less extensive privacy settings. The downside of this approach is the time and vigilance required to maintain such a presence.

- *Limit the size of your network.* This approach is a double-edged sword: In limiting the number of connections made, the user’s potential reach is smaller. The tradeoff is that one has a much easier time understanding and managing the social network. On Facebook, with a smaller group of friends, one can abandon privacy settings altogether, limiting people in contact on the network to a more intimate set of relationships. This approach wouldn’t be terribly helpful on LinkedIn, though, where the objective is to maximize connectivity for professional development.

- *A simple rule.* Perhaps the simplest approach is the best: If you wouldn’t share something on the front page of the parish bulletin, don’t put it on social media. I’m aware of a handful of cases in which a pastoral musician’s Facebook post caused that person to lose a ministry position. Sharing personal information about a significant other, venting about parish or diocesan leadership, expressing interest in a different music position, and posting inappropriate pictures are just some of the risks one can take with social media. Even with draconian privacy settings and a refined set of connections or friends, words and pictures posted on social media sites are intrinsically public material.

Social media sites are a powerful, fun, and exciting new tool for sharing ideas, making connections, and building community. With a bit of prudence and patience, pastoral musicians can use these media to send forth their best message “to the ends of the earth!”



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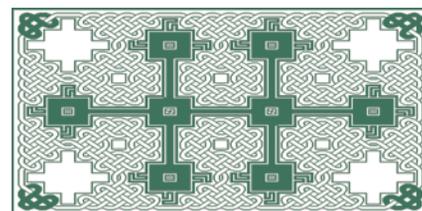
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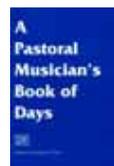
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Calendar

CONCERTS

NEBRASKA

Seward
September 14
Brent Shaw and David Schmidt present organ works based on the writings of St. Benedict. Place: St. Gregory the Great Seminary.

Lincoln
October 7
Brent Shaw and David Schmidt present organ works based on the writings of St. Benedict. Place: Cathedral of the Risen Christ.

PENNSYLVANIA

Philadelphia
September 29
Choral Arts Philadelphia performs Sergei Rachmaninoff's *Vespers*. Place: Cathedral Basilica of Ss. Peter and Paul. Information: www.cathedralphilaconcerts.org.

Philadelphia
October 21
The Mendelssohn Club of Philadelphia performs the choral works of Anton Bruckner. Place: Cathedral Basilica of Ss. Peter and Paul. Information: www.cathedralphilaconcerts.org.

CONFERENCES

GEORGIA

Alpharetta
October 12–13
North American Forum Training Institute: The Evangelizing Parish: Vision, Passion, Practice. Presented in partnership with The North American Forum on the Catechumenate and St. Thomas Aquinas Parish, Alpharetta. Forum Team: Rev. Timothy Fitzgerald and Mr. James Schellman. Information and registration: <http://www.naforum.org/wordpress/events/>.

HAWAII

Honolulu
November 1–3
Marianist Big Island Liturgy and Arts Conference. Theme: "Pomaikaioukoukapoe-ilihune—Blessed Are the Poor!" Keynote speakers: Kumu Akala Neves, Toni Mesian, and "Komakakino"; Rev. William Meyer, SM.

Workshop presenters include Tony Alonso, Gary Daigle, Bishop Remi De Roo, Bonnie Faber, Pearl Gervais, David Haas, Makana Paris, A. Brian Zampier, SM, and Timothy Westerhaus. Place: Chaminade University and other sites, Honolulu. Information and registration: www.marianisthawaii.org.

INDIANA

Notre Dame
September 13–15
Festival Conference "James MacMillan and the Musical Modes of Mary and the Cross," concerning sacred music's role in the world today and featuring composer James MacMillan in residence. For composers, scholars, and music directors, in commemoration of the 175th anniversary of the founding of the Congregation of the Holy Cross. Place: University of Notre Dame Conference Center and other sites. Information and registration: <http://theology.nd.edu/events/2012/09/13/11288-conference-mary-and-the-cross/>.

LOUISIANA

New Orleans
October 12–13
North American Forum Training Institute: The Evangelizing Parish: Vision, Passion, Practice. Presented in partnership with The North American Forum on the Catechumenate and the Loyola Institute for Ministry, New Orleans. Place: Loyola University, New Orleans. Forum Team: Rev. Tim Piasecki and Mr. Nick Wagner. Information and registration: <http://www.naforum.org/wordpress/events/>.

MICHIGAN

Marquette
October 5–6
North American Forum Training Institute: The Evangelizing Parish: Vision, Passion, Practice. Presented in partnership with The North American Forum on the Catechumenate and the Diocese of Marquette. Place: St.

Peter Cathedral, Marquette. Forum Team: Rev. Michael Schaab and Mr. Nick Wagner. Information and registration: <http://www.naforum.org/wordpress/events/>.

MINNESOTA

Minneapolis
September 28–29
Upper Midwest Conference on Worship, Music, and Homiletics. Christian interdenominational conference sponsored by St. Olaf Church. Directed by Dr. Lynn Trapp and Deacon Thomas Winninger. Full curriculum and registration information at www.conferenceonworship.org.

NEVADA

Reno
November 2–3
North American Forum Training Institute: Focus on Initiation: Mystagogy. Presented in partnership with The North American Forum on the Catechumenate and the Diocese of Reno. Place: Our Lady of the Snows Parish Center, Reno. Forum Team: Rev. Steve Lanza and Mr. Nick Wagner. Information and registration: <http://www.naforum.org/wordpress/events/>.

PENNSYLVANIA

Pittsburgh
October 21–23
Symposium: The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy. Presented by the Church Music Association of America in collaboration with Duquesne University and the Pittsburgh Chapter of the American Guild of Organists. Place: Duquesne University and neighboring churches. The conference will explore the aesthetic, liturgical, theoretical, and technical principles of Tournemire's improvisations and teachings on improvisation, the use of Gregorian chant in organ improvisation, the role of organ improvisation in Catholic liturgy, and pedagogical approaches to teaching organ improvisation. Information and registration at <http://musicasacra.com/tournemire/>.

Please send announcements for Calendar to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: npmedit@npm.org.



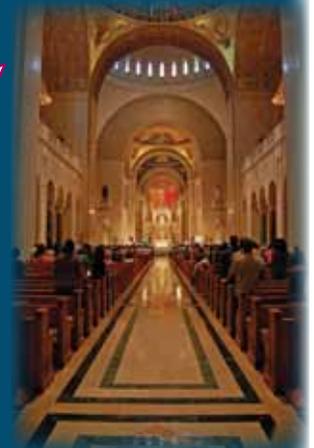
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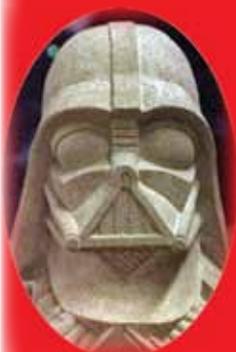
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La Semana Santa “comienza con deleite y termina con sabiduría”

El poeta Robert Frost (1874–1963) describió alguna vez la forma en que la poesía ejerce su efecto de magia. En su obra titulada *Collected Poems* [Colección de poemas] (1939), dijo que “El placer de un poema en sí mismo debiera estar en la forma de expresar cómo hacerlo. La imagen que crea un poema. Comienza con deleite y termina con sabiduría. La imagen es igual a la del amor”.

Frost también describió la manera en que obra la liturgia. Antes de dar cualquier explicación, la liturgia ofrece el placer de descubrir. “Expresa” la forma en que puede crear su “imagen”, por medio de un símbolo, una metáfora, una conmemoración y una expectativa. La liturgia, como la poesía, comienza con deleite en sus imágenes, actos, música y ritual y, si se le permite “expresar”, termina en sabiduría y en amor.

Èse es particularmente el caso de los ocho días que llamamos la Semana “Mayor” y “Santa”. Esta semana es una invitación a un peregrinaje espiritual al corazón de lo que significa ser Cristiano, miembro del pueblo inmerso en el acto de vivir el Misterio Pascual. Es un peregrinaje que nos ahonda mucho más en ese misterio y en el amor que contiene su corazón. Es un misterio profundo, sublime y constituyente de nuestra naturaleza de Cristianos.

Algunas personas se acercan al misterio al comienzo y al final de su “expresión” anual: el Domingo de Ramos de la Pasión del Señor y el Domingo de Pascua. Otros experimentan la plenitud del Triduo, que la Iglesia llama “el punto culminante de todo el año litúrgico” (*Normas universales sobre el año litúrgico*, 18). En cualquier caso, la liturgia nos invita a comenzar con deleite pero a terminar con sabiduría y con amor.

El Domingo de Ramos de la Pasión del Señor nos invita a unirnos, a reunirnos o a continuar el peregrinaje con Cristo y en Él. La procesión que debe realizarse en ese día, como todas las procesiones litúrgicas, nos recuerda que estamos en un peregrinaje. Vivimos en nuestra época, pero siempre nos encaminamos hacia la plenitud del reino de Dios, que podemos experimentar ahora en los rituales y los actos diarios de justicia, misericordia y reconciliación. Entonces, la procesión del Domingo de Ramos es un ensayo de nuestro peregrinaje con Cristo a la Nueva Jerusalén, nuestro destino final.

La única reunión diocesana exigida durante esta semana es la Misa del Santo Crisma. Es indispensable para la celebración de los sacramentos y otros ritos de la Iglesia porque es en ese momento cuando se bendicen los óleos que se emplearán en el catecumenado, el bautismo, la confirmación, la ordenación, la dedicación de las iglesias y la unción de los enfermos. Directamente no es parte de los ritos de iniciación ni parte del Triduo; sin embargo, es el momento en que se nos recuerda a todos que

compartimos el sacerdocio de Cristo—en que todos compartimos el sacerdocio real de los bautizados (véase Revelación 1:5–8) y algunos de nosotros compartimos el sacerdocio ordenado. Aun si la mayoría de los fieles de la diócesis no participan en esta Misa, oyen su eco, puesto que el crisma consagrado y los óleos benditos de los catecúmenos y de los enfermos se presentan durante la Misa vespertina de la Cena del Señor y se emplean durante todo el año para llevar la bendición, el consuelo y la presencia sacramental del Señor.

Por supuesto, el centro de esta Semana Mayor y Santa es el Triduo Pascual—los tres días se cuentan de la antigua forma judía desde el crepúsculo del Jueves hasta el atardecer del Domingo. Estos días se centran en las tres liturgias interrelacionadas que constituyen la fiesta del Triduo: la Misa vespertina de la Cena del Señor, la Celebración de la Pasión del Señor y la Vigilia Pascual en la Noche Santa. Estas liturgias nos llevan más completamente a la comunión con el peregrinaje de servicio, sabiduría, sufrimiento, Muerte y Resurrección de Cristo que cualquier otra cosa que hagamos. Destacan, como joyas, los grandes sacramentos de iniciación, bautismo, confirmación y Eucaristía y presentan a la Eucaristía como el sacramento de la comunión, de la ofrenda de sí mismo y de servicio que nos fortalece y renueva en nuestro peregrinaje con Cristo.

Sin embargo, no llamamos a esta época las “Tres Liturgias”; la llamamos el “Triduo”—los tres días—porque si bien las tres liturgias son el centro de nuestra observancia, no son el todo de los tres días. Estos días también comprenden períodos de ayuno en memoria de la Muerte de Jesús y en anticipación de la plenitud del banquete Pascual que celebraremos en el cielo. Comprenden períodos de reconciliación y de oración personal y, por supuesto, incluyen las Misas del día del Domingo de Pascua. Para muchas personas, la Misa del Domingo de Pascua es la celebración Pascual, pero esta Misa suele celebrarse sin referencia a las grandes liturgias del Triduo. El *Misal Romano* nos llama a renovar nuestra celebración de la Misa el Día de Pascua, un día que invita al máximo grado de solemnidad cuando celebramos a Cristo crucificado y resucitado, Cristo con nosotros y adelante de nosotros en el peregrinaje y que espera abrazarnos al final del viaje, cantado en la gran Secuencia Pascual, *Victimae Paschali laudes*. Las segundas vísperas del Domingo de Pascua—la liturgia de conclusión del Triduo Pascual—colocan este momento de conmemoración, presencia y anticipación en unión con Cristo en una petición: Cristo Salvador, tú que te sometiste incluso a la muerte y has sido levantado a la derecha del Padre, recibe en tu reino glorioso a nuestros hermanos difuntos, Cristo, Rey Victorioso, escucha nuestra oración.

Holy Week “Begins in Delight and Ends in Wisdom”

The poet Robert Frost (1874–1963) once described how poetry works its magic. In his *Collected Poems* (1939), he said: “It should be the pleasure of a poem itself to tell how it can. The figure a poem makes. It begins in delight and ends in wisdom. The figure is the same as for love.”

Frost was also describing how liturgy works. Before any explanations, liturgy offers the pleasure of discovery: It “tells” in the way it can—through symbol, metaphor, memory, and expectation it makes its “figure.” Liturgy, like poetry, begins in delight with its images, actions, music, and ritual and, if one allows it to “tell,” it ends in wisdom and in love.

That is especially true of the eight days that we call the “Great” and “Holy” Week. This week is an invitation to a spiritual journey into the heart of what it means to be a Christian, a member of the people immersed in living the Paschal Mystery. It is a journey that draws us ever deeper into that mystery and into the love that lies at its heart. This is profound mystery, sublime and constitutive of who we are as Christians.

Some people touch the mystery at the beginning and end of its annual “telling”: on Palm Sunday of the Lord’s Passion and on Easter Sunday. Others experience the fullness of the Triduum, which the Church calls “the high point of the entire liturgical year” (*Universal Norms on the Liturgical Year*, 18). In either case, the liturgy invites us to begin in delight but to end in wisdom, in love.

Palm Sunday of the Lord’s Passion invites us to join, rejoin, or continue the journey with and in Christ. The procession called for on this day, like all of the liturgy’s processions, reminds us that we are on pilgrimage. We live in our time, but we are always headed toward the fullness of the reign of God, which we can taste now in ritual and in daily acts of justice, mercy, and reconciliation. The Palm Sunday procession is, then, a rehearsal of our journey with Christ to the New Jerusalem, our ultimate destiny.

The one required diocesan gathering during this week is the Chrism Mass. It is crucial to the celebration of the Church’s sacraments and other rites, because this is when the oils are blessed that are used in the catechumenate and in baptism, confirmation, ordination, the dedication of churches, and the anointing of the sick. It is not directly part of the initiation rites or part of the Triduum, yet it is the time when we are reminded that we all share in Christ’s priesthood—all of us sharing in the royal priest-

hood of the baptized (see Revelation 1:5–8), and some among us sharing in the ordained priesthood. Even if most people in the diocese do not share in this Mass, they experience its echoes, as the consecrated chrism and the blessed oils of catechumens and of the sick are presented during the Evening Mass of the Lord’s Supper and are used throughout the year to bring blessing, comfort, and the Lord’s sacramental presence.

The heart of this Great and Holy Week, of course, is the Paschal Triduum—three days that are counted in the ancient Jewish way from sunset on Thursday to sunset on Sunday. These days center on the three interrelated liturgies that make up the Triduum feast: the Evening Mass of the Lord’s Supper, the Celebration of the Passion of the Lord, and the Easter Vigil in the Holy Night. These liturgies carry us more completely into communion with Christ’s journey of service, wisdom, suffering, death, and resurrection than anything else we can do. They highlight, like jewels, the great sacraments of initiation: baptism, confirmation, and Eucharist, and hold up the Eucharist as the sacrament of communion, self-offering, and service that strengthens and renews us on our journey with Christ.

But we do not call this time the “Three Liturgies”; we call it the “Triduum”—the three *days*. Because, while the three liturgies are at the center of our observance, they are not the whole of the three days. These days include times for fasting in memory of Jesus’ death and in anticipation of the fullness of the Paschal banquet that we will celebrate in heaven. They include time for reconciliation and for personal prayer. And they certainly include the Masses of Easter Sunday “during the day.” For many people, Mass on Easter Sunday *is* the Easter celebration, so the *Roman Missal* calls us to renew our celebration of Mass on Easter Day, a day that invites the highest level of solemnity as we celebrate Christ who is both crucified and risen, Christ with us and ahead of us, on the journey and waiting to embrace us at journey’s end, sung in the great Easter Sequence, *Victimae Paschali laudes*. Evening Prayer II on Easter Sunday—the concluding liturgy of the Paschal Triduum—puts this time of memory, presence, and anticipation in union with Christ into a petition that names our hope: “Savior Christ, you were obedient even to accepting death, and were raised up to the right hand of the Father, in your goodness welcome your brothers and sisters into the kingdom of your glory. Victorious King, hear our prayer!”

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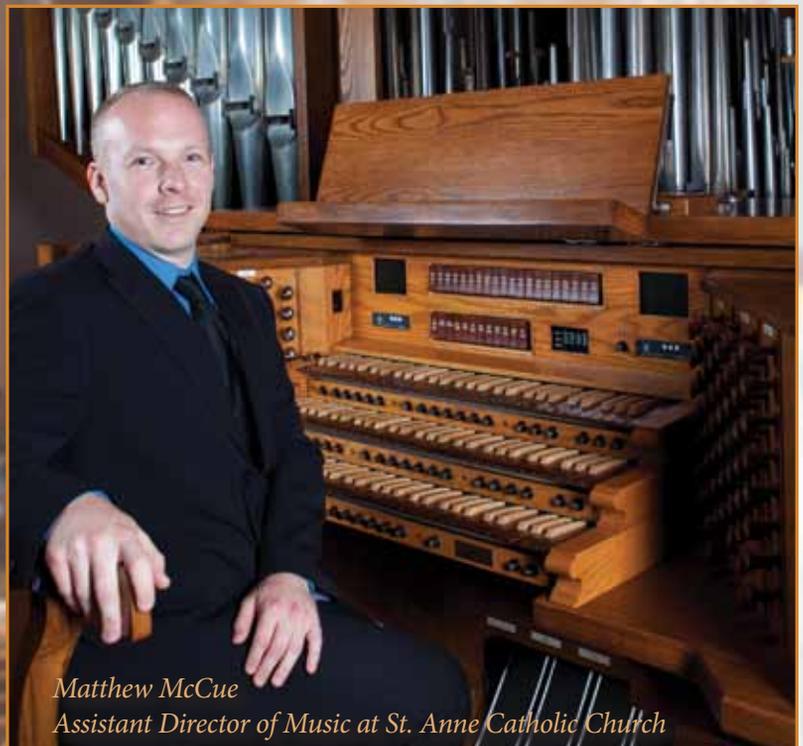
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The screenshot shows the artist page for John Angotti on the VAO website. The page includes a search bar at the top right, navigation links (Home, Artists, Music, Events, Permissions, WLP), and a header for 'Artist Info John Angotti'. A blue banner across the top of the artist page reads 'Listen to samples of the artist's newest music.' Below this is a photo of John Angotti with a guitar and an 'Additional Info' section listing songs like 'Extraordinary Love', 'I Believe', 'Joy Beyond Our Dreams', 'Rise Up My People', 'Stand in the Light', and 'There's a Presence'. A 'Biography' section follows, describing his background as a missionary and musician. Another blue banner reads 'Keep in touch with artist news and event information.' Below the biography is a 'Products' section with 'RECORDINGS' and 'SHEET MUSIC' categories. It features 'The newest EP from John Angotti' (I Believe) and 'Stand in the Light' (Deluxe and Click & Print). A 'Joy Beyond Our Dreams Music Collection' and 'Angotti Collector Pack' are also shown. A third blue banner states 'Easy and organized access to all the recordings, sheet music, collections, and music bundles that each artist has to offer!'. The 'Media' section shows a video player, and the 'Upcoming Events' section lists NPM National Conventions for July 24, 2012. A final blue banner at the bottom reads 'Keep up-to date on when an artist will be performing near you.'

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