

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

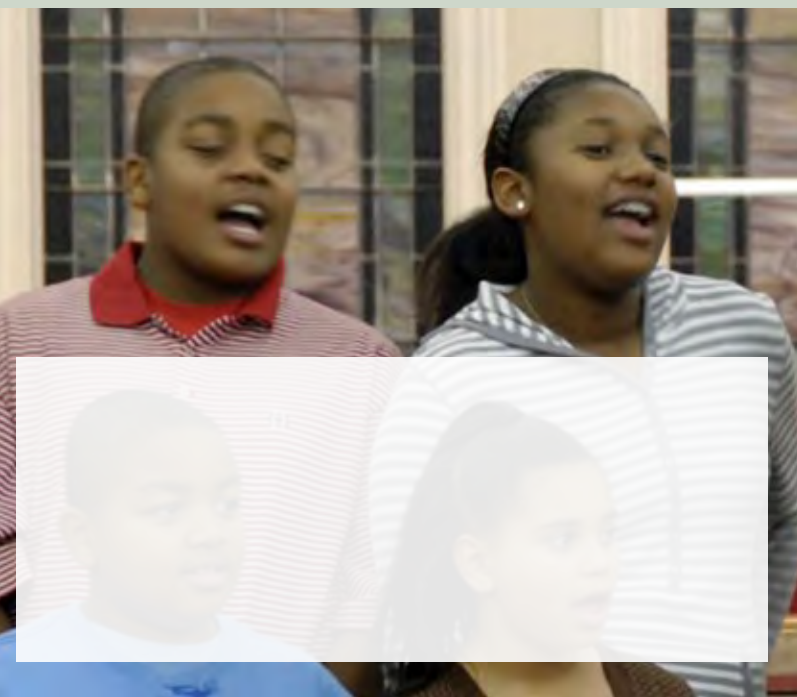
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From the President

Dear Members,

Growing in knowledge, understanding, and appreciation of the Church's liturgy is essential to the ministry of pastoral musicians, clergy, and other ministers. That conviction has steered the National Association of Pastoral Musicians since its founding in 1976 and continues to guide our work today.

This issue of *Pastoral Music* takes a careful look at each part of the Eucharistic liturgy and asks: "Why do we sing what we sing and do what we do?"

One way of responding to these questions is to examine the *historical background* of the various ritual elements of the Mass and to study their development during various periods. The historical approach has guided scholars in liturgical studies beginning in the late nineteenth century. Study of descriptions and texts from Christian liturgies of the early centuries heavily influenced the liturgical reforms following the Second Vatican Council and has helped to shape a renewed understanding of the rites.

Another approach to understanding what we sing and do at Mass is *theological*. This way of studying the liturgy has become increasingly important in recent years as the field of liturgical theology has evolved. Scholars examine the rites themselves as they are celebrated—what we do, what we sing, what we say—in the light of Scripture, tradition, and Church teaching.

A third way of responding is *mystagogical*, an approach that is more catechetical than scholarly. The community is summoned by the celebration of the liturgy to reflect on the meaning of its actions, songs, and words for the faith it proclaims and then for the mission and life to which its members are called. The mystagogical approach is exemplified in the preaching of some of the prominent bishops and teachers of the

fourth and fifth centuries, such as Ambrose, Augustine, Cyril of Jerusalem, and John Chrysostom. After the celebration of the initiation sacraments at Easter, they spent an extended period of time unfolding the meaning of the sacramental rites for the faith and life of the newly initiated Christians. Today mystagogy is not only an integral dimension of the Rite of Christian Initiation of Adults but it is also a liturgically based process by which all believers deepen their faith and living in Christ.

In seeking a deeper understanding of the Mass, the authors of the articles in this issue have relied to varying degrees on the three approaches described above. They are in fact not totally distinct from one another but offer helpful ways to renew and enrich our appreciation of the liturgy.

In its Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, the Second Vatican Council taught that the liturgy is the source and summit of the Church's life (see article ten). The Council further declared that the full, conscious, and active participation of the faithful is demanded by the nature of the liturgy and is their right and duty by virtue of their baptism (see article fourteen). As pastoral ministers and leaders, we need constantly to update and deepen our own appreciation of the mysteries we celebrate and to help our communities do so as well. We hope that this issue of *Pastoral Music* will be a small contribution to the continuing liturgical formation of musicians, clergy, and other leaders of prayer.

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

J. Michael McMahon
President

PASTORAL Music



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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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Readers' Response

Memories

It's 9:45 PM on a cold Friday night in Suttons Bay, Michigan, and I have decided to sit down at the piano and play some of Jeanne Cotter's music. I haven't looked at this music for quite some time because my life, like everyone else's, has changed directions many times over the past ten years.

NPM became part of my life when my pastor suggested to me as organist and to another woman—our choir director—that we might enjoy attending the regional convention in Columbus, Ohio. This was the mid-1970s. Of course we attended, and we never missed another gathering for the next twenty-five years.

There aren't adequate words to describe the depth of my feelings for NPM and its conventions. They were always such invigorating experiences, and we arrived back home every year with wonderful new music and the passion to do our job even better. Our enthusiasm spilled over to our church community and encouraged everyone to participate more fully, whether in the choir or in the pew.

This grand event, held each year under

the fine leadership of Father Virgil Funk and staff, created a venue for young and old, neophyte and old-timer. We were all one! And when I look back, what an honor it was to have met and had the privilege of listening to and singing along with Father Joncas, David Haas, Marty Haugen, Jeanne Cotter, Kevin Keil, the St. Louis Jesuits, Jacques Berthier's Taizé, and so much and so many more. How lucky could I be to be part of this picture! When Father Joncas introduced "On Eagle's Wings" to us, and our thousands of voices rose in beautiful prayer (in four-part harmony, I might add), there was no question that this piece was destined to become a classic.

Thank you, Father Funk, for having the vision to bring this community together. I am so very pleased to know that NPM lives on. I will forever treasure all the wonderful memories I gathered along the way.

Sylvia Kievit
Suttons Bay, Michigan

Appreciation

I want you to know how much I appreciated the January 2010 issue about

musicians serving in the military communities. I had considerable ambivalence about military chaplains, until some of my own parishioners began serving in Iraq and described their struggles in practicing the Roman Catholic faith. The articles brought tears to my eyes as I empathized with the earnest struggle to celebrate liturgy in such settings.

I gave the issue to one of our young veterans.

Keep up the good work.

Rev. Chris Rouech
St. Pius X Parish
Grandville, Michigan

Responses Welcome

We welcome your responses and comments, but all correspondence is subject to editing for length. Address your correspondence to Editor, Pastoral Music, at one of the following addresses. By e-mail: npmedit@npm.org. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001.

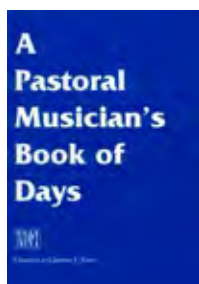


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Richard Hillert 1923 –2010

Born on his family's farm in Granton, Wisconsin, on March 14, 1923, Richard Hillert began composing songs when he was still attending parochial and public schools. American composers such as George Gershwin and Aaron Copland were his inspiration. He enrolled at Concordia Teachers College in River Forest, Illinois (now Concordia University Chicago), where he majored in music, earning a bachelor's degree in education, and he completed both his master's degree and his doctorate at Northwestern University, Evanston, Illinois. He also studied at the Berkshire Music Center in Tanglewood, Massachusetts, where Aaron Copland taught composition from 1940 to 1965. (Hillert actually studied with Italian composer Goffredo Petrassi, though.)



Dr. Hillert worked as a teacher and music director for parishes in Missouri, Wisconsin, and Illinois before taking a position as professor of music at his alma mater, Concordia University Chicago, where he served for four decades (1959–1993), teaching music theory and composition, music literature, twentieth century music, orchestration, keyboard, comparative arts, and liturgical worship. There he and his wife, Gloria Bonnin Hillert, raised their three children. And there Richard retired as professor emeritus.

He is best known as a composer of liturgical music for Lutheran worship, though several of his compositions have been embraced by other Christian traditions. This is particularly true of his song of praise “Worthy Is Christ,” better known by its antiphon: “This is the feast of victory,” which has appeared in more than thirty collections of worship music for many denominations. The song, part of his “Setting One” of the Holy Communion in the *Lutheran Book of Worship* (1978), was an attempt

to develop liturgical music using non-European sounds and styles. Dr. Hillert wrote liturgical pieces and served as music editor for the earlier *Lutheran Worship Supplement* (1969) as well as for the 1978 *Lutheran Book of Worship*. His many compositions include settings of liturgical texts for congregation, choral motets, hymns, hymn anthems, psalm settings, concertatos, cantatas, symphonic works for orchestra, chamber works for small orchestra and ensembles, and non-liturgical songs and compositions for keyboard and solo instrument. Among his compositions are settings for evening prayer and a festival Eucharist, St. Luke's Christmas narrative, and the Passion according

to St. John. Dr. Hillert also edited eleven volumes of the *Concordia Hymn Prelude Series*.

Richard Hillert was also a spokesperson for and critic of the twentieth century liturgical reform. He served as an associate editor of *Church Music*, and he authored numerous scholarly articles and reviews in that periodical and in *CrossAccent*, *Currents in Theology and Mission*, and other professional books and journals. Carl Schalk, also an emeritus professor at Concordia who first met Richard Hillert when they were both students at Concordia, described him as “one of the most influential composers of Lutheran church music of our generation. . . . He was technically superb, with an integrity about his music that served as a model for many younger composers.”

Dr. Hillert died on February 18, 2010, at his home in Melrose Park, Illinois, from complications related to an earlier stroke. His funeral liturgy was celebrated on February 22 at Grace Lutheran Church in River Forest, where Richard Hillert had been a member for fifty years.

**“This is the feast of victory for our God.
Alleluia, alleluia, alleluia.”**

Richard Proulx

1937–2010



One of six children of Raymond and Helen Proulx, Richard was born in Saint Paul, Minnesota, on April 3, 1937. He benefited from the unique musical training then fostered in that city's parochial schools, where twice-daily solfege and choral singing were emphasized. He began piano studies at age six; by the age of eight, he was composing; and by sixth or seventh grade, he was playing for some school services. He attended MacPhail College of Music (which Lawrence Welk had attended in the 1920s) and the University of Minnesota, with further studies at the American Boychoir School at Princeton, New Jersey; Saint John's Abbey, Collegeville, Minnesota; and the Royal School of Church Music in England.

Richard began his adult music ministry at the Church of the Holy Childhood in Saint Paul, where he served for fifteen years (1953–1968). Moving to the Seattle, Washington, area, Proulx served Saint Charles Parish, Tacoma, and Saint Stephen Church, Seattle, before settling in for ten years (1970–1980) at Saint Thomas Episcopal Church, Medina, where he directed three choirs, a chamber orchestra, and handbell choirs while also serving as organist at Temple de Hirsch Sinai. Between 1980 and 1994, Proulx was organist and music director at the Cathedral of the Holy Name in Chicago, where he did much to strengthen the cathedral's outreach to the city it serves by establishing an extensive and innovative music program.

Proulx was composer in residence (1994–1995) at the Cathedral of the Madeleine in Salt Lake City, Utah, and a visiting fellow at the Seminary of the Southwest in Austin, Texas. Before "retiring" to work as a freelance composer and conductor, he was honored by NPM as Pastoral Musician of the Year (1995).

Richard Proulx was a widely published composer of more than 400 works, including congregational music in every form, sacred and secular choral works, song cycles, two operas, and instrumental and organ music. He was a founding member of the Conference of Roman Catholic Cathedral Musicians. He conducted choral festivals and workshops across the country as well as in Canada, The Netherlands, Switzerland, Scotland, Australia, and New Zealand. In 1991, Proulx founded The Cathedral Sing-

ers as an independent recording ensemble. The group has sung live concerts and has produced more than twenty recordings of a great variety of choral music.

Proulx's contributions to hymnody, hymnals, and hymn singing are a significant aspect of his life's work. He served as a consultant for *The Hymnal 1982*, *New Yale Hymnal*, the *Methodist Hymnal*, *Worship II* and *Worship*, third edition, and he contributed to the *Mennonite Hymnal* and the *Presbyterian Hymnal*. Proulx was a member of The Standing Commission on Church Music of the Episcopal Church. He wrote dozen of hymn accompaniments,

harmonizations, descants, and hymn concertatos. His output of hymn intonations, alternate harmonizations, and organ preludes based on hymn tunes was prolific.

His work on hymnal editorial teams represented some of his more anonymous work. He was involved with soliciting and reviewing new tunes and texts from composers and authors. As a member of editorial teams he helped shape the repertoire of entire denominations. He himself was responsible for arranging the marriages of many texts and tunes that have now become commonplace.

A rare combination of talents as composer, conductor, music editor, and organist, together with wide experience across denominational lines, gave Richard Proulx a unique perspective on both the opportunities and the challenges found in liturgical music making in our time; he remained committed throughout his life to the enriching and balancing role of the arts in people of all ages.

Richard Proulx died on February 18, 2010, at Advocate Illinois Masonic Medical Center in Chicago. A memorial service was celebrated at the Church of Saint Paul and the Redeemer in Chicago on April 10, and his body was laid to rest at St. Thomas Church in Medina, Washington. Saint John's University recently agreed to house the Richard Proulx Collection in its Alcuin Library. The collection will be the sole location where all of Proulx's compositions will be catalogued and housed.

Much of this memorial tribute was provided by Michael Silhavy from his introduction to The Richard Proulx Hymnary (GIA).

Association News

Convention Update

Things That Are Thirty-Three

Make this year memorable by participating in the Thirty-Third Annual Convention of the National Association of Pastoral Musicians, which will take place in Detroit, Michigan, July 12–16. The first annual NPM convention took place at Marywood College in Scranton, Pennsylvania, March 28–31, 1978. That same year was the “year of three popes”: Pope Paul VI died on August 6; Pope John Paul I reigned from August 26 to September 28; and Pope John Paul II was elected on October 16.

To enrich your experience of the year (and to give you some material for trivia discussions at the convention), here are some other things that are in their thirty-third year in 2010.

In March 1978, negotiations in the Republic of Rhodesia led to the Internal Agreement between the white-minority government and three black leaders that would bring elections in 1979 leading to black majority rule for the first time since Southern Rhodesia became a self-governing British colony in 1923.

Louise Joy Brown, the world’s first baby to be successfully conceived by in vitro fertilization, was born on July 25, 1978, in Oldham, UK.

The balloon Double Eagle II carried three Americans in the first successful balloon crossing of the Atlantic Ocean. They landed in a barley field northwest of Paris (they had been aiming for Le Bourget Field, where Charles Lindbergh had landed) on August 17.

On September 17, 1978, Egyptian President Anwar El Sadat and Israeli Prime Minister Menachem Begin signed the Camp David Peace Accords.

The first Susan B. Anthony silver dollar was minted on December 13. (These coins were minted until 1981, with a second round minted in 1999.)

In 1978, Illinois Bell introduced the first cellular mobile phone system; *Space Invaders* launched a craze for computer

video games; *Grease* was the word in movie theaters, though *Jaws 2* deepened people’s fear of going back into the water, and National Lampoon’s *Animal House* had people worried about double-secret probation (and *Close Encounters of the Third Kind* and *Star Wars*, later renamed *Star Wars Episode IV: A New Hope*, were still drawing sci-fi crowds).

Exectweets, a Twitter feed that broadcasts “pithy insights from legendary thinkers,” offers thirty-three quotations from “accomplished persons who aren’t on Twitter and may have passed away decades before the Internet came to be.” Look at: <http://tinyurl.com/pithysayings>. And celebrities who are thirty-three years old in 2010 include the people listed at this website: <http://tinyurl.com/celebs33>.

Deadline Coming

Individuals. The discounted individual advance registration deadline is June 11. Advance registration saves you \$60 off the regular full convention registration fee. The group discount deadline—for parish groups and NPM chapters—is May 28.



Clergy/Musician Duo Discount.

Clergy members and musicians who register for the convention together and in advance receive a deeper discounted rate (save \$85 each). The one clergy member and one musician must be from the same parish or institution, and NPM parish membership must be current. Registration for clergy and musician must be included *together* in the same envelope and be postmarked on or before the advance registration deadline (May 28). Sorry, this discount is not available online.

Parish Group Discount. NPM parishes with a current NPM parish membership who register in groups receive a discount. See the box on page nine for additional information about parish group discounts.

NPM Chapter Discount. It only takes ten members from the same chapter to qualify for a chapter group discount of ten percent off the full convention registration fee. And for every additional ten registrants from the same chapter, the discount increases by five percent. Complete details about the convention discount for chapters are at <http://www.npm.org/EducationEvents/convention/>

pics/ChapterDiscountForm.pdf. But remember: The deadline for getting this discount is May 28.

An Environment Featuring . . . You!

As part of the environment for the 2010 NPM Convention, we would like to showcase . . . you! We will be projecting images of our members, their liturgical assemblies, special celebrations, choirs, instrumentalists, cantors, presiders, deacons, other music ministers, and singing congregations.

We prefer high-resolution digital images (jpg, bmp, or tiff). Please submit your pictures as e-mail attachments to: NPMPeter@npm.org. Send photo disks (Windows or Mac format) or prints to: Peter Maher, Program Coordinator, National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Please note that, in addition to their use at the convention, some of these images may also be used in NPM publications. If you do not wish your photos to be used beyond the display at the Detroit Convention, please let us know that when you send them.

2010 Institutes

People Make Our Institutes

Three groups of people make the NPM institutes successful. The first, of course, are the participants, without whom nothing happens. Last year, more than 200 people participated in the NPM summer institutes. This year, with institutes scheduled at the convention as well as at sites around the country, we hope for even more.

The second group required for successful institutes are the local volunteer coordinators—at least one per institute. These people prepare the ground, making sure that the facilities are ready to receive us, and they welcome the participants, often arranging for transportation from a local airport to the institute site. The coordinators participate in the institute, handle any problems that arise, and work hard to make these events delightfully memorable.

The third group of people needed for successful NPM institutes are the faculty members who make their expertise, experience, skill, and learning available to the

participants. This year, the ten institutes are staffed by twenty-one faculty members. All of them bring several years' experience with NPM institutes to this year's programs; all have received high marks from participants in past institutes.

Institute Deadlines Coming

Advance registration deadlines for most of the summer institutes are arriving this month and next month.

May 18 is the advance deadline for Cantor Express (June 18–20) in St. Louis, Missouri.

June 11 is the advance registration deadline for the Chant and Handbell Institutes (July 12–16) during the NPM Convention in Detroit.

June 19 is the deadline for the Guitar and Ensemble Institute (July 19–23) in Erlanger, Kentucky.

June 26 is the advance deadline for the Pastoral Liturgy Institute (July 26–30) in Towson, Maryland.

June 30 is the advance registration deadline for Cantor Express (July 30–August 1) in Menlo Park (near San Francisco), California, and Marengo (near Columbus), Ohio.

July 13 is the final advance registration

deadline of the summer. It's for Cantor Express (August 13–15) in Jacksonville, Florida.

Register securely online at <http://www.npm.org/EducationEvents/institutes/index.html>. And remember, if you miss the advance deadline, you may still be able to register for one (or more) of these programs. Check to make sure that there is still room available.

Members Update

New Missal Chants Coming Online

NPM has completed the studio work for a very exciting project: recording the chants of the upcoming English translation of the *Roman Missal*. All the chants for texts approved by the Holy See were recorded. Father Anthony Ruff, OSB, directed the singers. We await final approval of the entire *Missal* before we can post these recordings, so watch for announcements in *Pastoral Music Notebook* and on the NPM website. We are also working with ICEL to get permission to post the printed music, which is already available at the ICEL website, so that users will have

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2010 NPM National Convention based on the member advanced registration fee of \$275.

5–9 attendees:	5% discount (\$261 each)
10–19 attendees:	10% discount (\$248 each)
20–29 attendees:	20% discount (\$220 each)
30 or more attendees:	30% discount (\$193 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, companion, or child registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 28.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment by May 28* to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.



The team that prepared the recordings of chants for the new *Roman Missal*. First row (l-r): Verena Anders, Trudy Maher, Tom Stehle, C. J. Capen, Tom Buckley. Top row (l-r): Peter Maher, Barbara Ilacqua, Rev. Anthony Ruff, osb, David Mathers, Rev. Andrew Wadsworth, J. Michael McMahon, Jason McFarland. Photo by Peter Finn.

audio files and musical scores just a click away, next to each other on the screen.

Decisions had to be made at every turn in this process. Which bishop's name (if any) should be mentioned in the Eucharistic Prayer? (We went with a generic "John.") What name should we use for the deceased in the Mass for the Dead inserts for Eucharistic Prayers II and III? (We considered "Mary," but that might be confused with honoring the Blessed Virgin in the same prayer, so we went with "Ann.") Should we include the optional "through Christ our Lord," which appears several times in brackets in Eucharistic Prayer I (the Roman Canon)? Many liturgists favor omitting these late additions; others liturgists favor including them because the musical formula would elicit a sung "Amen" from the people. But of course that additional acclamation is not permitted. (We omitted the optional phrase.)

We used the written reciting tone pitch of A for the entire Order of Mass in the normative solemn tone, with the principal pitches being A and G. For the alternative simple tone, written at C B A C, we again used A for the reciting tone. We recorded the *Sanctus* in both Latin and English at the written starting pitch of B and also down a whole step. We recorded both the "new" ICEL setting of the Lord's Prayer and the familiar American setting (Robert Snow's adaptation of the chant, which the U.S. bishops will probably use as the normative setting) with the written principal tone of B and down a whole step.

Our main concern as we made the recordings was for the proper style. We wanted this recording to be done well musically — on pitch and rhythmically together when the group sings. At the same

time, we didn't want it to sound overly "professional" — giving the unfortunate impression that these chants are only for conservatory-trained soloists. We wanted it to sound straightforward and unfussy. Tom Stehle, director of music ministries at St. Matthew Cathedral in Washington, DC, did a masterful job modeling the singing celebrant. We asked everyone to sing an American "R" rather than a flipped or rolled "R" but to keep the "R" light and quick, so it wouldn't distort the vocal sound. The group let Father Anthony get away with bringing some non-equalistic rhythmic vitality into the Latin *Agnus Dei*, much to his surprise. We hope that the result will be both inspiring and practical for singers. We lengthened the first note of "*Sanctus*" in both Latin and English for the sake of the text, since this is not a difficult adjustment to make.

(Of course the singers, all practicing Catholics, occasionally sang things like "And also with you" out of force of habit. That was good for a laugh.)

The ICEL Secretariat has been very supportive of this project. Three of the ICEL staff — Executive Director Father Andrew Wadsworth, Mr. Peter Finn, and Dr. Jason McFarland — attended the session and provided lunch and dinner for the singers and technicians. The project is being made possible by a grant from Our Sunday Visitor and additional support from GIA Publications, The Liturgical Press, OCP, and WLP.

The recording session was held at St. John Neumann Parish in Reston, Virginia. Singers included Verena Anders, C. J. Capen, Barbara Ilacqua, Trudy Maher, David Mathers, and Tom Stehle. Five of the six participants are themselves full-time directors of music ministries. Recording technicians were Tom Buckley and Peter

Maher. (As is not the case with many recording sessions, the spirit remained positive throughout.)

We certainly hope that these recordings will be used widely by priests and deacons in learning to sing the dialogues and other parts of the Mass. The audio and printed score versions will also help music directors prepare choirs, cantors, lectors, and other ministers to sing the new texts. Watch (and listen) for additional details at www.npm.org.

E-Newsletters and E-Addresses

All of NPM's newsletters — *Pastoral Music Notebook* (for all members), *Praxis* (for members of the Director of Music Ministries Division), and *Clergy Update* (for clergy members) are now electronic. They are delivered to the respective groups by e-mail announcements. If you are a member of NPM and of DMMD or the Clergy Interest Section, please make sure that we have your e-mail address in our files, if you want to receive these useful newsletters. Please send an e-mail request to npmmem@npm.org and indicate which newsletter(s) you'd like to receive. If you prefer not to receive these newsletters, please let us know that as well.

Follow Us on Facebook

Go to NPM's Facebook page — National Association of Pastoral Musicians — NPM — for discussions, information, and photos of association events like the recent session recording chants for the new English-language *Roman Missal*. Keep checking back for images, stories, and videos of the 2010 Annual Convention, summer institutes, and other events.

Will You?

In addition to their dedicated ministries, NPM members enrich the lives of other people through volunteer work for causes in which they believe. Many of our members also choose to include their charitable interests in their long-range financial plans. A carefully constructed will is one of the best ways to make charitable gifts while preserving economic security for oneself and loved ones. Bequests are made by people of all means, in all walks of life. NPM offers a booklet that outlines a number of ways in which you might consider including a charitable gift to continue our work through your will,



Participants in the January 4–7, 2010, meeting of the Conference of Roman Catholic Cathedral Musicians, San Francisco, California

living trust, or other estate plans. For a copy of *Giving through Your Will*, contact the National Office: NPM, Attn: Dr. J. Michael McMahon, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; e-mail: NPMSing@npm.org.

Meetings and Reports

Roman Catholic Cathedral Musicians

The Twenty-Seventh Conference of Roman Catholic Cathedral Musicians took place January 4–7, 2010, in San Francisco,

California. Chris Tietze, music director at St. Mary Cathedral, was the conference host. The event included a tour of the cathedral and a demonstration of its Ruffatti pipe organ as well as a tour of Oakland's new Cathedral of Christ the Light and other significant sites in the Bay area, morning and evening prayer, organ concerts, spiritual reflections, and several presentations. William Mahrt, president of the Church Music Association of America, spoke about Gregorian chant as a template for the sacred nature of music. Archbishop Niederauer was the celebrant for the conference Eucharist, with music ministry provided by St. Mary Cathedral musicians and the Honors String Quartet from San Domenico High School.

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. For information on ad content and fees, go to <http://tinyurl.com/NPMHotline>.



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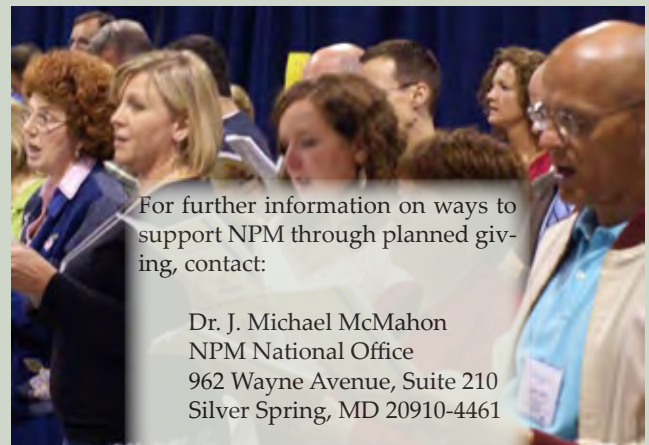
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Determining what gift is right for you is just as important as making the gift. There is a myriad of options from which to choose, but the best plan will balance what you wish to accomplish for yourself, your family, and NPM in your overall estate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



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

Dr. J. Michael McMahon
NPM National Office
962 Wayne Avenue, Suite 210
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Phone: (240) 247-3000

Robert Haas 1928–2010

Robert Frederick Haas was born on April 8, 1928, in Bridgeport, Michigan, the second of three boys born to Herman and Lena Haas, and he died at the age of eighty-one, on February 28, 2010, in Red Wing, Minnesota. Bob and his brother Bill began piano lessons when they were



very young (Bob was eleven), and Bob used his developing skills in recitals and his high school dance band and in performing with his father and brother in community minstrel shows. He majored in music at Central Michigan College of Education (now Central Michigan University). In the music building's practice rooms, he met Joan Pierce,

whom he married in 1952, while completing his military service at Ft. McCoy in Wisconsin.

When the couple moved to Saginaw, Bob worked as a bookkeeper, taught private piano lessons, and—with his wife, who taught vocal music at the local high school—led music at Our Lady of Mt. Carmel Church. Bob and his wife, Joan, passed their love of music to their children, especially to their son David. After a move to Bridgeport, Michigan, Bob served as organist at St. Christopher Church. His work as a piano teacher brought Bob into the Music Teachers National Association and the Music Educators National Conference, and his work in church music brought him into the fledgling National Association of Pastoral Musicians.

After retirement from his “day job,” Bob continued to teach piano and to serve with his wife as a pastoral musician, now at St. Roch Parish in Caseville, Michigan. In the summer of 1987, Bob was one of the keynote speakers for the NPM Convention on Children in Scranton, Pennsylvania, and his presentation at that convention—“Music Education in the Parish: A Dream”—was published in the book *Pastoral Music in Practice: Children, Liturgy and Music*. In that article, he made several points, including these: “Music, more than anything else, is *formational* and contributes to the prayer and faith life of children. It has the ability to lead them to their liturgical worship life. . . . Music contributes to the *whole* person. It helps us express our creativity, our feelings, and it enables us to express what we believe. . . . The Church has a responsibility to form and shape our music ministers for the future of our parishes.”

Bob’s funeral was celebrated on Friday, March 5, at St. Joseph Catholic Church in Red Wing.

Gail Walton 1954–2010

Dr. Gail Walton, who served as the director of music at the University of Notre Dame’s Basilica of the Sacred Heart since 1988, directing the Liturgical Choir and the Basilica Schola, died at the age of fifty-five, after a long battle with illness, at Indiana University Medical Center in Indianapolis on February 24.

Born in DeKalb, Illinois, on June 11, 1954, Gail graduated from Westminster Choir College, Princeton, New Jersey, with a degree in organ performance and earned her doctorate in musical arts at the Eastman School of Music in Rochester, New York, where she was also awarded Eastman’s prestigious Performance Certificate in Organ.



In 1988, Dr. Walton was appointed director of music and organist at the Basilica of the Sacred Heart on the campus of the University of Notre Dame, where her husband, Dr. Craig Cramer, was (and is) professor of organ. Gail founded the Basilica Schola in 1989 as part of the large and diverse music program that she oversaw at the Basilica. During her time in this position, participation in the program more than tripled. For six years (2000–2006), the 10:00 AM Sunday Mass was broadcast by the Hallmark Channel, and Gail became a familiar figure to its national audience.

Dr. Walton also performed organ recitals throughout the Midwestern United States and in Germany—sometimes in duo concerts with her husband. Her funeral liturgy was celebrated at the Basilica of the Sacred Heart on March 2. Notre Dame’s tribute to her included this summary of her life and ministry:

Gail had a brilliant mind; she was a consummate musician; her performances and organ playing were profound; she was articulate and gracious; and her enthusiasm, dedication, professionalism, selfless energy, and humility enriched beyond measure the liturgical life of the Basilica and beyond. Gail had the ability to inspire others, and she will be sorely missed by current and former students, by her colleagues, and by her family. She was a wonderful and loving wife, mother, daughter, sister, mentor, and friend. Even in her heroic battle with leukemia, she never lost hope, she was always more concerned about her family than herself, and her deep and abiding faith and indomitable spirit carried her through many difficult moments.

Creating a Welcoming Atmosphere through Music Ministry

By KATHY CAMERON

Attending Mass while traveling can be an enlightening and enjoyable experience while you're fulfilling the obligation to worship. As Catholic Christians, we have the opportunity to celebrate Mass with our Church in most places we travel. The internet has made locating churches while traveling extremely simple, so those who put forth just a little effort generally don't have much trouble locating a Mass to fit their travel needs. As I write this article, I reflect that my own summer travels across seven weeks one year took me to parishes—including three cathedrals—from Seattle, Washington, to Greensburg, Pennsylvania. While my travels prevent me from playing flute in my home parish over the summer, they have broadened my understanding of how we music ministers can help visitors feel more welcome when they visit our parish in the summer or at any time of the year. Here is some of what I have learned.

Five Lessons

Give People Something to Look At. Most people can read music to some degree, and even those with extremely limited ability to read music often appreciate having the music to look at for the text and the general direction of pitches. With that in mind, having some form of reference—a worship aid or hymn board—that visitors can use to find the service music is an easy way to increase participation.

While a particular Mass setting may

Ms. Kathy Cameron has been involved in music ministry as a flutist for twenty-three years and currently serves her home parish of St. Maurice in Forest Hills, Pennsylvania. She is also on the music faculty at Slippery Rock University of Pennsylvania, where she teaches music methods courses and supervises music student teachers.

be completely second nature in one geographic region, it may be unknown or unfamiliar to visitors. So consider including the numbers for the Mass setting in a worship aid, posting at least the number for the first Mass part on the hymn board, or making a brief announcement before Mass about where the Mass setting may be found. An argument could be made against such announcements, that people will forget by the time they need this information, but a visitor who wants to participate in Mass will likely make some note of the location of the Mass setting to ensure the ability to participate. Providing Mass setting location information creates a more welcoming atmosphere by allowing visitors to participate more easily in singing these important congregational songs and acclamations. After all, as the bishops have reminded us, "the quality of our participation in such sung praise comes less from our vocal ability than

from the desire of our hearts to sing together for the love of God. Participation in the Sacred Liturgy both expresses and strengthens the faith that is in us."¹

If a worship aid is used, be certain it can be located by visitors. In one parish I attended, the worship aids were against the wall by the doors, so they were only visible when one left the church, unless one happened to turn around just after walking through the door for some reason and spot them. During the call to worship, an announcement of their location was made, but that meant that the visitor must exit the pew, walk over to the closest door, pick up a worship aid, and walk back—all during the gathering song, which took place immediately after the brief call to worship. This parish could create a more welcoming atmosphere by using greeters to distribute the worship aids, by putting the aid in the pews, or by placing a stand in sight of those entering the building, so

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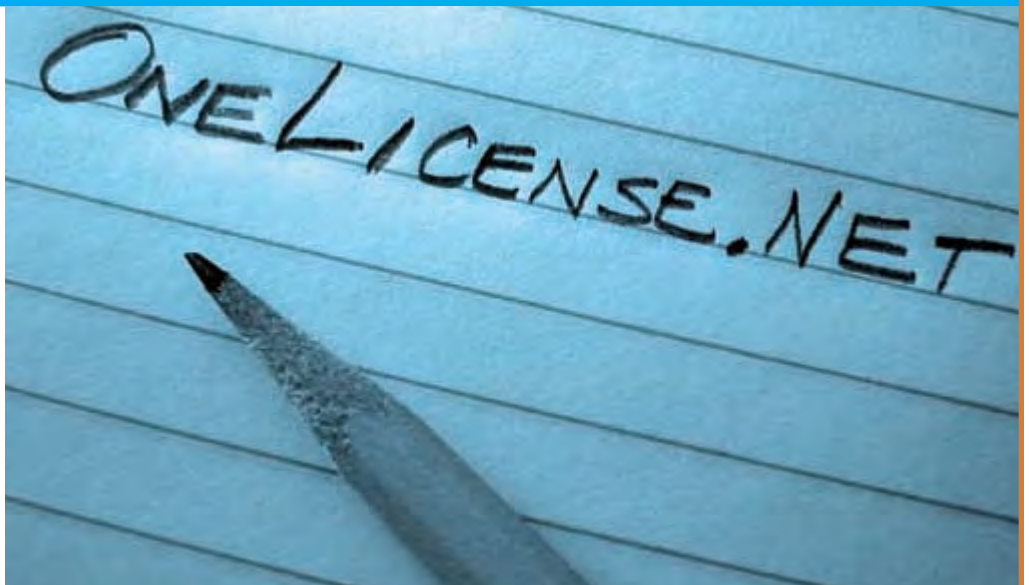
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they would notice the worship aids as they enter the space.

Consider All the Music. Think about all the music used during the liturgy, including the Lord's Prayer, if it is sung. Does your parish use any music that has been composed especially for your parish, or do you use songs that cannot be found in the hymnal? Singing music that is special to a parish is often community-building and meaningful, but it can be frustrating to visitors who are left unable to participate if the music is not provided in some way. The assembly's ability to participate must be considered: "Singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy. . . . The musical formation of the assembly must be a continuing concern in order to foster full, conscious, and active participation" (STL, 26).

Besure to provide the music for congregational songs that are not available in the hymnal through the use of a worship aid or song sheet. With music that is less well known or special to your parish, consider having the instrumentalists play through the song as a prelude before Mass. That may help the gathered assembly build some tonal memory to guide them in singing the song later. Especially during the summer months or during times with more visitors, think about mentioning the origin of or occasion for songs unique to your parish. Sharing that information can help to create a feeling of community among visitors and parishioners alike.

Do an Excellent and Prayerful Job Always! When the number of visitors in your parish is the highest, that is probably the exact time at which the number of your regular musicians is lowest, when your musicians head off on their own vacation travels. Always do your best to be sure every liturgy has competent music ministers who will lead the assembly in a prayerful manner: "Liturgical musicians are first of all disciples, and only then are they ministers. . . . [T]hey are worshipers above all else. . . . All pastoral musicians . . . exercise a genuine liturgical ministry. The community of the faithful has a right to expect that this service will be provided competently" (STL, 49–50).

Plan Ahead. Plan the schedule far enough in advance that appropriate substitutes can be located, if they are needed. When the music director is away, someone should be in charge in his or her absence in case a musician becomes ill or in case musicians have questions about



Photo by Richard Clarke

the music for the weekend, for example. Having someone as a point person—and making sure the musicians are aware of who that person is—can avoid strange decisions being made in the music director's absence. Assigning competent musicians for liturgies and leaving someone in charge when the music director is away create a welcoming presence for visitors by helping to ensure that the music is appropriate and executed well.

Ponder the Entrance Song. During times of especially heavy travel, take extra time to ponder the entrance song. Does it convey a feeling of welcome not only to parishioners but also to visitors? Consider making a list of the most welcoming entrance songs in your repertoire as a resource for music planning. This is an excellent activity for a liturgy committee, a music planning committee, or a youth ministry group, for example. Perusing hymnals for welcoming songs can help remind us what it means to create a welcoming presence for visitors to our parish and can provide the impetus for the parish musicians to learn a new song or two.

Opportunities

I rarely sing at Mass in my home parish, because I am usually playing the flute, so when I travel I look forward to the chance to participate in Mass in a different way, by singing. By the fact that they make the time while traveling to attend Mass, when

even many regular parishioners do not make that effort, we can recognize that visitors are very interested in participating fully in the liturgy.

The flow of the Mass and the spoken responses will most likely be second nature to these travelers, but music is another story. Since the selection and performance of music are often influenced by cultural and regional practices and preferences, we must do whatever we can to be sure every member of the assembly has the opportunity to be a full and active participant in every Mass. There is no such thing as "just another Sunday in Ordinary Time." Every celebration is just that: a celebration.

If it has been a while since you have been a visitor in another parish, make a point to visit a neighboring parish and note the ways you struggle to participate. With a very small amount of extra effort, every parish can create a more welcoming atmosphere for parish visitors through music ministry by enabling greater participation. And don't forget to smile at the visitors you spot over in the third pew before you begin the entrance song; it just might make them feel more welcome!

Note

1. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, hereafter STL (Washington, DC: USCCB Publishing, 2007), 13.



The Last Supper (detail), stained glass, thirteenth century. Cathédrale Notre-Dame de Chartres, France.

Why We Sing What We Sing and Do What We Do at Mass

Practical Liminality

By THE NPM STAFF

Everything (but God) begins somewhere, but every beginning is also a transition from something else. Even the “Big Bang” that created our universe was a transition from one state of being (or, if it was the moment of creation, from nothing) to something else. Such transitions are called “liminal” or “threshold” moments, a time when some one or some thing stands poised between what was and what is about to be.

The introductory rites at Mass — while not as complex, perhaps, as the “Big Bang” — constitute just such a liminal moment, a set of ritual actions that creates a threshold experience at the beginning of Mass through which we move from what has been to what is about to be. We are and have been individuals with our own interests, concerns, pains, joys, and distractions. We have been people formed by various cultural backgrounds, educational experiences, friendships, loves, losses, hates, and desires. We are becoming the Body of Christ, ready to receive the living Word of God as testament, challenge, and revelation and then to join in offering the perfect sacrifice of Christ so that we can, in turn, become the world’s transformation, through the power of the Holy Spirit.

That’s a tall order for any ritual, so it’s not surprising that our current introductory rites draw on the whole history of Christians gathering for prayer in order to offer us an extended ritual threshold through which to move into our liturgical act. As Joseph Jungmann describes the development of these rites, “there is one archway after another, one ante-room after the other, each tacked on as the zeal and reverence of successive centuries dictated.”¹ In our present ritual, we walk through most of these archways, though we don’t necessarily step through them in historical order.

How They Gathered

We have no clue, really, how the early Church started its worship once the community of believers had gathered. They probably borrowed from Jewish practice at the time, but we know little about that practice, because synagogue ritual was not codified until well after Christians had separated from orthodox Judaism. We do know, from the

Several members of the NPM Program Staff contributed to this article.



“There is one archway after another, one ante-room after the other, each tacked on as the zeal and reverence of successive centuries dictated.”

witness of Paul’s letters and the Book of Revelation — and, perhaps, from the Gospel of Luke — that hymnody based on Jewish models was part of early Christian worship, but we don’t know how it was used or where it figured in the ritual.²

It is only when we finally have clear outlines of the ritual order for the Eucharist — the fourth century — that we have a sense of how Christians in both the East and

West began their celebrations. They began abruptly, with a greeting by the bishop (something like “*Dominus vobiscum*,” probably “cantillated” in a simple chant tone) that was followed immediately by the readings. There was no opening prayer, nor were there any required songs.³ (Of course, one or another community may have begun the liturgy singing together, but we have no record of that.)

One of the first expansions of the introductory rites focused on smell. About 390, the pilgrim Egeria observed that incense was carried into the Church of the Resurrection in Jerusalem at the beginning of the Sunday service in order to perfume the room.⁴ Ambrose, in Milan at about the same time, seems to be the first person to mention the practice of incensing the altar.⁵ The practice of carrying and using incense spread slowly, but by the eleventh century it had become a practice at solemn occasions to incense the altar at the beginning of Mass, at least in some communities.

One of the first expansions of the introductory rites focused on smell.

Song became a required part of the introductory rites at papal Masses in the fifth century, about a century after the monastic movement had embraced the Book of Psalms as the main text for daily and weekly prayer, and it took the form of a practice that originated in Antioch in about 350—singing the psalms antiphonally. Papal liturgies were housed in large basilicas, and the psalms were sung to accompany a procession of ministers from the entrance, where they vested, to the apse, where the main action of the liturgy was centered. The song was called the “*introitus*” (“entrance”). As the procession entered, a cantor intoned a prefatory verse (now called the “antiphon”) to give the tune, and then two trained choruses began alternating verses—most often from a psalm—as the procession moved down the length of the building. Chanting continued until the pope stood up after making a private prayer. Then the doxology (“*Gloria Patri*”) was sung, and the antiphon was repeated. In various places, as processions shortened or disappeared altogether between the eighth and tenth centuries, though the *introitus* was still sung, use of the full psalm was cut back to just one or two verses, concluding with the *Gloria Patri* and the repeated antiphon, but the antiphonal nature of the chant disappeared.⁶

The seventh century saw some major additions to the papal Mass at Rome, particularly in prayer forms and in the addition of gestures.⁷ The “collect” form for prayer is very ancient, possibly drawing on models in the psalms and in synagogue ritual. Evidence for it at the beginning of Masses in Rome, however, only goes back to the late sixth or early seventh century. Then, it served as a prayer

over the people (*oratio ad collectam* or *ad collectionem populi*) who had gathered in one church to process to another church where the pope would be celebrating Mass. This prayer would then be repeated as the first public prayer when Mass began.

Sometime during the seventh century, the *Gloria* became part of Mass. It had developed as an expansion of the angelic greeting in Luke 2:14 and was being used as a hymn at morning and evening prayer in the East. A version of the hymn was used in the same way in Gaul in the sixth century, and it somehow migrated to the beginning of Masses at Rome, where it could be sung in any community at Easter, but its use was restricted to Masses celebrated by a bishop at other times. Like other sung parts of the introductory rites, shortly after the *Gloria* became part of Mass, it received settings that required that it be sung by the *schola cantorum* rather than by the whole community.

Kissing was added to the rites, especially as a ritual greeting of other ministers (that is, other priests) as embodiments of Christ’s presence and of two objects that were seen to represent Christ in the midst of the community: the Book of the Gospels and the altar. In fact, as Jungmann says, the kiss given to the altar, as the place where the sacrifice was to be celebrated, came to be seen as a kiss of Christ: “The altar built of stone represented Christ Himself, the cornerstone, the spiritual rock.”⁸ A second gesture added to the beginning of Mass was the sign of the cross. Signing oneself with the cross on the forehead—and later across the front of the body—was an ancient practice, but evidence of its use at the beginning of Mass can only be traced to about the seventh century. The gesture was sometimes accompanied by a spoken prayer asking the help of the Holy Spirit, but the use of the familiar Trinitarian formula with the gesture cannot be traced to earlier than the fourteenth century.⁹

The *Kyrie* was part of litanies in both the Eastern and Western Church as early as the second century, imitating petitions to God found in the Bible (see, for instance, Psalm 9:14 and Isaiah 33:2), but the West added petitions addressed to Christ, possibly in response to Christological heresies. Litanies—like psalms—accompanied processions, and litanies of petition appeared several times at Mass, including at the beginning, following the *introitus*, but *Kyrie/Christe eleison* wasn’t treated as part of a *penitential* opening to Mass until about the end of the first Christian millennium. Then it became linked to the *Confiteor*, a prayer of confession that had been taken over from the practice of sacramental confession and used, at first, as part of the pope’s private prayers before Mass. In the first third of the eleventh century, it appeared as part of the public prayer prayed aloud at the beginning of Mass.¹⁰

Rites of sprinkling people and objects with blessed water have ancient roots in the Eastern Church, but the sprinkling of blessed water at Mass in the West, like the



St. Francis de Sales Parish, Abingdon, Maryland. Photo by Paul Calvano.

penitential focus that became a standard part of Mass, probably began as a monastic practice in about the eighth century. The monks were sprinkled as a reminder of baptism, and the practice seems to have spread, then, to churches served by the monasteries and, eventually, to other churches as well, where it was used especially at the main Sunday Mass. When it became associated with an anthem setting the Vulgate translation of Psalm 50 (51):7, the sprinkling took on a more penitential tone, though it retained its baptismal association. Interestingly, as it evolved, this rite physically linked the altar, the ministers,

and the rest of the assembly, since all were sprinkled and thus incorporated into the baptismal symbolism.

How We Gather

How does all of this, in the forms in which these rites have been incorporated into the Order of Mass of Paul VI, work together today to get us from the various parts of our life, from other communities, from disparate interests and concerns and distractions into the community of believers gathered and prepared to hear the Word, to pray, to give thanks, and to unite ourselves with the self-offering of Christ in the hope of completion in the reign of God? If we look at these rites as a unified (if not necessarily coherent) transition process—a liminal experience—we discover a very practical movement deeper into community awareness and into prayer. If celebrated carefully and properly—and if we cooperate, following where they want to take us—these rites do their job of forming us as the Body of Christ ready to hear the Word, to offer the sacrifice, and to be united by the power of the Holy Spirit with the self-offering and mission of Jesus Christ.

We begin in song, which is itself a unifying factor. When you sing, you draw on the resources of your body, mind, and spirit to create the song. When you sing, your voice vibrates the air around you, and those vibrations incorporate anyone near you into your song, because they embrace that person, and some of those vibrations are received as sound—as song—by the ear and mind. That reception invites the receiver to join the song, and community is formed. What we sing is also unifying, for we sing the words of our faith—words drawn from the Scriptures, or from the Church's long tradition of ritual song, or from the work of composers who know both the faith and the experiences of our time. This singing is so important that it is not limited to only one group: It may be done by a trained choir, by a trained cantor and the rest of the assembly, or by the whole assembly, no matter the level of their musical skill (*General Instruction of the Roman Missal* [GIRM], 48).

At the same time, our ritual draws on the days of the great Roman basilicas, as the ministers process from the entrance toward the altar. Even in small churches with very short aisles, this movement calls our attention to

two things: The ministers move through the congregation, and if we look at the procession, we can't but notice the people in procession as well as the other people past whom the ministers move, all of whom with us form the Body of Christ. The procession also moves our focus from ourselves to the place of ritual action—it invites us to come out of ourselves and become part of something larger than ourselves.

The ministers also remind us that what we are doing is holy, sacred. By kissing the altar (and honoring it and the Book of the Gospels with incense), they call attention to the presence of Christ among us already, even before we have done anything to invoke that presence. After all, this ritual is not something we're free to make up; it is something in which we are invited to participate—"the action of Christ and the People of God arrayed hierarchically" (GIRM, 16). That action, to which we are joined by this liturgical rite, is God's work: the "action by which God sanctifies the world in Christ." Only because we recognize the divine action in the world do we, in turn, offer worship (GIRM, 16).

The sign of the cross acknowledges the two central mysteries of our salvation: the revelation of God as Trinity and the act of self-sacrifice by which Christ fulfilled the Father's will. The greeting evokes, once more, the divine presence that precedes and accompanies our gathering.

What else can we do but sing "Amen"?



The penitential act is an acknowledgement of the way the world really is: We are beings who falter yet who are somehow loved by God. As individuals and as the Church that we constitute, we are, as the Introduction to the *Rite of Penance* says, "at the same time holy and in need of cleansing."¹¹ This is not a time to grovel in guilt; it is, rather, a call to understand who we are as we stand before God and to understand that God is the merciful One who will always "have mercy on us and lead us, with our sins forgiven, to eternal life."¹²

The *Gloria* follows naturally on this act of self-identification. Using a text that draws on one of the oldest hymns in the Christian repertoire, we sing in praise of the Trinity (especially of the Father and the Son and only incidentally of the Spirit) as we offer a set of petitions that echo the penitential act: "you take away the sins of the world, have mercy on us."

Finally, we get a chance to spend a few seconds in silence bringing our needs, concerns, joys, pains, and petitions together and across the liminal threshold into this atmosphere of faith and self-knowledge. The priest invites us to pray, and we draw everything that we are and need into the silence. Then he concludes the silence with a collect that puts all of this into the context of our celebration. What else can we do but sing "Amen"?

Notes

1. Joseph A. Jungmann, SJ, *The Mass of the Roman Rite: Its Origins and Development*, two volumes, trans. Francis A. Brunner, C.S.S.R. (New York: Benziger Brothers, 1951), I:263.

2. It seems that the early Church relied on hymnody rather than on the Book of Psalms as the source for sung texts. For the most part, so far as we can tell from the evidence in the New Testament, the psalms were used primarily as "proof texts" rather than as sources for ritual song.

3. For a good, brief overview of the historical development of the introductory rites, see John F. Baldovin, "The Empire Baptized," in Geoffrey Wainwright and Karen Westerfield Tucker, eds., *The Oxford History of Christian Worship* (New York, New York: Oxford University Press, 2006), 94–95.

4. Egeria, *Diary of a Pilgrimage*, ed. Johannes Quasten et al. (New York, New York: Paulist Press, 1970), 92.

5. Jungmann I:318, note 3.

6. See Jungmann, I:320–325.

7. Keep in mind that we don't have a lot of evidence of what was going on in other cathedrals, parishes, and religious communities in the West before the year 1000. Most of the documents to which we have access for liturgy in the West trace the development of the papal Mass and its modification as it became the standard model for Eucharist in all the churches affiliated with Rome.

8. Jungmann I:315.

9. Jungmann I:296.

10. Jungmann I:299.

11. *Rite of Penance* (1973), Introduction, 3.

12. Penitential Act, English translation of the *Order of Mass* (2008), copyright © 2006, 2008 International Committee on English in the Liturgy, Inc.

From Nehemiah to Today: God Speaks in the Assembly

By RITA THIRON

When the Israelites returned from Babylon to a ruined Jerusalem, Governor Nehemiah called on Ezra the scribe to restore the spirit of the people by reading from the Torah (the Law) that had been given to Moses. So Ezra stood on a special platform and read “from daybreak to midday,” and the people responded with “Amen. Amen” (Nehemiah 8:1–12). The governor understood the need for the people to be rooted in God’s word and to understand God’s Law, and both Nehemiah and Ezra were convinced that the word of the Torah, proclaimed among the people, would renew their identity and their commitment, so, they said, the people should rejoice to hear the word: “Joy in the LORD is your strength” (Neh 8:10). In their homes, and in the new study and prayer centers that had developed in their exile—synagogues—the Chosen People continued to cantillate the Torah and the prophets, to praise God in psalmody, and to petition God for continued blessings.

Many ancient synagogue prayers and rituals—and possibly even the lectionary cycle used in synagogues in the first century of the Christian era—influenced the liturgical practices of the first Christians and, in turn, shaped one of the oldest parts of our modern Mass: the Liturgy of the Word. This brief historic overview of the Bible’s proclamation and use in Christian ritual will chronicle that development and put our current practice in context.

Borrowing and Creating

Jesus, the incarnate Word of God, was a Jew familiar with the Hebrew Scriptures and with the synagogue. He often drew upon the words of the Scriptures to teach about God’s reign. He read from scrolls in the synagogue, astounding the elders with his wisdom, and he declared that Isaiah’s words were fulfilled in the community’s

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hearing (Luke 4:14–21).

After Jesus’ ascension, his followers continued to meet in the synagogues until late in the first century. During this time, they reflected on the texts they knew, and they interpreted the ministry, death, and resurrection of Jesus in light of Israel’s faith, just as they began to re-interpret the Scriptures in light of Jesus the Christ. This process led to the texts that we call the New Testament.

Once Christian communities left the synagogues and established their own places for prayer and study, they began to adapt Jewish ritual to suit their new situation as a community that included not only Jews but also (and

increasingly) Gentile believers. In these early Christian assemblies, apostolic letters were added to the reading of the Law and the prophets (Colossians 4:16, Revelation 1:3), and the people received instruction based on these texts (Acts 20:7–8). Paul’s letters (which predated the writing of the Gospels) became particularly precious to the communities he founded or influenced, and the “pastoral” epistles and the Book of Revelation were revered and read in other early communities.

In the mid-second century, Justin Martyr recounted that “on the day which is called after the sun, all . . . would gather together for a communal celebration. And then the memoirs of the apostles or the writings of the prophets are read as long as time permits . . .” (*First Apology*, chapter 67). Very quickly, then, the Liturgy of the Word had become a key part of Christian worship on the Lord’s Day, and the books of uniquely Christian writings were being proclaimed along with the books of the Hebrew Bible.

Getting Organized

By the fourth century, the Church had established a canon of Scripture, an official list of writings considered orthodox and normative. Scrolls and, later, codices (which we would recognize as “books”) were stored in places of honor in the churches (*armaria*). St. Jerome translated the sacred texts from the original Hebrew and Greek into the “vulgar” or “common” language of the people—Latin. (More than a thousand years later, the accuracy of his Roman Vulgate translation would be affirmed at Trent as the official Latin translation.) Great preachers eloquently (and not-so-great preachers haphazardly) catechized the people on the rites they experienced and on the readings. The number of readings used on Sundays and great feasts varied from place to place. Some churches included readings from accounts of the early martyrs or documents like the letters of Clement of Rome; the community in Rome used three readings—one from the Old Testament, followed by a psalm, one from the New Testament epistles or other non-Gospel texts, and a selection from one of the four Gospels. In this same period, the celebration of events in Christ’s life became “historicized,” that is, treated in a kind of historical sequence, and, as a liturgical year emerged, specific readings became fixed to specific days. Meanwhile, in the East, the councils of Nicaea (325) and Constantinople (381) forged the creed that we profess today.

Through the fifth and sixth centuries, churches continued to compile lists of specific readings (*capitularia*) for particular days. Often, the margins in a Bible would include notations indicating a passage to be read; the *capitularia* would include the *incipit* (“start here”) and the *explicit* (“stop here”) for these passages. Small books of prayers (*libelli*) and orders of service were soon joined by decorated books of the Gospels (*evangelaries*) and early

The Liturgy of the Word From the *Apostolic Constitutions*

The *Apostolic Constitutions* is a collection of earlier texts assembled in Syria in the fourth century. In Book II, there is a description of the Liturgy of the Word that includes four readings, a psalm with a sung congregational refrain, several homilies, a dismissal of catechumens and penitents, and a set of general intercessions (prayer of the faithful). Book VIII of this same collection offers another description of the Eucharistic liturgy. Both descriptions draw on the practice of the Church of Antioch. The following description purports to be from the evangelist Matthew.

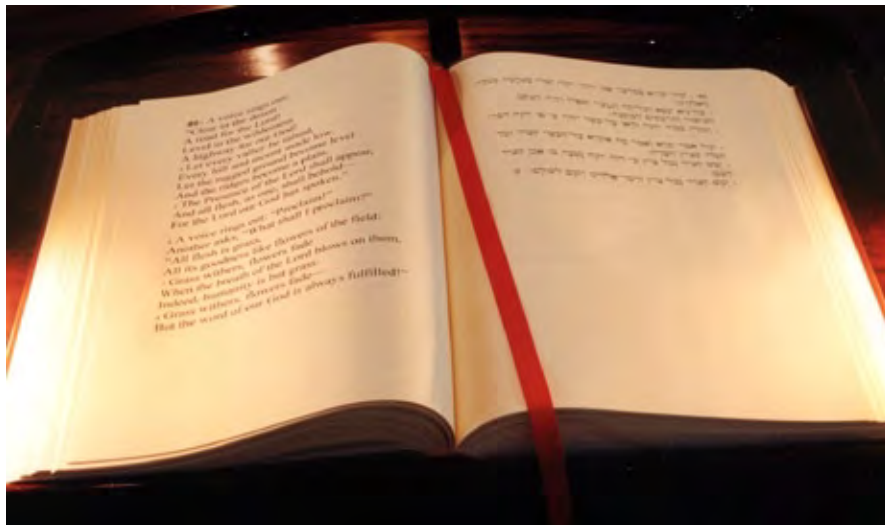
Let the reader, standing on a high place in the middle [of the assembly] read the books of Moses, of Joshua the son of Nun, of the Judges, and of the Kings and of the Chronicles, and those written after the return from the captivity; and besides these, the books of Job and of Solomon, and of the sixteen prophets. But after two lessons have been read, let some other person sing the hymns of David, and let the people join in singing the refrains. Afterwards let our Acts be read, and the Epistles of Paul our fellow-worker, which he sent to the churches under the direction of the Holy Spirit; and after that let a deacon or a presbyter read the Gospels, both those which I, Matthew, and John have delivered to you, and those which the fellow-workers of Paul—Luke and Mark—compiled and left to you. And while the Gospel is read, let all the presbyters and deacons, and all the people, stand in profound silence . . . Next, let the presbyters one by one, not all together, exhort the people, and the bishop in the last place, as being the captain of the ship. . . .

After this, let all rise up with one consent, and looking toward the east, after the catechumens and penitents have departed, pray to God, who ascended up to the heaven of heavens to the east . . .

English translation based on that in Marcel Metzger, *History of the Liturgy: The Major Stages* (Collegeville, Minnesota: The Liturgical Press, 1997), 78; and Alexander Roberts and James Donaldson, eds., *The Ante-Nicene Fathers VII: Fathers of the Third and Fourth Centuries* (Grand Rapids, Michigan: Wm. B. Eerdmans, 1886; reprinted Peabody, Massachusetts, Hendrickson Publishers, Inc., 1995), 421.

lectionaries in the collections of ritual books. The Nicene Creed was added to the Eucharist in the East in the early part of the sixth century.

In this period, most of the texts proclaimed publicly would be cantillated or chanted, both as a way to proclaim them in large spaces like the basilicas where Christians gathered to worship and also to “heighten” the text beyond ordinary speech. Chant forms may have drawn from various sources, but we have no record of exactly



One volume of a Bible used for the proclamation of the Word at St. Vincent de Paul Parish, Baltimore, Maryland.

how the liturgy was sung, since all music was memorized. We do know that there was an increasing complexity to some of the music, and music specializations (psalmist, cantor, choir) were beginning to develop. Sometime during the reign of Pope Gregory I (590–604), tradition says, there may have been a compilation of existing chants, but since there was no form of notation that we know of, we have no idea how that compilation might have taken place. And whatever chant forms were in use in Rome during this time were strongly influenced by the Gallican liturgies with which they soon came in contact. But, as Isidore of Seville (c. 560–636) observed: “If people do not retain the sounds in their memories, the sounds perish because they cannot be written.”

During this period, as well, the proclamation of the Word came to be more and more a clerical prerogative. The readings were proclaimed by subdeacons, deacons, or priests, and the role of psalmist/cantor became a clerical preserve. With the rise of “private” Masses at the end of the first millennium, with the corresponding collection of all the Mass texts into one book (the *missale*), all ministries for the Liturgy of the Word became subsumed in the ministry of the priest.

From Charlemagne to Trent

In response to Charlemagne’s desire to unify his empire in religion as in politics, the Roman liturgy was imposed throughout Frankish lands in the early ninth century, though it mixed with existing forms of liturgy (“Gallican” rites) and music. The interweaving of these ritual practices led to the development or revision of existing liturgical books. The most famous may be the *Gelasian Sacramentary* of the eighth century, which shows the Roman prayers and rituals being influenced by Gallican models (including the addition of Gallican hymns to some Masses). But the lectionaries and Gospel books were also

being revised; these included the full texts of readings, organized according to the liturgical year. Often, pilgrims traveled to areas with other liturgical practices, and their reports on their return would influence the choice of texts in the local community, with further revisions to the collections of readings. After the fifteenth century, *epistolaries* emerged, with selected texts from the New Testament letters. In the West, the creed was inserted into the Order of Mass in a variety of ways until Benedict VIII (d. 1024) placed it after the readings to serve as a response in faith to the Word of God.

Preaching, as in just about every age of the Church, needed improvement,

but that began to happen under the influence of members of the mendicant orders (Franciscans and Dominicans). Their preachers became more prominent, but preaching often took place apart from Mass.

The mendicant orders had additional influences on the development of the liturgy and the liturgical books: Collections of all the texts for Mass (*missale*) had been in use for private Masses since the tenth century, but in 1223 Francis of Assisi instructed his friars to adopt the form of Mass that was in use at the Papal Court (*Rule*, chapter 3). They did so, but because of their itinerant apostolate, they adopted — and then adapted — the private Mass missal to their own needs.

Two Reforms

One of the first acts of the Council of Trent (1548–1563) was to reaffirm the use of St. Jerome’s Roman Vulgate as the official canon of Scripture and the official Latin translation of the original texts. (Protestant reformers would claim that some of the Old Testament books included in Jerome’s Bible were apochryphal.) While Latin had long disappeared as the common language of the people, it was still used in scholarship, and the Latin Bible was the source for all Scriptural quotations. The *Missal of Pius V* (1570) would be written in Latin, and the readings would be proclaimed in that language, though homilists often repeated the readings in the local vernacular.

The invention of the printing press aided in promulgating the texts and promoting a standard set of texts to be used and proclaimed throughout the Latin (Roman) Church. The Missal contained an annual *cursus* of readings, but with few exceptions the two Sunday readings were taken from the New Testament. In one year’s time, one would hear (in Latin) only one percent of the Hebrew Scriptures and only seventeen percent of the New Testament on Sundays and great feasts — a total of 120 passages.

There were no assigned weekday readings except during Lent and on saints' days; readings from Sunday would simply be repeated in the week, though daily Requiem Masses, with their readings replacing the Sunday texts and other selections, were very common. Matthew's Gospel was the one most frequently read, while Mark's was read only four times in the course of the year (see Martin Connell, *Guide to the Revised Lectionary* [Chicago, Illinois: Liturgy Training Publications, 1998] 12–14).

This was the situation until 1963, when the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* wisely mandated that “the treasures of the Bible are to be opened up more lavishly, so that a richer share of God's word may be provided for the faithful” (SC, 51).

Using an ancient Roman pattern, therefore, the scholars and pastoral liturgists who revised the Order of Mass restored the practice of having three readings on Sundays and solemnities—one from the Old Testament, one from a non-Gospel part of the New Testament, and a passage from one of the four Gospels. The ancient practice of chanting psalmody in response to and commentary on the first reading was also restored. The Gospel would be the “highpoint” of the Liturgy of the Word and would be preceded by an acclamation with a related verse. A three-year cycle of the synoptic Gospels would permit the faithful to hear Matthew in Year A, Mark in Year B, and Luke in Year C. John's Gospel would be used on Good Friday, in the Easter Season, on some Sundays in Year B, and on other selected days. Unless another form of profession of faith was used at a ritual Mass, the recitation of the Niceo-Constantinopolitan Creed would be mandatory on Sundays and solemnities, as would the homily. The general intercessions or “prayer of the faithful” would be restored after centuries of absence. And responsibility for proclaiming the texts would once again be divided among various ministers: a lector for the first two readings, a psalmist/cantor for the responsorial psalm, and a deacon, priest, or bishop for the Gospel.

The new order of readings was developed primarily for a pastoral purpose. It was “aimed at giving Christ's faithful an ever-deepening perception of the faith they profess and of the history of salvation” (Introduction to the *Lectionary for Mass*, 60). The lectionary was to be a source of catechesis, because everyone would use the same *cursus* of readings so as to hear the same readings on any given liturgical day (Introduction, 61–62). More than fourteen times, the Lectionary's introduction reminds pastors to choose readings for the “good of the faithful.”

The current *cursus* of readings maintains our rich liturgical heritage. It uses passages that had been traditionally assigned to solemn days and seasons, e.g., the special readings assigned to the Lenten scrutinies (currently in Year A), sections of the Book of Acts used as the first reading in the Easter Season, texts from Isaiah in Advent, and Matthews' account of the three magi on Epiphany. Some readings are proper to the day for a saint, yet one

can select from a rich choice of options for Commons, Ritual Masses, and Masses for the Dead.

In Ordinary Time, those who constructed the *Lectionary for Mass* applied both the principles of “harmony” (the Gospel and first reading are related) and *lectio-continuo* (“semi-continuous” reading, in which the second reading is drawn from a single book for a select period of time). In the other seasons, the readings are harmonized. Weekday readings complement but are not dependent on the Sunday readings. When the *Lectionary for Mass* provides just a brief passage, it is because the profundity of the passage requires it. Where there is a long narrative, the Lectionary often omits irrelevant or difficult passages.

Christ Speaks

For more than two millennia, the Church has followed the example of its founder and “has never failed to celebrate the paschal mystery by coming together to read ‘what referred to him in all the Scriptures’” (Luke 24:27, quoted in the Second Vatican Council's Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 6).

Recent restorations have structured the Liturgy of the Word not as a mere prelude to the Liturgy of the Eucharist but rather as a rite that forms with the Eucharist one single act of worship (SC, 56). “The Church is nourished spiritually at the twofold table of God's Word and the Eucharist: from the one it grows in wisdom and from the other in holiness. In the Word of God the divine covenant is announced; in the Eucharist the new and everlasting covenant is renewed. On the one hand the history of salvation is brought to mind by means of human sounds; on the other it is made manifest in the sacramental signs of the Liturgy” (Introduction to the *Lectionary for Mass*, 10).

Christ is the high priest at all our liturgies. When the Scriptures are proclaimed, it is Christ himself who speaks (SC, 7). Through these words, he continues his redemptive act and announces the Father's love. How privileged we are to listen, to heed, and to respond!

For Further Reading

- Connell, Martin. *Guide to the Revised Lectionary*. Chicago, Illinois: Archdiocese of Chicago, Liturgy Training Publications, 1998.
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- Jungmann, Joseph, SJ. *The Mass: An Historical, Theological, and Pastoral Survey*. Collegeville, Minnesota: The Liturgical Press, 1976.
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Crossing the Threshold

By BRUCE CROTEAU

The rites that occur in the preparation of the gifts serve as a threshold from the Liturgy of the Word into the Liturgy of the Eucharist. In this way, they are similar to the introductory rites which provide a transition into the Liturgy of the Word. As with the introductory rites, there is a sense of liminality in these preparation rituals.

Certain questions need to be addressed when selecting music for the preparation of the gifts: What has preceded this rite? What is to be prepared? Who does the preparing? What emphasis should this rite receive, if any? What role does music play? What's "offertory" got to do with it?

Two resources can be of great assistance in answering these questions: *The General Instruction of the Roman Missal* (GIRM, 72–77) and the *Introduction to the Order of Mass: A Pastoral Resource of the Bishops' Committee on the Liturgy* (IOM).¹

Preparing

What is being prepared? At first glance the answer is obvious: the bread and wine. But history reveals that there are many aspects to preparation that coincide with the ritual action of "taking the bread" and "taking the cup."

A brief look at history reveals that not long after the early Christians ceased to celebrate the "breaking of the bread" in the context of an *agape* meal, the act of "taking the bread and cup" became more formalized and ritualized. By the middle of the second century of the Christian era, for example, St. Justin the Martyr described how important it was that this ritual stand in close proximity to the kiss of peace. After the intercessions were made by the people but before entering into the Liturgy of the Eucharist, the people exchanged the kiss of peace. This was a preparation of the people and by the people, no doubt a reference to Matthew 5:24: "If you bring your gift to the altar . . . leave your gift at there at the altar, go first and be reconciled with your brother [or sister], and then come and offer your gift."

In other words, the expectation was that, after hearing

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Corresponding to Words and Actions

At the Last Supper Christ instituted the Paschal Sacrifice and banquet, by which the Sacrifice of the Cross is continuously made present in the Church whenever the priest, representing Christ the Lord, carries out what the Lord himself did and handed over to his disciples to be done in his memory. [Cf. Second Vatican Ecumenical Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, no. 47; Sacred Congregation of Rites, Instruction *Eucharisticum mysterium*, On the worship of the Eucharist, 25 May 1967, no. 3a, b: AAS 59 (1967), pp. 540–541.]

For Christ took the bread and the chalice and gave thanks; he broke the bread and gave it to his disciples, saying, "Take, eat, and drink: this is my Body; this is the cup of my Blood. Do this in memory of me." Accordingly, the Church has arranged the entire celebration of the Liturgy of the Eucharist in parts corresponding to precisely these words and actions of Christ:

1. At the Preparation of the Gifts, the bread and the wine with water are brought to the altar, the same elements that Christ took into his hands.
2. In the Eucharistic Prayer, thanks is given to God for the whole work of salvation, and the offerings become the Body and Blood of Christ.
3. Through the fraction and through Communion, the faithful, though they are many, receive from the one bread the Lord's Body and from the one chalice the Lord's Blood in the same way the Apostles received them from Christ's own hands.

English translation of the *General Instruction of the Roman Missal* (Third Typical Edition), paragraph 72, © 2002, International Committee on English in the Liturgy, Inc. All rights reserved. Used with permission.

the Word of God proclaimed in the Scriptures the hearts of the faithful would be transformed. Continuing conversion to Christ would be reflected in a desire to enter into a deeper encounter with Christ in the Eucharist. Therefore it would seem that a spirit of reconciliation

and unity would be expected as a preparation of the people while the altar was being prepared. The notion of the faithful joining their *sacrificium*—their bread and wine, their offerings for the poor, their very lives—to the sacrifice of Christ on the cross would then be manifest in the procession of the gifts.

By the third century, St. Cyprian in Africa referred to the faithful presenting these offerings. The bread and wine were brought from the homes of the people, and some of these offerings would be designated for the Eucharist. The people also brought other food items and articles to be used for the liturgy—oil, wax, and candles. Part of the food and part of any other gifts would be set aside for charity.

In the fourth century, also in Roman Africa, St. Augustine of Hippo described the procession as “a marvelous exchange” in which Christ takes our humanity in order to bestow on us his divinity.² Augustine also noted that during the procession a psalm would be sung. Not long after Augustine’s time, the song became known as the *offertorium* or *antiphona ad offertorium*.

Of course, the ritual for the preparation of the gifts was not uniform in all regions. In some cases the rite would be conducted solemnly but with few spoken or chanted words. In other regions, especially in the East, it grew into a majestic procession called “the Great Entrance.” The priest and deacon, flanked by torches and incense, processed the bread and chalice through the assembly. The Great Entrance came to be accompanied by the Cherubic Hymn which heralded the entrance of the King in the midst of the assembly and the wedding of the heavenly banquet to the earthly banquet.

During the middle ages in the West, the procession of the gifts began to decline, much the same way the number of those receiving Communion declined. More and more the preparation became focused on the priest preparing to offer the sacrifice. This led to the inclusion of many prayers directed to the inner piety and purity of the priest. The prayers were said quietly; in fact they were to be said *sub secreto* (in secret). The rite developed into a series of prayers and rituals conducted by the priest and deacon with little direct participation from the rest of the assembly.

By the time of the Council of Trent, the procession was all but extinct, but the offertory chant remained intact. This chant was considered a function of the choir. Through the succeeding centuries settings of the *antiphona ad offertorium* developed into a vast treasury of chants, motets, and choral anthems to accompany what had come to be called “the offertory.” The offertory prayers so much anticipated the offering in the Eucharistic Prayer that this part of the Mass became known as the “little canon.”

In the Mass of Paul VI, the preparation of the gifts has been simplified considerably from the rite in use to 1962. The *General Instruction of the Roman Missal* simply outlines two major actions: preparing the altar and gifts

and praying over the offerings. The *Introduction to the Order of Mass* provides a few more details and identifies seven distinct actions to take place at the beginning of the Liturgy of the Eucharist.

- preparation of the altar;
- presentation of the gifts;
- placing the gifts on the altar;
- mixing wine and water;
- incensing the gifts, the altar, and the assembly;
- washing hands;
- and praying over the offerings.³

Focus and Link

These preparation rites serve to focus the attention of the assembly on the altar and on what is to take place in the Liturgy of the Eucharist. They also link the celebration of the Liturgy of the Word with the anticipated action of the Eucharist. Peter Fink describes this bridging ritual:

Word calls forth the surrender of one’s life to the deed of God that is proclaimed. Meal calls forth commitment to one’s fellow that is reconciliation, the healing of division, the victory over sin. Word and meal together provide the dynamic by which Eucharist is true sacrifice, the one sacrifice of Christ into which the assembly is called and to which the assembly is united.⁴

The presentation of the gifts may or may not include a procession, but the Church strongly supports this ancient practice in words that are reminiscent of the words of St. Augustine:

The procession with the gifts is a powerful expression of the participation of all present in the Eucharist and in the social mission of the Church. It is an expression of the humble and contrite heart, the dispossession of self that is necessary for making the true offering, which the Lord Jesus gave his people to make with him. The procession with the gifts expresses also our eager willingness to enter into the “holy exchange” with God: “accept the offerings you have given us, that we in turn may receive the gift of yourself” (IOM, 105, quoting the prayer over the gifts for December 29).

Perhaps this paragraph provides the most concise reflection on how the Church envisions this rite and how it should serve to prepare the assembly for the Liturgy of the Eucharist from an internal as well as an external perspective. It is clear that the Church’s interpretation of this rite includes not only preparing the bread and wine but also deepening the spirit of charity on the part of the faithful.

Music for the Preparation of Gifts

The *General Instruction* gives little guidance for the



Crossbearer Teddy Ivanco and missal bearer Nora Vitello wait to begin the procession with gifts at the Easter Vigil celebrated by Our Lady of Nazareth Catholic Church, Roanoke, Virginia. Photo by Joe Givens.

selection of music for the Preparation of the Gifts. The selection of the offertory chant is governed by the same norms used for the entrance chant, and in accord with former practice, even if there is not a procession with gifts, singing may always accompany the rite at least until the placement of the bread and wine on the altar (GIRM, 74).

The *Introduction to the Order of Mass* offers more guidance:

The purpose of any music at this point is to accompany the collection, the procession, and the presentation of the gifts, particularly when these will occupy a considerable period of time. Sung texts need not speak of bread and wine, nor of offering. Texts expressing joy, praise, community, as well as the spirit of the season, are appropriate. Since the presentation of gifts is preparatory, instrumental music or silence may also be effective (IOM, 105).

It is fair to say that both documents suggest that music be considered an integral part of the preparation of the gifts, particularly in view of the recommendation in the *Introduction* that the prayers accompanying the rite be

said inaudibly when there is music.

The *Introduction* (IOM, 105) also indicates that the sung texts of the offertory chant should not speak particularly of the elements themselves or of the act of offering (since the offering will take place during the Eucharistic Prayer, and we offer ourselves joined to Christ present in the elements by the work of the Holy Spirit during that prayer). From a more general perspective, rather, IOM suggests that sung texts at this time should express joy, praise, and community. The use of Scriptural texts (particularly psalmody) and seasonal texts is encouraged.

Proper for the feast or season can be a great resource in deciding what is to be sung as the offertory chant. For example: At the Evening Mass of the Lord's Supper on Holy Thursday, the procession of gifts for the poor is the only procession with gifts mentioned specifically in the *Roman Missal*. The description of this action also includes a recommended sung text to accompany the rite: "*Ubi caritas et amor, Deus ibi est.*" This antiphon provides a keen insight into the Church's interpretation of this particular procession of the gifts and its relationship to the social mission of the Church. Because it is part of such

a key moment in the liturgical year, this action and its accompanying music may color our understanding of what the procession in general is about and what our attitude ought to be as we prepare to enter the Eucharist.

The *Gregorian Missal*, the *Roman Gradual*, the *Simple Gradual*, and Paul Ford's collection *By Flowing Waters*⁵ are all wonderful sources for music and texts. Even if these chant resources are not used as a direct source of texts and music, they are still a valuable resource for ideas and images, and pastoral musicians should have some familiarity with them.

For example, the *Gregorian Missal* contains this proper antiphon, taken from Psalm 78, for the Solemnity of the Most Holy Body and Blood of Christ: "The Lord opened the doors of heaven and rained down manna upon them to eat; he gave them bread from heaven; man ate the bread of angels, alleluia." The text would be appropriate as a choral anthem, or a hymn based on this antiphon would be particularly appropriate in Year A of the Sunday Lectionary, when the first reading from Deuteronomy refers to this image. Texts that savor of the message of the Scriptures proclaimed in the Liturgy of the Word can effectively lead the assembly into a deeper experience of the mystery of the Eucharist.

A caveat should be observed when making musical choices for this part of Mass: Disproportionate attention to the preparation rite could compromise the flow of the liturgy. The law of progressive solemnity should be the guiding principle in selecting music. Music selections should always reflect the importance of a feast or season. However, mood and environment also come into play. For example, during the season of Lent it might be good to observe silence during the preparation, or instrumental music might be appropriate to reflect the mood of the season. Choral anthems can be very effective during this time and can add a sense of festivity or solemnity when the occasion calls for this. It is always good to keep in mind the IOM guideline that the purpose of music during the Preparation of the Gifts is to "accompany the collection, the procession, and the presentation of the gifts."

Transformed for Mission

In the preparation of the gifts, we make the transition to



Photo by Brent Phelps/New Apostolic Church

a deeper understanding of what it means to be the Body of Christ and what it means to fulfill the Lord's command. There is a spirit of surrender attached to these rites—a spirit of willingness, humility, and self-emptying. We pray that what has been presented and prepared—the bread, the wine, our hearts, our lives—will be acceptable to God when united to Christ's sacrifice. It is only in union with the sacrifice of Christ, after all, that we can hope to be transformed with Christ. Then, joined with Christ, we offer the only acceptable sacrifice, an offering in spirit and in truth and a living sacrifice. As we receive his sacred Body and Blood, we become bread for the life of the world—sent to be Christ in the world.

Notes

1. Both are available from USCCB Publishing, Washington, DC, and from NPM Publications, Silver Spring, Maryland.
2. Robert Cabié, *The Church at Prayer, Volume II: The Eucharist* (Collegeville, Minnesota: The Liturgical Press, 1986), 78.
3. See Bishops' Committee on the Liturgy, *Introduction to the Order of Mass: A Pastoral Resource of the Bishops' Committee on the Liturgy* (Washington, DC: USCCB Publishing, 2003), 75–82.
4. Peter Fink, sj, *New Dictionary of Sacramental Worship* (Collegeville, Minnesota: The Liturgical Press, 1990), 444.
5. Paul Ford, *By Flowing Waters* (Collegeville, Minnesota: The Liturgical Press, 1999).

Give Thanks, Remember, and Intercede in the Power of the Spirit

By J. MICHAEL McMAHON

Several times we read in the New Testament that Jesus took the bread, blessed it, broke it, and gave it. The stories recounting these actions include not only the Last Supper accounts but also the feeding of the multitudes and the journey to Emmaus, when the two disciples recognized him in the breaking of bread. When Jesus dined with his disciples, he followed the Jewish practice of pronouncing the blessing—giving thanks—before eating and drinking.

Just as it is today, it was customary for observant Jews in the time of Jesus to give thanks before eating—and on other numerous occasions. Because food is a reminder of God's generous goodness, the faithful Jewish person blesses the One who has provided it for our sustenance.

At the Last Supper, identified in all three of the Synoptic Gospels as a Passover meal, the prayer of blessing is closely related to remembrance. At that meal, Jesus and his disciples would have recounted the deliverance of the Jewish people from slavery to freedom, from death to life. It was in the context of this annual ritual meal that Jesus pronounced the blessing and then identified the bread and wine with his own body and blood: "This is my body; this is my blood." As he gave the bread and the cup to his disciples, Jesus made an explicit connection to his sacrificial death, the offering of his very life for the forgiveness of sin, and the establishment of a "new covenant" in his blood. As they have kept the memory of God's great deeds during the Passover supper, so Jesus commands the disciples to "do this" in his memory.

The Eucharistic Prayer thus has its roots in the Jewish practice of blessing prayers, which include thanksgiving and remembrance. It also draws on elements found in the Last Supper accounts of the New Testament, including



The Last Supper by Dieric Bouts the Elder (c. 1415–1475), detail. Sint-Pieterskerk, Leuven, Belgium.

an explicit connection to the self-offering of Jesus on the cross and the sharing by his disciples of his body and blood.

As the early Church took root in Jerusalem, the followers of Jesus "devoted themselves to the teaching of the apostles and to the communal life, to the breaking of the bread and to the prayers" (Acts 2:42). The Lord's Supper, known also as the "breaking of the bread," continued to be the major ritual celebration of the Church as it grew and spread. By the time that Justin Martyr in Rome wrote his famous apology (that is, a defense) to the emperor around the year 150, the shape of the Eucharistic liturgy that he described sounded very much like the Mass as we know it today. In that description Justin spoke of the blessing prayer this way: "The president offers prayers of thanksgiving, according to his ability, and the people give

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their assent with an ‘Amen!’” (*First Apology*, 67). In addition to the thanksgiving aspect of the prayer, Justin made reference to the elements of memorial and offering when he spoke of the “bread of the Eucharist which our Lord Jesus Christ commanded us to offer in memory of the passion he underwent” (*The Testimony of the Dialogue with Trypho*, 1).

Fixed texts for the Eucharistic Prayer did not appear until the third and fourth centuries. As Justin indicated in his description from the second century, the presider gave thanks “according to his ability.” A variety of codified Eucharistic Prayers eventually developed in different parts of the Christian world, many of which are still in use today. There are some very striking differences among these prayers, but also some notable similarities in their theological framework and in the elements that are included.



Father Romanus Nwaru, pastor of St. Paul Catholic Church, Milwaukee, Wisconsin, prays the Eucharistic Prayer.

The Shape of Praying

There is no single pattern that adequately deals with all of the Eucharistic Prayers traditionally used by churches of East and West, but most draw on ancient sources and include (1) an introductory dialogue (“Lift up your hearts”); (2) an extended thanksgiving for God’s great deeds, especially for creation and redemption; (3) the ancient hymn *Sanctus*; (4) a narrative of remembrance that includes above all the life, death, and resurrection of Jesus Christ; (5) an institution narrative, recounting the actions and words of Jesus at the Last Supper; (6) an offering that links the community to the self-offering of Christ; (5) an invocation of the Holy Spirit to transform the gifts of bread and wine and the community of the Church; (7) intercessions for the Church and the world; (8) a concluding doxology; and (9) the “Amen” of the gathered assembly, described by St. Jerome as “thunderous” in the liturgies of the Roman basilicas in the late fourth century.

The Roman Canon is the ancient Eucharistic Prayer of the Roman Church. It was used in its present form or in an earlier version almost exclusively for more than 1,300 years. It was the only Eucharistic Prayer in the *Missale Romanum* of Pope Pius V (1570) after the Council of Trent, which had strongly reaffirmed in its doctrinal statements the sacrificial nature of the Mass and the doctrine of transubstantiation.

The Second Vatican Council called for a revision, enrichment, and simplification of the Church’s rites. Some liturgical scholars pointed out that the complex structure of the Roman Canon obscures the organic relationship among thanksgiving, memorial, and offering, and that

there is no explicit invocation of the Holy Spirit—one of the most important elements in Eastern Eucharistic Prayers. Because of its antiquity, however, the Roman Canon was retained in the post-Vatican II Order of Mass as Eucharistic Prayer I. At the same time, several new Eucharistic Prayers were developed under the watchful eye of Pope Paul VI, drawing on the structure and content of some ancient Eucharistic Prayer texts and insights from the prayers of the Eastern churches. The current Order of Mass added a “memorial acclamation” to each prayer, in which the entire assembly joins in proclaiming the “mystery of faith,” the paschal mystery of Christ’s death and resurrection.

In addition to these new Eucharistic Prayers issued in 1968, several others have been approved for liturgical use in the Roman Catholic liturgy. Three Eucharistic Prayers for Masses with Children were approved in 1974, and two Eucharistic Prayers for Masses of Reconciliation were published for the Holy Year of 1975. Finally, the U.S. bishops in 1994 approved the use of a Eucharistic Prayer for Masses for Various Needs and Occasions. This last prayer, along with the prayers for Masses with children, offers an opportunity for greater active participation of the assembly in singing additional acclamations reflecting the actions of thanksgiving, remembering, and intercession that are integral to the Eucharistic Prayer.

The Eucharistic Prayer at Sunday Mass Today

Because the Eucharistic Prayer is spoken aloud or

The Eucharistic Prayer is . . . often viewed primarily as a *text*, but the prayer is best understood as an *action*.

sung, it is often viewed primarily as a *text*, but the prayer is best understood as an *action*—an action of Christ and the Church. The priest presides and acts in the person of Christ and at the same time offers the prayer in the name of the assembly. The assembly of the faithful is called to take an active part because it forms “a royal priesthood” called to “give thanks to God and offer the spotless Victim not only through the hands of the priest but also together with him” (*General Instruction of the Roman Missal* [GIRM], 95).

The whole assembly is expected and encouraged to participate in this prayer actively (externally, visibly, and audibly) and internally. One way in which the entire congregation participates actively in the Eucharistic Prayer is by giving voice to the acclamations and responses to the dialogues.

- *Preface Dialogue*. The prayer begins with a dialogue that expresses the communal nature of the celebration and that moreover serves to “foster and bring about communion between priest and people” (GIRM, 34). It engages the entire assembly in lifting up their hearts—that is, their entire beings—in the great act of thanksgiving.
- *Sanctus*. In the preface the priest proclaims the thanksgiving and praise of the assembled community, which then joins with all of creation and the heavenly powers in their universal, cosmic song of praise. Drawn from Isaiah’s vision of heaven (Isaiah 6:3), the first part of the *Sanctus* likewise raises the community to the heavenly liturgy. The entire congregation should join in this ancient hymn.
- *Memorial Acclamation*. After the priest proclaims “the mystery of faith,” the gathered assembly sings an acclamation that invokes Christ the Savior, and they actively take part in keeping the memory of his death and resurrection.
- *Other Acclamations*. The Eucharistic Prayers for Masses with Children and the Eucharistic Prayer for Masses for Various Needs and Occasions provide additional acclamations for the assembly to sing. These texts are meant to engage the people in taking part in one or more actions of the prayer, such as praise and thanksgiving, or remembering, or intercession.
- *Amen*. The “Great Amen” is the most ancient response of the Christian faithful to the Eucharistic Prayer. In the concluding doxology, the priest expresses the Trinitarian nature of the Eucharist,

offered to the Father through the Son in the Holy Spirit. The priest raises the consecrated elements as he sings or says the concluding doxology and while the people join in a hearty “*Amen*” that ratifies the entire prayer.

The people participate actively in the Eucharistic Prayer also by means of their posture. Traditionally—and still today in most of the world—standing is the primary posture for Catholics of the Latin (Roman) Church. The Roman Canon even makes reference to the members of the assembly as the *circumstantes* (“those standing about”). They gather at the table of the Lord and stand with and under the leadership of the priest to take an active part in offering thanks and praise and to remember God’s great deeds.

The rubrics of the *General Instruction* call for everyone to kneel for a portion of the Eucharistic Prayer—the *epiclesis* (invocation of the Holy Spirit over the gifts) and the narrative of institution. Kneeling for a portion of the Eucharistic Prayer was introduced in the middle ages to express reverence and awe for the real presence of Christ under the forms of bread and wine brought about by the power of the Holy Spirit and the word of Christ. The bishops of the United States have directed that the congregation should kneel for a much longer portion of the Eucharistic Prayer, beginning after the *Sanctus* and continuing until after the concluding “*Amen*.”

Vocal and bodily participation are important, but they must be viewed in relation to the internal participation of the faithful that they are meant to express and strengthen. Based on the history of the Eucharistic Prayer and the texts that the Church uses today, authentic internal participation includes conscious praise and thanksgiving, remembering, prayer for the transforming power of the Holy Spirit, and joining oneself to the self-offering of Christ. One of the most daunting challenges of preaching and liturgical catechesis is to help the faithful to connect their daily lives—their blessings, joys, successes, sins, failures, losses, conversions, and sacrifices—to these Eucharistic actions.

Rich Faith

It is vitally important, of course, to profess our faith in the real presence of Christ in the Eucharist, yet the Eucharistic Prayer that forms the “center and summit of the entire celebration” (GIRM, 78) summons believers to a rich Eucharistic faith that includes many other dimensions and that embraces all of life. The community of the faithful is called to “full, conscious, and active participation” that embraces both external and internal dimensions. We sing our thankful praise and, transformed by the power of the Holy Spirit and nourished by the body and blood of Christ, go into the world to pour out our lives as Jesus did.

The Wedding Feast Has Begun

By GORDON E. TRUITT

The oldest title for the Eucharist is “the breaking of the bread.” When we read or hear that phrase, many of us naturally think of the actions of Jesus at the Last Supper, and in western Christian thought and practice, the Communion Rite is often described in terms of that meal and even of our participation in that meal with the apostles and other disciples who were present “on the night before he died.”

But the phrase—and the rite that developed around that phrase—evokes much more than the historical reminiscence of Jesus’ final meal or even the sacramental re-presentation of the Paschal Mystery in the form of a meal in our time. The phrase draws us into the whole notion of biblical hospitality, and it points us forward to the “wedding feast of the Lamb” (Revelation 19:9) that is an image of the fullness of communion with God in the heavenly kingdom.

Breaking Bread

In traditional Jewish practice, as described in the Bible, one rarely broke bread alone. The ideal was always to eat with other family members or to find someone with whom to share a meal. Breaking bread with a stranger evoked the hospitality of Israel’s nomad ancestors (Genesis 18:1–8), and the act of breaking bread was, most likely, always accompanied by a prayer of thanks to the Creator as the one to “bring forth food from the earth, and wine to gladden the human heart, . . . and bread to strengthen the human heart” (Psalm 104:14–15). Further, by the time of the prophets, the act of “breaking bread” in a family or community meal was a reminder to care for the poor, to “share your bread with the hungry and bring the homeless poor into your house” (Isaiah 58:7). At about the time of Jesus and the early Church, the rabbis were teaching that a person “who does not leave some crumbs of bread for the poor deprives himself of God’s blessing” (*Mishnah Sanhedrin*, 92a).

According to the Gospels, Jesus enjoyed presiding at meals as the host who began the meal by breaking and

sharing bread. One of the few miracles recorded in all four Gospel narratives, in fact, is the feeding of the multitude, at which Jesus blessed and shared—and multiplied—bread (Matthew 14:13–21; 15:32–39; Mark 6:30–44; 8:1–9; Luke 9:12–17; John 6:1–14). He also used meal imagery—and images of the hospitality associated with meals (Luke 14:7–12)—to describe his own ministry (Luke 5:34) and the coming reign of God (Matthew 22:1–14; Luke 14:15–24). And, after the resurrection, he revealed his presence by acting once more as the host of a meal (Luke 24:13–35; John 21:9–14).

All of this history and meaning was evoked when the early Church called their gatherings “the breaking of the bread” (Acts 2:42, 46; 20:7, 11; 27:35). Though some of the references in the Acts of the Apostles describe a simple meal, while others name the unique Christian ritual meal evoking the Last Supper, the early Church may not have



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drawn a clear line between them because in every instance they “gave thanks to God” (Acts 27:35) in the name of Jesus before they broke and shared bread.

The Developing Communion Rite

Clearly, the sharing of a meal was a key part of the central Christian ritual gathering from its beginning. Maxwell Johnson explains that the meal was “held most likely in the evening within a domestic, ‘house church’ setting, with the contents of the meal provided by members of the assembly. By the middle of the second century, the ‘meal’ itself had in some places disappeared from the Eucharist proper, with only the specific ritual of sharing bread and cup in the context of praise and thanksgiving, increasingly transferred to Sunday morning and remaining as the central focus of worship.”¹ As the ceremonies of the Eucharist became more elaborate and distinguished into various parts, the actual sharing of the Eucharistic elements came to be called “*communio*” in the Latin West. This word did not, as Joseph Gelineau explains, mean a union of the communicant with Jesus but rather union of the whole Body of Christ in this act.²

By the time that the meal was reduced to the sacramental elements themselves, their sharing was done very simply. Following the Eucharistic Prayer, the bread was broken and, if necessary, additional cups were prepared so that all might share in the communal act. But the rite soon began to expand. By the fourth century, Christians in the East had added an invitation to share the elements—“The Holy for the holy ones”—and there is evidence of a prayer by the presider for a worthy reception, or of a blessing of those who are receiving the sacrament, or of a final thanksgiving prayer.³

In many places, by the end of the fourth century, the Lord’s Prayer had been added as the chief preparation for receiving the elements; it often followed the fraction and pouring and any other preparatory actions. This prayer was part of non-Roman Eucharistic liturgies in the West by the mid-third century, but in those rituals it only gradually migrated from a place at the prayer of the faithful to the Communion Rite—a move probably made under the impetus of the petition for “*ton arton hēmōn ton epiousion*” (the Greek petition translated into English as “our daily bread”).⁴ In many liturgical families, this prayer was expanded by an *embolism* (an “interpolation” or “supplement”) that focused on the final petition of the prayer: “Deliver us, Lord, from every evil.”

Other elements were added, probably during the fourth century, by various communities. These included



Communion at Easter Mass at Camp Liberty Chapel, Iraq. DVIDS photo.

elaborations of the fraction rite, the sign of peace, a psalm to accompany the Communion procession, and a thanksgiving following Communion.⁵

The oldest gesture in the rite—a necessary act to share the meal—was the breaking of the bread and the pouring of the wine into several vessels. The initial matter-of-fact approach to this “fraction rite” quickly developed associated meanings and additional actions. So, for example, the breaking and pouring came to represent Christ’s body broken on the cross and his blood poured out, while the *commixtio*—dropping a piece of the consecrated host into the chalice—came to be a symbol of the resurrection and a reminder that the act of sacramental Communion is a sharing in the risen and glorified Christ.⁶

The African Church of the late fourth century and the Roman Church of the early fifth century included the sign of peace in the Communion Rite rather than at the end of the prayer of the faithful, where other churches placed it, treating it as a guarantee of *communio* and an example of the proper attitude of someone about the share in the sacrament.⁷ Since it followed the Lord’s Prayer, it was also understood to illustrate the petition for forgiveness “as we forgive those who trespass against us.”

The *Agnus Dei*, introduced to western liturgy from the East, probably in about the late seventh century, echoed the petition in the Lord’s Prayer for the forgiveness of sins. In the West, as in the East, it accompanied the fraction rite and was repeated throughout the rite, until that rite all but disappeared in the West with the introduction of small hosts, the end of Communion from the cup for the

faithful, and the decline in congregational Communion by about the year 1000. At the same time that it carried penitential meaning and covered these actions, it was also considered a greeting to welcome Christ, the “Lamb of God who takes away the sin of the world” (John 1:29), the victorious “Lamb who was slain” (Revelation 5:12), present in the sacramental elements.⁸

Like the *Kyrie eleison*, the *Agnus Dei* is an intercessory litanic chant addressed to Christ rather than to the Father. In Roman liturgy, chants addressed to Christ were considered particularly appropriate for congregational song. Originally, each petition concluded the same way: “*miserere nobis*.” But as the time needed for the fraction rite shortened, the petitions were limited to three, and the final petition echoed the sign of peace: “*dona nobis pacem*.” As a congregational song, it was sometimes introduced and led by the trained *schola*, who eventually took it over.

For a long time in various places, one or another of the Communion rites—the chanting of the Our Father, the sign of peace, or the chanting of the *Agnus Dei*—was considered the end of Mass for those who would not be receiving Communion—the vast majority of the congregation by the seventh century. As early as the sixth century in Rome, just before Communion, the deacon would announce (in Latin, of course): “If you’re not going to communicate, make room!” Since sacramental Communion was distributed in the nave of the crowded church, those who were not going to receive usually left the church building. Announcements were also made at this time.⁹

As early as the sixth century in Rome, just before Communion, the deacon would announce (in Latin, of course): “If you’re not going to communicate, make room!”

After those who were not receiving Communion left, the rite proceeded with the bishop’s or priest’s Communion, preceding the distribution of the consecrated elements to the rest of the assembly. From early times, the elements were identified by the minister when they were handed over to a communicant—the body or blood of Christ—to which the communicant responded affirmatively: *Amen*. (As other ritual elements expanded, of course, so did this identification of the sacramental elements.) Various places suggested different ways of showing reverence as one approached the sacrament, but until the ninth century, it was common practice for communicants to receive the host in their hands and drink from the cup. At about this same time, when the host began to be placed on the tongue, unleavened bread was used for Mass instead of the common leavened bread in use until then. Curiously, reception of the chalice by those few lay people still re-

ceiving Communion continued into the twelfth century, and when it was being discontinued, St. Thomas Aquinas had to defend that decision as a “well-founded custom” in some churches.¹⁰

Jungmann affirms that “among the three ancient *schola* songs of the Roman Mass, introit, offertory, and communion, the oldest without doubt is the communion.”¹¹ References to this song in the fourth century describe it as a responsorial song in which the congregation responded to each verse of a psalm (often Psalm 34). As congregational participation in Communion declined, however, and as musical settings for the *schola* became more elaborate, in many churches this song became something done by the choir. Other psalms were set, and newly-composed hymns began to be used in some places (though Rome stuck to psalmody). Even though choirs took over the singing at Communion, Jungmann notes, “it was thought that the song should actually accompany the distribution of Communion” in order to help people concentrate on what they were doing.¹² By the twelfth century, though, when congregational Communion had all but ceased, the psalm dropped out of the Communion song, and only the antiphon remained as “more or less a symbol of the Communion of the people, which should have taken place.”¹³

After the community shared sacramental Communion, the remaining consecrated elements had to be dealt with and vessels had to be cleaned. While it was common practice to reserve some of the consecrated bread and wine for the sick (and, quickly, to reserve just the consecrated hosts), various solutions developed to dispose of the remainder of the sacrament. It was burned in some places and buried in others. Innocent children were sometimes brought in to consume the remainder, but the developing common practice, beginning in the ninth century, was for the clerics to consume whatever was not held for distribution to the sick.

Until the ninth or tenth century in the West, there was no common practice for cleaning the vessels after Communion, but there was a shared focus, from the fourth century, on cleansing the communicants’ mouths, so that they would not spit out parts of the host (which was made from leavened bread and had to be chewed). In some places, communicants were offered water or wine, or they made sure to stop for a drink at a fountain just outside church after Mass.¹⁴ Of course, as widespread participation in Communion died out and unleavened small hosts came into use, attention to this kind of cleansing lessened and a greater focus developed on cleansing the vessels, the altar linens, and the priest’s fingers.

The final act of the developing Communion Rite was prayer. Originally this was an act of thanksgiving that each participant made individually and silently, though a thanksgiving prayer spoken aloud quickly developed. In Rome, this chanted prayer was very short, following the collect form in use for the beginning of Mass and at

the preparation of the gifts, and it was prayed aloud by the bishop to conclude a silence in which people were expected to develop their own thanksgiving.

The Wedding Feast

Our current Communion Rite simplifies many of the prayers and actions that developed over the centuries, particularly in the centuries when devotion to the Eucharist meant a focus primarily on *viewing* the consecrated elements during and beyond Mass and not so much on *sharing* the sacrament by the whole congregation. One aspect of the Communion Rite that has become more evident in the current Order of Mass, buried for a long time under a focus on other aspects of the Eucharistic mystery, is its *eschatological* focus, that is, the completion of this celebration in the heavenly banquet that is the “wedding feast of the Lamb” (Revelation 19:6–9). This pointing toward the heavenly wedding feast is woven through the whole Communion Rite, beginning with the Lord’s Prayer, though it reaches a climax in the invitation to Communion.

The text of the Lord’s Prayer, drawn from Matthew 6:9–13, asks for the coming of the reign of God and the fulfillment of its promise in this world. As Benedict Viviano explains, “the prayer presupposes that the kingdom is not yet here in its fullness and thus represents a future eschatology” even as it “expects an earthly, this-

worldly realization of God’s will.”¹⁵ The final petition of the Lord’s Prayer points toward the final battle between good and evil that will precede the arrival of the divine reign, though this reference is unclear in the traditional English translation. We do not ask so much that the Father would “lead us not into temptation” or “deliver us from evil” as we ask God to “keep us safe in the time of final testing” and “deliver us from the Evil One.”¹⁶

Evocation of the coming reign of God continues in the embolism, in which the priest prays, in the new English translation, “that we may be always free from sin and safe from all distress, as we await the blessed hope and the coming of our Savior, Jesus Christ.” And the congregation responds with a doxology that echoes the song of the twenty-four elders in the Book of Revelation 11:17: “For the kingdom, the power, and the glory are yours now and for ever.”

The *Agnus Dei* and the invitation to communion offer the clearest references to the completion of this Eucharistic action in the kingdom to come. Both evoke images of the heavenly court from the Book of Revelation. While Jesus is pictured as the lamb of sacrifice several times in other parts of the New Testament (John 1:29, 36; Acts 8:32; 1 Peter 1:19), his presentation as the victorious Lamb of God fills the Book of Revelation. So even though the text of the *Agnus Dei* quotes John 1:29 directly, for anyone familiar with the Scriptures that litany should also evoke the Lamb of Revelation, who was slain and, by blood out-

poured, won for God “people of every tribe and language, nation and race,” making them “a royal house of priests for our God” (Revelation 4:9–10), the one whom the angels acclaim: “Worthy is the Lamb who was slain to receive power and wealth, wisdom and might, honor and glory and praise!” (Revelation 4:12). This image is reinforced when the invitation to Communion specifically evokes the Lamb of Revelation by combining John 1:29 and Revelation 19:9: “Behold the Lamb of God, behold him who takes away the sins of the world. Blessed are those called to the supper of the Lamb.” The evocation is even clearer in the Latin text. The invitation to Communion— “*Beati qui ad cenam Agni vocati sunt*”—is, with the exception of one word, a direct quote of the Vulgate translation of Revelation 19:9: “*Beati qui ad cenam nuptiarum agni vocati sunt*.”

Singing Now but Not Yet

How does this eschatological “tint” affect what we sing during the Com-



munion Rite? It doesn't change the fact that we should sing the Lord's Prayer and the doxology after the embolism, of course, but it might affect how we choose to trope the *Agnus Dei*. Tropes in several contemporary settings evoke various meanings of the divine presence in the sacrament ("Bread of life," "saving cup," Prince of peace") or images from salvation history ("food of pilgrims," "bread from heaven"), but they do not, very often, paint the picture of the wedding feast in the reign of God.

The music we choose for the Communion procession and for the hymn of thanksgiving after Communion could also reflect that "already but not yet" focus, but we may have to search to find appropriate hymns and songs. Page through the hymns thematically identified for "Eucharist" in any contemporary hymnal and look for references to the completion of this Eucharist in the heavenly banquet. You will certainly find some—including this explicit evocation of the wedding feast: "I am the bridegroom, this my wedding song; You are the bride, come to the marriage feast" (James Quinn, SJ)¹⁷—but, for the most part, the songs collected around this theme focus on Christ present *now* or on our transformation in Christ for the life of the world, without any strong or consistent suggestion that this presence or our transformation remains incomplete until it "finds fulfillment in the kingdom of God" (Luke 22:16). In accord with the focus of the Communion Rite, we need more songs that will lead us forward, reaching completion only in the song of the vast crowd of witnesses: "Victory to our God, who is seated on the throne, and to the Lamb!" (Revelation 7:10).

Notes

1. Maxwell E. Johnson, "The Apostolic Tradition," in Geoffrey Wainwright and Karen B. Westerfield Tucker, eds., *The Oxford History of Christian Worship* (New York: Oxford University Press, 2006), 49–50.
2. Joseph A. Jungmann, SJ, *The Mass of the Roman Rite: Its Origins and Development*, two volumes, trans. Francis A. Brunner, C.S.S.R. (New York: Benziger Brothers, 1951), II:275, note 1.
3. Jungmann, II:276.
4. Johnson, "The Apostolic Tradition," 50; Jungmann, II:280. Jungmann admits that there is no direct evidence of the use of the Lord's Prayer at Rome in the fourth century, but he suggests that it was probably used as part of the Roman Communion Rite, since its use in the West was widespread. See Jungmann II:277.



All Saints (Heavenly Worship), Russian, nineteenth century

5. See Johnson, "The Apostolic Tradition," 55; Jungmann, II:278.
6. See Jungmann II:288.
7. Jungmann II:322.
8. Jungmann II:334–335.
9. Jungmann II:341–343.
10. St. Thomas Aquinas, *Summa Theologiae* III, 80, 12.
11. Jungmann II:392.
12. Jungmann II:394.
13. Jungmann II:397.
14. Jungmann II:411–418.
15. Benedict T. Viviano, or, "The Gospel According to Matthew," in Raymond E. Brown, SS, et al., eds., *The New Jerome Biblical Commentary* (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1990), 42:39, page 645.
16. Ibid.
17. This text, set by Michael Joncas, appears in *Gather Comprehensive* (1994), *Gather Comprehensive* second edition (2004), *We Celebrate Worship Resource—Hymnal* (2007), and other resources.

The Concluding Rites

Some Conclusions

By PAUL H. COLLOTON



After I had offered one session in a recent series of workshops on the parts of the Mass, a participant asked: “Why does the priest or deacon say, ‘Go in peace,’ when we stay and sing?” It is a good question. This article answers *that* question and more. We will look at the current structure of the concluding rites, the history of our current practice, and how that practice unfolds in experience.

According to the *General Instruction of the Roman Missal 2002* (GIRM), the concluding rites consist of four elements:

- a. Brief announcements, if they are necessary;
- b. The priest’s greeting and blessing, which on certain days and occasions is enriched and expressed in the prayer over the people or another more solemn formula;
- c. The dismissal of the people by the deacon or the priest, so that each may go out to do good works, praising and blessing God;
- d. The kissing of the altar by the priest and the deacon, followed by a profound bow to the altar by the priest, the deacon, and the other ministers.¹

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Clearly, these rites are intended to be simple, direct, and brief: possible *brief* announcements, greeting, blessing, dismissal, response, and reverence of the altar. Is this your experience of this final part of Mass?

Experiences Vary

Because we stand at the prayer after Communion, people often think that this prayer begins the concluding rites, when, in fact, it collects the prayers of the People of God to conclude the Communion Rite (see GIRM, 89). The concluding rite begins after this prayer.

So how brief are the announcements in your parish? I’ve presided in parishes where the announcements were very brief and were only offered “if they are necessary,” as the rite asks. I’ve also presided in parishes where the announcements were anything but brief. The purpose of the concluding rites “is to send people forth to put into effect in their daily lives the Paschal Mystery and unity in Christ that they have celebrated . . . [with] a sense of abiding mission that calls them to witness to Christ in the world and to bring the Gospel to the poor.”² Therefore any announcements are meant to raise consciousness about how people can do that.

The offering of a blessing, whether sung or spoken, simple or solemn in form, is fairly constant from parish to parish. We are blessed with the same cross that began our liturgy and that claimed us in baptism. The dismissal or a sending forth by the deacon or priest is also fairly straightforward, though there are some interesting varia-



tions on the texts offered in the *Roman Missal* (e.g., “The Mass is ended. Go in peace to love and serve the Lord and to have a great week”). However, many places follow these assigned parts of the ritual with a concluding hymn or song, which is not prescribed in the Order of Mass. How do such variations develop? Reviewing the history of the concluding rites may offer some insight.

From Abrupt to Unending

One of the earliest descriptions we have of the concluding rites comes from the *Ordo Romanus Primus* (OR I). An *ordo* is a written description of a liturgical action and how it was carried out. The *Ordo Romanus Primus* describes a papal stational Mass in Rome in about the year 600.³ An *ordo* describes a liturgical action and how it was carried out. The ending of the papal Mass in OR I is very abrupt:

It was the Pope who again decided when the communion anthem which the choir was singing should be ended. He went once more to the altar and, facing east, said the *oratio ad complendum* (which we call the Post Communion). Then a deacon called out to the congregation “*Ite missa est*,” the congregation replied with the response “*Deo gratias*,” and the Pope then proceeded in a solemn procession back to the sacristy, giving his blessing to each part of the congregation on the way.⁴

In other words, the deacon simply dismissed the assembled congregation after the pope recited the post-Communion prayer. The pope then kissed the altar and blessed the various groups he met along the way.

The formula “*Ite missa est*” had no religious significance in its earliest use. One author notes that “it is as though the deacon were saying: ‘The meeting is concluded.’”⁵ The term “*missa*,” though, eventually came to refer specifically to the entire celebration of Mass and was used to identify the Eucharist or the Eucharistic sacrifice.⁶ So a literal translation of the whole phrase is: “Go! The

Mass (or mission) is.” But “*est*” (“is”) in the present tense implies not that the mission is complete but that it continues. So while the Latin statement did conclude the Mass, it also had a sense of continuing action: We are sent to go live what we have celebrated, as the current *General Instruction* states: to “go out to do good works, praising and blessing God” (GIRM, 90c). The new dismissals added to the Order of Mass at the request of Pope Benedict XVI make this point: “Go and announce the Gospel of the Lord” and “Go in peace, glorifying the Lord by your life.”

This announcement by the deacon came to be preceded by a blessing in most churches, but that was not the practice in Rome in the early centuries. While there was an exception to this

practice in the *Leonine Sacramentary*, a collection of Roman practices in the fifth and sixth centuries,⁷ a formal blessing by bishops does not appear in the *Roman Pontifical* until the fourteenth.⁸ A final blessing by a priest does appear as early as the thirteenth century, but it is not clear from the manuscript evidence whether the blessing given by a priest celebrant was a formal part of the liturgy or simply an act of devotion. It was the *Missale Romanum* revised by the Council of Trent (1570) that gave this blessing the status it has today.⁹

Between the eighth century and Vatican II, two different formulas were used to conclude Mass. “*Ite missa est*” would normally announce the end of the assembly, but “*Benedicamus Domino*” (“Let us bless the Lord”) came to be used in Masses without a *Gloria*. Cabié says that “*Benedicamus Domino*” seems to have originated in Gaul and was used at first to conclude services other than Mass.¹⁰ Still, the invitation to bless God (or to ask God’s blessing) is reminiscent of the description offered in OR I of the pope going back to the sacristy asking God’s blessing on each of the various groups of people he encountered along the way.

Note that there is no evidence of a recessional song from the *Leonine Sacramentary* and OR I through the reforms of the Council of Trent. This does not mean, however, that the blessing and dismissal were the final conclusions of Mass in the Latin (Roman) Rite. Far from it. Beginning in the thirteenth century, a practice developed of adding a “last Gospel” to Mass. It seems as if the practice began as part of the private prayers of the priest while he was taking off his vestments. One of the most popular texts to use at this time was the prologue of John’s Gospel (John 1:1–14), which had long been considered a “summary of the Gospel” and, in written or spoken form, a kind of blessing. It was used as a blessing of a newly baptized child and before the administration of viaticum and the final anointing before death.¹¹ By the fifteenth century, some writers called the practice of ending Mass with this text “praiseworthy,” and by the end of the sixteenth

century, it had become a very popular custom—one that the first general chapter of the Jesuits had to debate when they tried to standardize the ways Jesuits would celebrate Mass.¹²

The proclamation of this Gospel came to be rounded off by the addition of a brief prayer. In turn, this prayer came to be expanded in various ways. Sometimes, particularly in seasons of planting and harvest, a special blessing of crops was added. At other times, a sprinkling of the congregation with holy water concluded Mass. Other practices included the distribution of blessed bread—a practice borrowed directly from Eastern liturgies.¹³ But the most widely used addition to the end of Mass came in the nineteenth century, with the addition of prayers sanctioned by Pope Leo XIII. These prayers of petition and intercession—with some texts in the vernacular—had been introduced by Pope Pius IX as a temporary addition within the Papal States in 1859, but they were extended to the whole Latin Church by Pope Leo XIII in 1884.¹⁴ Prayed as the priest and other ministers knelt on the lowest step before the altar, they included various prayers used in different places and at different times, though the basic shape included three *Ave Marias*, a *Salve Regina* followed by a versicle and response, a prayer for the conversion of sinners and the liberty and exaltation of the Catholic Church, and a prayer to St. Michael the Archangel. (Pius X permitted some additional prayers in 1904, but they were not used in every country). Some places added the “Divine Praises,” familiar from exposition and benediction. After the Communist revolution in Russia, Pope Pius XI ordered that the Leonine Prayers be prayed for the conversion of Russia.

Current Structure

In his book *To Give Thanks and Praise*, the liturgist Ralph Kiefer highlights a parallel between the concluding rite and the introductory rites. He writes that the deacon, like the priest, kisses the altar, “makes the proper reverence, and leaves in the manner followed for the entrance procession.”¹⁵ The current structure of the concluding rites broadens this parallel, as the end of Mass echoes in reverse its opening:

Introductory Chant	Prayer After Communion [Communion Rite]
Reverencing the Altar	Greeting [Concluding Rites begin]
Sign of the Cross	Simple or Solemn Blessing
Greeting	Dismissal
Act of Penitence, <i>Gloria</i> [except Advent/Lent]	Reverencing the Altar
Collect	Recessional Song, Hymn or Music

Following the prayer after Communion that ends the

Communion rite, the priest begins the concluding rites by greeting the assembly. The blessing, during which people sign themselves with the cross, is given in simple or solemn form. The assembly is dismissed to return to the everyday life from which individuals had gathered for this Mass—a kind of concluding dialogue between the priest or deacon and the people. The priest and deacon kiss the altar, and, in many parishes, a recessional song is sung. *Sing to the Lord: Music in Divine Worship* notes that:

Although it is not necessary to sing a recessional hymn, when it is a custom, all may join in a hymn or song after the dismissal. When a closing song is used, the procession of ministers should be arranged in such a way that it finishes during the final stanza. At times, e.g., if there has been a song after Communion, it may be appropriate to choose an option other than congregational song for the recessional. Other options include a choral or instrumental piece or, particularly during Lent, silence.¹⁶

This song is not a new element. The experience of singing four vernacular hymns at low Mass before the Second Vatican Council ingrained the idea of ending Mass with a hymn in many parishes in the United States. Actually, the history of singing vernacular strophic hymns during the “low Mass” or “*Missa recitata*” is much older than this

A recessional song can give the sense of inclusion, that is, we end as we began: in song. It can also give a sense of finality.

remembered practice.¹⁷ Before *Sing to the Lord*, the *Introduction to the Order of Mass* affirmed that the “procession may be accompanied by a song of praise, seasonal hymn, appropriate instrumental music, or even, on some occasions, silence. A recessional song is always optional, even for solemn occasions.”¹⁸ A recessional song can give the sense of inclusion, that is, we end as we began: in song. It can also give a sense of finality. Many musical options are allowed—congregational song, choir, instruments, or silence—but since a recessional song is not a prescribed part of the concluding rites, one could argue that silence is the only “prescribed” option.

Leaven for the World

However they are experienced, the concluding rites certainly disperse the assembly of God’s people gathered for liturgy. We are sent out to do good works, praising and blessing God. Our “Thanks be to God” is “a statement of grateful praise for encountering the risen Christ in the Church’s worship.”¹⁹ One could also say that our “Thanks be to God” is a commitment to “take Christ to the world.”²⁰ Just as our “Amen” at Communion calls



us to become what we eat and drink—the Body and Blood of Christ—and the second epiclesis of the Eucharistic Prayer calls us to become “one Body, one Spirit, in Christ,” so, too, our “Thanks be to God” calls us to live as the Body of Christ broken in service and the Blood of Christ poured out in love when we leave the Eucharistic assembly. Aidan Kavanagh, *osb*, put it well many years ago: “Don’t tell me to leave the Eucharist and have a nice day! Christians have hardly ever left the Eucharist just to go out and have a good day—some went out to bear witness unto death.”²¹

The new options for dismissal texts in the *Roman Missal* make it even clearer that the concluding rites are meant to dismiss the people to go out and do good works, announcing the Gospel and glorifying the Lord with our lives. The assembly becomes a leaven that can transform the world by living the mission of praising God and doing good works. The assembly becomes a kind of *fermentum*, like the particle of consecrated bread that the pope used to send to all the churches in Rome to signify their union with the Church in the diocese and throughout the world.²² In a similar way, our going forth reminds us that the liturgy of the Eucharist is connected to the liturgy of the rest of life. The baptized who have

celebrated this liturgy go forth to be the living Body of Christ in the world, creating the unity and peace that can come from God alone.

Notes

1. United States Conference of Catholic Bishops, *General Instruction of the Roman Missal* (Washington, DC: USCCB Publishing, 2003), 90.

2. Bishops’ Committee on the Liturgy, *Introduction to the Order of Mass: A Pastoral Resource of the Bishops’ Committee on the Liturgy* (Washington, DC: USCCB Publishing, 2003), 141.

3. Herman Wegman notes that there are two versions of OR I: “The short recension of this *ordo* is the oldest and is purely Roman; the longer is Roman-Frankish.” Herman Wegman, *Christian Worship in East and West: A Study Guide to Liturgical History*, trans. Gordon A. Lathrop (Collegeville, Minnesota: The Liturgical Press, 1985), 160.

4. Theodore Klauser, *A Short History of the Western Liturgy*, trans. John Halliburton (London, UK: Oxford University Press, 1969), 68.

5. Robert Cabié, *The Church at Prayer, Volume II: The Eucharist*, trans. A. G. Martimort (Collegeville, Minnesota: The Liturgical Press, 1986), 123.

6. Cabié, 123; Wegman, 195.

7. Wegman, 195.

8. Wegman, 195; Cabié, 169.

9. Wegman, 195.

10. Cabié, 168.

11. Joseph A. Jungmann, *sj*, *The Mass of the Roman Rite: Its Origins and Development*, two volumes, trans. Francis A. Brunner, *c.ss.r.* (New York: Benziger Brothers, 1951), II:447.

12. *Ibid.*, II:449.

13. *Ibid.*, II:451–455.

14. *Ibid.*, II:455–457.

15. Ralph A. Kiefer, *To Give Thanks and Praise: General Instruction of the Roman Missal with Commentary for Musicians and Priests* (Washington, DC: The Pastoral Press, 1993), 48.

16. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB Publishing, 2007), 199.

17. See Anthony Ruff, *osb*, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago/Mundelein, Illinois: Hillenbrand Books, 2007), especially 577, 586–587.

18. *Introduction to the Order of Mass*, 147.

19. Ruff, 587.

20. Paul Inwood, “Take Christ to the World” (Portland, Oregon: OCP, 1987, 1989, 1991).

21. Gabe Huck, *Sourcebook for Sundays, Seasons, and Weekdays* (Chicago, Illinois: Archdiocese of Chicago, Liturgy Training Publications, 1996), 72.

22. Keith F. Pecklers, *Worship: A Primer in Christian Ritual* (Collegeville, Minnesota: The Liturgical Press, 2003), 55–56. It was the practice of the bishop of Rome—and then of other bishops—to send such a particle to the churches of the diocese for the priest celebrants to place this particle, or *fermentum*, into the chalice used in the local community’s celebration of the Eucharist. This was to symbolize “the unity within the one parish with the pastor—the bishop.”

Richard Proulx: An Artist in Service to the Church

By JAN MICHAEL JONCAS

It may come as a surprise to those outside the “guild of composers,” but the number of serious composers of church music functioning in the world at any one time is quite small. That shouldn’t be too surprising, because there aren’t that many serious composers in the general population. (When was the last time your newspaper classifieds or Monster.com advertised for “composer” and meant “someone structuring sound and silence”?) Since most composers cannot make a living off the royalties from their compositions, they take on other work: teaching, performing, conducting, advising, and the like. Given the perceived constraints of working for the Church, there are even fewer serious composers who devote a significant proportion of their time to providing music for religious worship.

So Richard Proulx was already something of a *rara avis* when I met him. Since we both come from the Twin Cities of St. Paul and Minneapolis, Minnesota, I had heard of Richard while growing up; he served as choirmaster and organist at the Church of the Holy Childhood from 1953 (two years after I was born) until 1968. I was in high school seminary from 1965 (the year the Second Vatican Council ended) until 1969, so I only got a chance to hear the Men and Boys Choir at Holy Childhood twice. Unfortunately, given the ethos of the times, I could only appreciate the beauty of the performances Richard was able to elicit without recognizing his attempt to steer a middle course between rigid maintenance of pre-Vatican II music programs and the “anything goes” experiments of the late 1960s.

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Fusion of the Art

By the mid-1980s, I had released albums of my own liturgical compositions from North American Liturgy Resources (*On Eagles’ Wings*) and Cooperative Ministries (*Every Stone Shall Cry*) and had just begun a relationship with GIA Publications that would result in three collections released in 1988: *Winter Name of God*, *God of Life and of the Living*, and *No Greater Love*. A year before that, in 1987, the Office for Worship of the Archdiocese of Chicago, in collaboration with GIA, sponsored a festival entitled “Fusion of the Art” involving myself and two colleagues—Marty Haugen and David Haas. By that time I was consciously trying to evolve from being considered a “folk” church music song writer to a serious church music composer, but I had also been ordained a diocesan priest in 1980, and that ministry really took priority in my life (as it does to this day).

Although I have very pleasant memories of that event, they are overshadowed by a true revelation that occurred for me when I attended Mass at Chicago’s Cathedral of the Holy Name that weekend and heard what Richard was programming and conducting in that great space. What I heard was a true “fusion of the art,” where unaccompanied plainchant (sometimes spiced with handbells or *organum*), a cappella Renaissance polyphony, sturdy hymnody in concertato style, organ improvisations, and fulsome congregational singing of the liturgical acclamations



Top: Church of the Holy Childhood, St. Paul, Minnesota.
Bottom: Flentrop gallery organ at Holy Name Cathedral, Chicago, Illinois. Photo by Trey Ratcliff.

from Proulx’s *Community Mass* enriched the assembly’s worship without drawing attention to itself. I heard new compositions that took advantage of twentieth century compositional techniques but seemed to arise organically out of earlier styles. I resolved to study Proulx’s church compositions to see what they could teach me.

Terrified but Intrigued

By 1997 I felt I had matured enough as a composer to record a collection of primarily choir and congregational pieces, something I had not done since

No Greater Love. When I approached GIA with the project and asked if I could work with an established choir and choral conductor, the “powers that be” suggested that Proulx’s Cathedral Singers would be a wonderful recording choir and that Proulx himself would be the conductor. I confess that I was terrified but intrigued. Here was a true master of post-Vatican II church composition, and I was at best a self-taught dabbler who was growing up in public. Would Proulx actually be willing to perform and record my music?

The answer was yes, and I learned volumes from Richard in the week or so it took to record *As the Deer*. Primarily I learned how a brilliant choral conductor shapes the sound produced by singers well known to him. He was focused, without being a martinet. He had always prepared the scores beforehand, knew precisely where the “danger points” lay, and could warn the group about how to negotiate them. He was polite in correcting mistakes and, though rarely indicating approval, evoked the best from his collaborative musicians. By a few well-chosen comments, he got me to reflect on my own compositional process, teaching me to think through how different combinations of consonants and vowels would hit the ear in polyphonic passages (“so my soul is thirsting” is overwhelmingly sibilant in the arrangement I had created) and how to be more sparing in accompaniments. The funniest thing he said came after he conducted a setting of Psalm 23 that I had done for solo male voice, flute, oboe, and harp. He finished the recording and said to me: “Hmm, been listening to ‘Knoxville, Summer of 1915,’ have we?” Not only was his syntax like Yoda’s, he accurately pointed out the musical gestures I had reproduced in my setting from an acknowledged American master composer.

Deliberate Choices

It was precisely from such off-the-cuff



St. Thomas Episcopal Church, Medina, Washington. Photo by Charles Logan.

He got me to reflect on my own compositional process

remarks that I learned the most about Proulx’s ideas about composition. He was neither insecure nor overbearing about his own compositional choices. I had thought that he naturally gravitated toward a kind of “English cathedral” neo-modal writing for chorus and organ, spiced with handbells. I discovered that this was actually a deliberate choice on his part, since he could and did write convincingly in a variety of styles, depending on the audience, the space in which the piece would be performed, and the occasion. Thus he helped me to accept that unlike, e.g., Arvo Pärt with his distinctive “*tintinnabuli*” style, I would probably employ a pastiche of styles, but that I should strive to write more carefully in each of them.

In the last written message I had from him, he told me how he found himself more and more drawn to polyphony as he grew older. I took that as a subtle invitation for me to think more linearly in my own writing. He was encouraging without being condescending. He praised what he found worthwhile rather than excoriated what he found shoddy. (I’ve heard from others that Richard could have fairly acid comments on compositions or performances he considered sub-stand-

dard, but I never experienced him doing that to me.)

Finally, he taught me much about what it means to be an artist in service to the Church. We never spoke about his own spiritual life, but it was clear that his church compositions both expressed a deep spirituality and demonstrated creativity within the frameworks set by Church documents. I think he was a practical ecumenist, certainly conversant with the distinctive ethos of Roman Catholics, Episcopalians, Lutherans, Methodists, and Presbyterians at worship. It grieved me that toward the end of his life he found that the Roman Catholic communion was no longer a home for him, but I rejoiced that he had found a church home with Episcopalians. Rather than evoking the romantic image of the composer-artist in a titanic struggle to express his own prophetic insights, Richard seemed more like a medieval craftsman creating with taste and sensitivity what was needed by a wider community. Best of all, he taught me to be gentle but honest with my limitations, to strive constantly to improve my craft, and to seek always the Transcendent One who comes to us not only as Truth and Goodness but also as Beauty.

As Richard gave us church music that could bear the weight of mystery, I pray that he may now experience the fullness of life and joy in a world where all the redeemed sing their *Alleluias* before the throne of God and his Anointed One.

Do You Have Your Master's Yet?

By CATHERINE VINCIE, RSHM

The liturgical reforms of the Second Vatican Council ushered a vast number of changes into our liturgy and our liturgical ministries. Perhaps the most important was that the worshiping assembly united with the presiding priest became understood as the subject of the liturgy. No longer was the assembly to stand by as silent spectators or even occasional participants as the liturgy unfolded. Rather the assembly was to hold a central place in the celebration. They were to be present at the liturgy with

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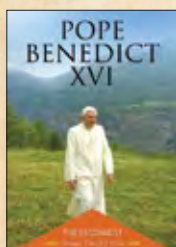
“full, conscious, and active participation” (Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14), and all liturgical books were to be emended so that this primary principle was honored.

It is perhaps too much to say that this effort toward assembly participation was a radical innovation, for the liturgical movement of the twentieth century had gradually been building toward greater participation and understanding of the liturgy by the assembly. It was Pope Pius X who called at the beginning of the century for a restoration of the chant to the people (*Tra le sollecitudini*, 1903), and several reform-minded schools in Europe in the first decade of the century took on that challenge. In the United

States, Justine Ward entered this reform movement with enthusiasm after 1903, developing the “Ward Method of School Music” which was a program for teaching music and chant in Catholic grade schools. In 1918, with Mother Georgia Stevens, Ward founded the Pius X School of Liturgical Music in New York City. She later brought her method to Holland, Italy, and France. It was through her efforts and those of other committed reformers that assembly participation became more of a reality in the Church through the singing of the Latin liturgical chants, although it must be admitted that her movement experienced varying degrees of success around the United States.

During the 1940s there was a growing

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MODERN QUESTIONS. GOSPEL ANSWERS.

divide between liturgical reformers and the more traditional liturgical musicians. As an important leader of the liturgical movement just before the Council, Father Annibali Bugnini wrote that “sacred music was unfortunately the most unsettled area of the reform both before and after the Council. The hostile attitude of music directors and distinguished composers prevented the reform from introducing renewal and pastoral participation into sacred music.”¹ Anthony Ruff suggests that there were in fact, five issues that divided liturgists and musicians: the value of the High Mass; the role of the choir; the place of Gregorian chant; Latin or vernacular language; and the nature of participation.² At the risk of oversimplifying the matter, we could say that, at the time of the Council, highly trained church musicians found themselves at odds with the liturgical reform movement that, in fact, won the day in the Council *aula*.

Influence on Reform

Whether this result was intended or not, the reforms of Vatican II had enormous influence on the direction of liturgical music in the Church. They ushered in a period of tremendous change in the kind and quality of liturgical music available for assembly participation. Traditional choirs, organists, and choir leaders found themselves marginalized by the new wave of music that captured the scene, at least in the United States. On the other hand, a whole new coterie of liturgical musicians and composers found themselves at the forefront of church music. The music had changed from Gregorian chant, polyphonic propers, and hymns to music of a much more “popular” style. Musicians of less classical training took over leadership of choirs and assemblies, and composers began creating a whole new body of liturgical song in the vernacular that was also suitable for assembly participation.

To more traditional musicians, these changes foreshadowed the “end” of good church music and even an end to their careers, while the changes also brought hundreds if not thousands of new liturgical ministers into ecclesial life—if on a less professional basis. Wherever one finds oneself on the spectrum of responses to the postconciliar development of liturgical music, there are arguments to be made in support of many positions. But it is also true to say that the musical sophistication of traditional church music far outpaced the musical quality of early post-Vatican

II more populist music. Likewise, professional church musicians were more highly trained than the many young people who took up guitars in the 1960s and 1970s. Perhaps the comparison between the two groups is unfair, since traditional church music had hundreds of years to develop and to create a repertoire and trained personnel, while the new music forms had not yet had the opportunity to mature and to attract a large body of talented and trained musicians. Fortunately that imbalance is changing now: Contemporary music of greater quality is being composed, and the quality of musicianship and training has increased as well.

We are also beginning a period when there is more openness to a repertoire that includes a variety of music that serves the participation of the assembly. The Church has a rich tradition of music, and music ministers need the competence to avail themselves and their communities of the full spectrum of that tradition. Perhaps we are also at a time when music ministers and liturgists need not be on opposite sides of the liturgical reform agenda, even as there continue to be various interpretations of what that reform involves.

Two Competencies

This brings us to the competencies of contemporary church musicians. There are really two competencies that are required for current liturgical musicians: knowledge of the liturgy and knowledge of music—composition, arranging, and performing instrument or voice. The community has a right to expect from its ministers—ordained or lay—the requisite skills to serve the community in its praise of God and its sanctification of persons. Readers should be able to proclaim the Word with understanding and conviction; preachers should be able to relate the Word of God to the lives of the gathered assembly; musicians should know their craft and serve the community with competence and beauty. Psalmists and cantors should be able to lead the community in song and proclaim the psalm with appropriate interpretation; choirs should be able to minister both as leaders of song and occasionally as soloists; directors of music ministries should have the requisite talent and training to lead the musical ministry of the parish.

All of this is to say that we are at the point of liturgical renewal where we need more of our musicians to acquire master’s level training in programs that offer litur-

gical studies and musical preparation. The choir director or director of music ministries for the parish must be able to sit at staff meetings and liturgical committee meetings with in-depth knowledge of the demands of the reformed liturgies. He or she must be able to marshal the talents of less professionally trained musicians and exert leadership as choir director, instrumentalist, and even arranger. We have made tremendous progress in the quality of musical and textual compositions, and the overall level of musicianship among practitioners is rising. It is now time for the professional music ministers to make the move to master’s level training, if they have not already done so.

Programs Available

There are now a number of programs available throughout the country offering appropriate liturgical/musical training at the master’s level. The Aquinas Institute of Theology in St. Louis has recently started a master’s degree in sacred music, as has Notre Dame in Indiana. The Yale Institute of Sacred Music, Westminster Choir College, The Catholic University of America, and the Rensselaer Program in Sacred Music at Saint Joseph’s College are among the more longstanding programs. Numerous other colleges and universities offer degrees at the bachelor’s level, and private instrument or voice lessons are available throughout the country. All these programs are listed on the NPM website under Directories/Education: <http://www.npm.org/Membership/education.htm>.

The National Association of Pastoral Musicians has made an invaluable contribution to the training and growth of pastoral musicians since its inception, but it cannot take the place of an extended degree program. All musicians who have sufficient background at the bachelor’s level should consider studying for a master’s degree at any of the institutions mentioned here. It is time that more of our music ministry leaders are professionally trained in both liturgy and music. God’s people and the sacred liturgy deserve no less.

Notes

1. Annibali Bugnini, *Reform of the Liturgy 1948–1975* (Collegeville, Minnesota: The Liturgical Press, 1990), 22.

2. Anthony Ruff, *Sacred Music and Liturgical Reform* (Chicago, Illinois: Hillebrand Books, 2007), 250 ff.

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Featuring: **Tim Smith**

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Tuesday, July 13, 9 – 10 PM

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Thursday, July 15, 8 – 9:30 PM

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Professional Concerns

By DANIEL GIRARDOT

The Glue That Holds Us Together, Part 1

Pastoral musicians are called to be leaders, planners, coordinators, skilled musicians, and people of faith and prayer. At times we are asked to do things that we think are impossible or improbable. As busy pastoral musicians, we yearn for a spiritual center in our lives that gives us a spiritual focus for the challenges and blessings of a life in ministry. With inspiration and guidance, growth in our relationship with Christ can be at the center of our “to do” list as we balance the demanding details of ministry. How do we find intimacy with God in the midst of the challenges of ministry and everyday life? What kind of prayer can help us find that intimacy? What activities and attitudes will bring us closer to God and closer to our spiritual family in music ministry? What is the “glue” that joins and holds all the parts of our life together?

Glue: Intimacy with God

The search for this “glue” is an ongoing process, even though we know that what holds things together for us and provides balance is an active and effective spiritual life of prayer, activity, and Sabbath rest. Pastoral musicians need spiritual touchstones for integration and balance as we face the human challenges of everyday life, with all its imperfections, joys, and relationships. When we make emotional and spiritual space in our lives for spiritual friendship, a deeper relationship with God develops and grows. It is in that spiritual space that we begin to

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recognize the wonders of our God.

Creating emotional and spiritual space for experiences of intimacy with God is the first step toward applying the “glue” of spiritual growth and formation to our lives. A second step is to assemble a spiritual “toolkit” of Scripture and prayer methods from the Church’s spiritual traditions. Pastoral musicians begin this process by learning the primary and most fundamental process: praying the liturgy. We pray in community with the gathered Body of Christ, and we pray as individuals when we use the prayers of the liturgy for our personal prayer, meditation, and reflection. Of course, the Church offers us just such prayer in the liturgy of the hours, especially the hours prayed in the morning and evening. This is the foundation of all Christian daily prayer. Praying this “divine office” fills our lives with the images and inspiration of Scripture, especially the psalms and canticles, and these images and phrases quickly become our “language” to interpret everyday life.

Meditation, Contemplation, Journaling

Spiritual teachers say that meditation—on parts of the Scriptures like the psalms or the Gospel accounts of Jesus’ life and ministry—can lead to contemplation, a form of wordless and even imageless prayer that is essentially resting in union with God. Journaling aids the process of developing such prayer.

When we contemplate the life of Jesus, in a quiet place and without interruption, we begin to understand the radical nature of his message and the call to live in a completely new way. We journal and record our conversation with God by writing our reflections after contemplation and meditation. This is an important part of this method of prayer. Think about words or phrases that stay with you as you reflect on the Scriptures, and write down what these mean in your experience. We discover new revelations and insights as we journal. Journaling inspires written

thoughts, poems, and meditations that we can return to for deeper meditation. Journal writing that includes reflection on everyday circumstances through the lens of Scripture often results in “Aha!” moments that reorient and redirect our decisions and responses with refreshing new spiritual insights.

Pastoral musicians especially can look to the psalms as a deep resource for meditation and as a starter for contemplative prayer.

Faith Sharing and Spiritual Direction

Faith sharing with a spiritual partner or a small group is another effective tool for transformative prayer and spiritual growth. Sharing our story allows us to give witness to the power of Christ’s grace and presence in our lives. Form a group or join an existing group to engage others in this sacred dialogue. When others hear our story of faith, they will also understand the presence of Christ in a new way. In telling our story, we can experience for ourselves how the disciples felt their “hearts burning” within them as they walked along on the road to Emmaus.

Guidance from a spiritual director or sharing with a spiritual companion is another key component of the “toolkit” needed for our journey of faith; it can help us see the hand of God in tangible ways. A spiritual director is a prayerful and wise voice that reflects back to us the importance of our story and how God’s grace is present to us. This spiritual dialogue, reflection, and accountability to another can reveal new vistas of self-knowledge and can invite us to have a listening heart.

With the demands of ministry and the need for confidentiality, finding and choosing a spiritual director can be a challenge for pastoral musicians. Diocesan offices and retreat centers are good resources for seeking a director. Ask for a recommended list of directors and the best process for contacting them. Ideas and insights on the process of seeking direction and how to work with a spiritual director can also be found online and at centers for spirituality and renewal.

So what’s in your spiritual “toolkit”? Use tools of prayer and reflection to help you find the spiritual center for the challenges and blessings in your ministry.

Part Two of this article will appear in the September 2010 issue of Pastoral Music.

Reviews

Choral Recitative

All the items reviewed here are from GIA Publications.

Easter Proclamation. John Ferguson, text by John Dalles. SATB, organ. G-6172, \$1.95. Brass quartet instrument part, G-6172INST (download, D-6172INST), \$14.00. This wonderful Easter anthem with a new text by John Dalles proclaims in a fresh setting the fullness of the paschal mystery from Good Friday to Easter Sunday. The opening brass fanfare includes clean part writing for a quartet with a light energetic sound that is within the capabilities of most parish brass players. The dialogue between the choir and brass in the opening and closing sections is effectively festive

for Eastertide and celebrations of the Lord's Day. The middle section provides effective contrast that captures the tone colors of the "sacrifice of grace" with SATB a cappella choir in dialogue with subdued brass melodic lines. This celebratory piece is very accessible for most amateur choirs and promises to give a fresh new sound to future Easter celebrations.

From the Waiting Comes the Sign. Tony Alonso. SATB, cantors, congregation, keyboard, guitar. G-7148, \$1.60. Guitar part, G-7148G (download, D-7148G), \$4.00. This beautiful and simple call to worship is a well crafted call-and-response for an assembly gathering for worship or a community celebrating the sacrament of confirmation. The choral part writing

gives progressive choral interest to the repeated refrain ostinato. The verses for cantor are poetic and evocative texts set to an accessible melody that complements the refrain. It is flexible enough to be accompanied by a variety of instruments and is my new "find" for this year's confirmation celebration. Since an assembly can sing this without a worship aid, it can be a "just add choir" recipe for active participation in worship.

Alleluia: Song of the Spirit/Aleluya: Canto del Espíritu. Tony Alonso, Louis Lambillotte, sj. Cantor, choir, congregation, piano, guitar. G-7149, \$1.75. Guitar part, G-7149G (download, D-7149G), \$4.50. This light, energetic Gospel Acclamation will be a nice addition to a parish's repertoire. Tony Alonso has again found a lovely way for the cantor to dialogue melodically with the assembly in a call-and-response that can be immediately repeated. The bilingual text makes this an effective acclamation for major feast days and seasons when the parish gathers together in multilingual celebration. The tune LAMBILLOTTE is the basis of the melody for this

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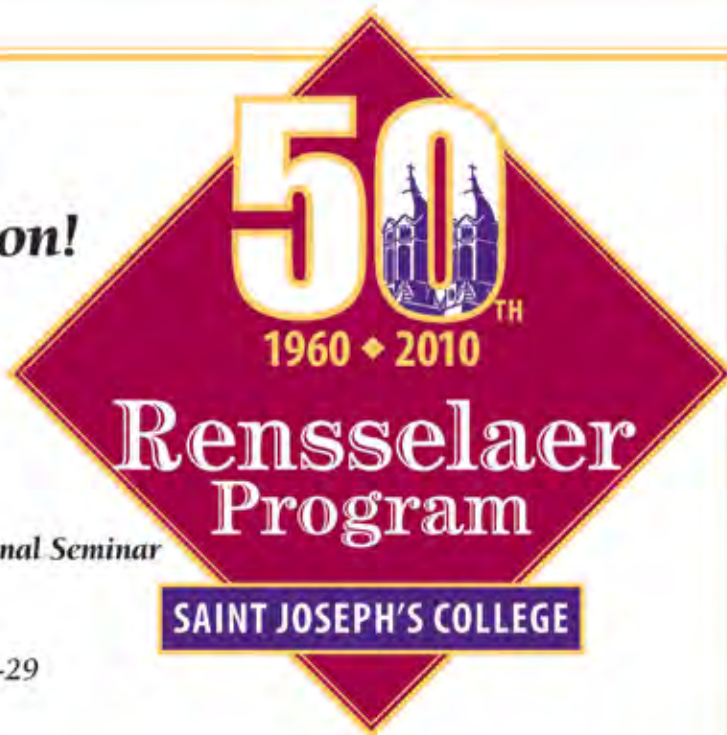
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setting. This acclamation can be effective for confirmation celebrations as well as for the Easter Season and Pentecost. The setting includes verses for confirmation and Pentecost as well as a chant tone that may be used for the proper Gospel verse for Sundays in Ordinary Time. This is a great setting to help bring many different parts of a community together with a new common acclamation.

I Want Jesus to Walk with Me. *Traditional, arr. Nansi Carroll. Soloist, SSAB, piano. G-6281, \$1.75.* This plaintive and beautiful gospel spiritual has a wonderful harmonic content, easy walking tempo, and a rhythm that would be a powerful accompaniment to a procession of the assembly. The choral descant to the baritone melody complements the text and harmonic structure beautifully in the verses. The arrangement is very accessible to most choirs, with mid-level choral part writing. The “Jesus, Bread of Life, Walk With Me” text gives a Eucharistic focus to this deeply moving arrangement.

Send Forth Your Spirit. *Marty Haugen. SATB, cantor, keyboard, guitar, treble C instrument, bass C instrument. G-6939, \$1.60.* This beautiful, simple melody, calling on God to send the Spirit, is an SATB ostinato refrain that is repeated while instruments and choral parts are added. The twelve verses for cantor give a nice variety of texts for many liturgical uses. The piece could be used for blessing and commissioning as well as Pentecost and the sacrament of confirmation. The treble and bass instrumental obbligato parts are well crafted and lend themselves nicely to strings or woodwinds. Included is the option to sing the refrain as a canon with an alternative accompaniment provided. The composition has a pleasing harmonic structure that lends itself well to the mantra style prayer that can beautifully accompany the sacramental rites.

If Ye Love Me. *Thomas Tallis, ed. Marilyn Shenenberger. SATB. G-6519, \$1.70.* This wonderful edition from the Evoking Sound Choral Series edited by James Jordan, includes solfege markings below each note for all parts, which provides a simple tool to integrate solfege as a sight reading and vocal technique teaching tool for the volunteer choir. This classic piece of choral literature is appropriate for many Sundays throughout the liturgical year but especially for the Easter Season. This edition is a wonderful contribution

to choral literature that invites and assists amateur choirs to grow in their musical skills. The aural anchor accompaniment, included for the choir to use after they have learned their parts, reminds the singers that they need to listen for the tonal anchors and blend with the ensemble. The progressive use of solfege and ear training that this series recommends is designed to help the choir sing with better intonation and choral blend. This is a part of a choral music series for teaching choirs that partners with *Ear Training Immersion Exercises for Choir* by Jordan and Shenenberger. The notes for the directors also include very specific aids to performance practice. This is a highly recommended edition.

Once We Sang and Danced with Gladness. *Marty Haugen, text by Susan Briehl. SATB, keyboard. G-6305, \$1.60.* This text, based on Psalm 137, is set to an arrangement of a Latvian folk tune with a simple lilting melody that reminds us of the pain and sadness of the Jews in captivity in Babylon. The text and tune will provide a beautiful and poignant expression for the faith community to acknowledge their pain in times of brokenness and loss. The octavo also provides a simple hymn arrangement that can be sung by the congregation. This piece will be a welcome addition to special parish services that acknowledge personal or corporate loss, the pain of sin, or remembrance of lost loved ones. It is accessible for choirs large or small.

Living Spirit, Holy Fire. *Lori True, text by Ruth Duck. SATB, congregation, keyboard, guitar, C instrument. G-7146, \$1.60. Guitar part, G-7146G (download, D-7146G), \$4.50.* This compelling text is an appropriate song for initiation rites as well as for celebrations of Pentecost and blessings and commissionings for ministry. The strophic verses, sung in unison, are accompanied by keyboard, guitar, and C instruments. It includes a harmony part on the fourth verse using the “*Veni, Sancte Spiritus*” text with an additional descant in the final section. This is a lilting setting of text and melody that allows the impact of the text to underscore the movement of the Holy Spirit in the people of God. The instrumental part nicely complements the principal melody of the song. Use this for initiation rites to underscore the community’s recognition of their own conversion and the power of the Holy Spirit.

He Did It Just for Me. *Emory Andrews, arr. Joseph Joubert. SATB, tenor solo, piano. G-6191, \$1.70.* This is a beautiful gospel spiritual with fascinating and clear harmonic writing for the pianist as well as for SATB choir and tenor soloist. The good voice leading and excellent use of syllabic stress in the melodic line allows the intermediate choir to shine in this anthem with a gentle gospel swing. Most amateur choir tenor soloists will be comfortable singing the verses that are a pleasing contrast to the text and harmonies of the refrain. Choirs will enjoy singing the refrain, “I’ll say yes, yes, yes,” as their response to the love of God. This is well within the range and skill level of most parish choirs.

Two Songs for Gathering and Sending. *John Bell. SATB/SAB, congregation, opt. keyboard. G-6526, \$1.40.* “One Is the Body,” written as a gathering song, is a paraphrase of Ephesians 4:11. The text emphasizes the mystery of our faith and the call of Jesus that draws us together in faith. The SATB hymn setting is simple and accessible for all choirs and congregations. The musical treatment of the text that calls the community to use our gifts to build up the body is simple and harmonically pleasing. The final verse that calls us to witness “through worship, deed, and word to Jesus Christ our Lord” ends with a simple coda that underscores Christ as the foundation of our life. John Bell has an uncanny gift for beautiful yet accessible melodies for assembly song. In this setting he has again found a wonderful combination of close harmonic part writing and simple, significant, melodic lines that emphasize the import of his powerful text. Use this with your community when gathering for a special occasion, patronal feast days, or simply a Sunday in Ordinary Time.

The second song, “Jesus Christ Here among Us,” is a lovely three-part setting with a refrain and verses that underscores the sending forth of a congregation. The refrain emphasizes Jesus Christ’s presence among us and our need for that continued presence in the journeys of our daily lives. The verses recount the many images of Christ and the ineffable nature of his being in our lives. The melody incorporates good voice leading with harmonic interest that allows the assembly to embrace the text vocally and the choir to lead and accompany assembly song with ease. Use this for sending forth, a postlude, or a dismissal rite. It may also be used at a time of leaving or during a rite of blessing for

those who depart or leave for a journey.

Alleluia, Christ Is Risen. Tony Alonso. SATB, congregation, organ or piano, Bb trumpet, guitar (with piano). G-5607, \$1.75. Guitar part, G-5607G (download, D-5607G), \$4.50. Instrumental part, G-5607INST (download, D-5607INST), \$3.50. This Easter song celebrates the risen Christ in a contemporary style. It can be sung with a congregation throughout the Easter Season as a gathering or sending song or as a choral piece for prelude or preparation of the gifts. The publisher provides two accompaniments (not compatible with each other) to make this piece accessible to ensembles of varying abilities. One accompaniment includes piano, guitar, bass, and percussion. The second is for organ or piano. The trumpet part is compatible with both versions. This is an accessible Easter piece with brisk, rhythmic energy that sets classic resurrection images to an easy four-part choral style. The descant is in an easy range, and the trumpet part is within the abilities of most parish instrumentalists.

If Anyone Thirsts. Daniel Kean. SATB, piano, two flutes. G-6859, \$1.60. Instrument parts, G-6859INST, \$7.00; download, D-6859INST, \$6.00. Here is a harmonic, melodic, and textual painting of the image of Christ as living water found in John 7:37–38. The arpeggios in the piano accompaniment give the feel of flowing water; the SATB choral parts answer and echo one another until they come together at the end of each section. The homophonic part writing on the text “Let them come to me” gives the piece an appealing harmonic image. Kean includes parts for two flutes that beautifully highlight the instruments’ best qualities with long melodic phrases and counter melodies complemented by the piano and choral parts. The close harmonies will take a little work for the amateur choir to learn, however, the lush sounds will be worth it. This piece is appropriate for the Third Sunday of Lent, Year A, or other liturgies that include the rites of initiation.

God Is Love. Arr. and trans. Alice Parker. Original text by August Rische. SATB, piano.

G-6260, \$1.60. This delightful piece dances off the page. Parker takes an Austrian folk song and arranges it with a beautiful translation and paraphrase of the German song text that is light and cheerful. The dancelike keyboard part sets the mood of the piece. The parts for men and women interact with one another, one part singing melody and the other accompanying and supporting it until they trade places in this lovely expression of cheerful melody and minuet-like accompaniment. If a choir follows the syllabic stress and accents of the text, the melodies seem to sing themselves. This is a wonderful piece for the intermediate choir that incorporates independent two-part lines for men and women and teaches singing a light and gentle staccato vocal sound with expression. In her genius, Parker finds a way to allow the folk melodies of our world to inspire and delight us through brilliant arranging. The message “God is Love” is communicated well with this musical message of the heart.

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Crucified for Us) from Mass in B minor, J. S. Bach, adapt. and arr. Coulton Young. SATB, keyboard, cello or bass. G-6917, \$1.75. This Latin text from the Nicene Creed is a classic of choral literature. Young's arrangement of this beautiful piece enables the parish choir and ensemble to have more flexibility in arranging the accompaniment for organ, piano, or harpsichord with cello or string bass. This is an advanced-level work that underscores the sacrifice of Jesus on the cross, appropriate to sing during Holy Week or special Lenten services. Young gives suggestions for arranging the voices so that parts that are at the edges of the singers' ranges can be assisted by other sections. He includes a figured bass part for cello or bass as well as an English translation in the octavo. This beautiful and challenging piece requires a choir of more advanced singers, but the musical rewards and benefits from singing such a beautiful work are worth the extra rehearsal time. Choirs will enjoy this clearly marked and visually pleasing edition of a choral classic.

I Will Always Trust in You. Dana Mengel. SATB, alto and bass solo, keyboard, guitar. G-6373, \$1.60. Guitar part, G-6373INST (download, D-6373INST), \$3.00. This is a contemporary setting of a beautiful prayer of trust and faith in Jesus. This songlike anthem incorporates lush harmonies, surprising melodic turns of phrase, and varied vocal textures. Alto and bass solos lead into homophonic SATB choral sections, easy for a mid-level choir to sing. This anthem is sure to engage the contemporary ear and would be appropriate for weddings and marriage blessings. The arrangement for piano, bass, guitar, and percussion incorporates each instrument in a way that allows each to speak in its own timbre without dominating. This gentle and comforting piece will be a pleasing contemporary addition to your wedding repertoire.

Magdalena (Early on the Easter Morn). Johannes Brahms, from *Marienlieder*, Op. 22, No. 6, arr. Pearl Shangkuan, ed. Robert Scholz. Calvin Institute of Worship Music Series. SATB. G-6666, \$1.70. As described by Brahms, this is a "lovely song, in the style of old German church and folk song." The John 20 text tells the story of Mary Magdalene's visit to the empty tomb. Its gentle tone reflects a delightful, non-traditional sound for Easter morning; its unusual texture reflects the quiet moment where Mary recognizes her risen Savior.

The harmonic quality of the work is romantic in nature with shifting and varied tonalities and dynamics. Where keys are shifting, the editor makes accidentals clear, with parenthetical reminders to the singers when to return to the original key signature. The dynamics are well marked, and the homophonic SATB voice leading requires well tuned and supported voices throughout. If a choir chooses to sing the English translation, they will find it poetic, with the consonants and vowels arranged well to assist the singers.

Deliver Us, O Lord. Randall Sensmeier, text by Herman G. Stuempfle, Jr. SATB, congregation, keyboard. G-6600, \$1.60. The simple melody for this plaintive request for mercy and forgiveness builds on the unison first verse to a two-part canon in the second verse, followed by the SATB third verse that is built on tonal harmonies and homophonic part writing designed for a choir of intermediate skills. The fourth verse echoes the two-part canon structure of the second verse and ends with the melody accented by a soprano descant. This is a text and musical setting that deserves special consideration and a significant place in your parish's Lenten, penitential, and reconciliation repertoire.

If God Is for Us. James Chepponis. SATB or cantor, descant, congregation, keyboard, handbells, guitar, opt. C instrument, brass quartet, timpani. G-5948, \$1.60. Full score and parts, G-5948INST (download, D-5948INST), \$23.00. The introduction to this delightful gathering (or sending forth) hymn includes a brass fanfare, followed by a festive refrain, based on Romans 8:31, that expresses God's constant care and protection. The strong refrain is complemented by verses from Psalm 46. The verses are written with a progressive layering that begins with the sopranos and adds a choir section on each succeeding phrase that gives it a nice melodic momentum. Verses may also be sung in unison or in alternation by a section with the choir and cantor. Choral parts are easily within the capabilities of a choir with intermediate skills. The handbell parts included in the octavo are not difficult. The brass, C instrument, and percussion parts, available separately, are within the range of strong parish musicians. This will be a welcome addition to your parish repertoire.

Sing to God a Joyful Song: Introit Hymn for Easter. Tune: LLANFAIR, arr. Lynn Trapp,

text by Delores Dufner. Congregation, cantor or SATB voices, organ, brass quartet, percussion. G-6920, \$1.75. Full score and instrument set, G-6920INST (download, D-6920INST), \$28.00. This processional introit hymn continues the initiative in the Corpus Christi Cathedral Series to expand the use of this genre by setting introit antiphons and psalm verses to familiar hymn tunes associated with particular feasts. The antiphon text, based on the introit antiphon for the Fifth Sunday of Easter from Psalm 98:1, 2, is incorporated into the tune LLANFAIR with part of the Easter Sunday introit text included in the verses. The antiphon includes a congregational melody to the familiar tune with a lovely SATB choral variation that harmonizes well with the assembly's part. Each verse has its own harmonic and stylistic character based on the text. Trapp begins each verse with an opening unison melodic statement that expands to SATB choral parts through the end of each section. The instrumental part writing and organ accompaniment incorporate excellent use of each instrument's timber and tonal possibilities. This is within the capabilities of the intermediate choir and is highly recommended for the Easter Season.

Dan Girardot

Books

One Voice, Many Rhythms

Juan J. Sosa. Pastoral Press, 2008. ISBN: 978-1-56929-080-4. 113 pages, paperback. \$ 5.95.

Misa, Mesa y Musa, Volume 2

Ed. Kenneth G. Davis, OFM. World Library Publications, 2008. ISBN: 978-1-58459-376-8. 162 pages, paperback. \$14.95.

These two publications, taken together, offer a comprehensive consideration of the multifaceted topic of Hispanic spirituality and popular piety. The first work is a compendium of reflections offered by Father Sosa, often as reprints of his addresses to various assemblies. Father Sosa provides an objective, theory-based, theologically supported work that encompasses the topic of Hispanic spirituality while addressing the specificities of some of the more prevalent Hispanic groups. As a noted expert on the topics of Hispanic spirituality and devotions, and as one who has shared in the misunderstandings that

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some Hispanic people have experienced for the sake of their devotional practices, Father Sosa offers wise reflections on the consideration of the blessings that Hispanic spirituality and cultural devotions bring to the broader context of the universal Church. This work illustrates Father Sosa's years of experience and love both of his Hispanic culture and of the rites of the Catholic Church. While addressing the particular devotional practices in Hispanic groups, Father Sosa repeatedly reminds readers of the Catholic Christian call to search for unity within this diversity. His book serves as a source of meditation to all who look to serve in the increasingly multicultural Catholic Church in the United States. It is a treasure for those who are privileged to be called to offer pastoral service in Hispanic communities.

After familiarizing oneself with Father Sosa's work, you can better appreciate the compendium by Father Davis in its richness. This book, arranged in six parts, offers reflections by a number of authors, both Hispanic and non-Hispanic, on critical topics of Hispanic spirituality and devotional piety. The work embraces a wide range of subjects—from explanations on the importance to the Hispanic community of effervescent expressions of Hispanic hospitality and the extended signs of peace (in Part I) to a poignant portrayal of Carlos Manuel, a modern-day example of an apostle of evangelization (in Part II). In Part III, Rosa Maria Icaza breaks open the liturgical cycle and adeptly points out the Hispanic quality of empathy with the living Jesus from Advent in joyful anticipation to Lent and, particularly, in the celebration of the Triduum. Her extended explanation of Good Friday offers important clarifications to the vivid portrayals of those events in Hispanic communities today.

Part IV treats the wide diversity of Hispanic music. One of the entries is a repetition of an address by Father Sosa in *One Voice, Many Rhythms*; however, the repetition is worthwhile, for the subject is appropriately explained within the larger themes of music as symbol and the importance of the words of the songs as "very profound experiences of Christian life" (80). This part also includes the important reminder to pastoral musicians of the need to provide a repertoire that is inclusive of the diversity of Hispanic assemblies—an essential call for awareness of the particularities of Hispanic "sounds" as from "New Mexico, Texas, California,

the Northwest, the Northeast, and the Southeast of the United States; sub-culturally speaking from Spanish Mexico, Tex-Mex (Texas-Mexican), the Californian sound, the Northwestern sound, Puerto Rico, the Dominican Republic, and Cuba" (90).

Part V focuses on more specific topics, such as the explanation of *santos* and the importance of Guadalupe. The last part, Part VI, provides essential reflections on the specific populations of farm workers and Hispanic youth. This compendium includes a bilingual liturgical glossary as a valuable *vademecum* for pastoral ministers in Hispanic communities to assist with terms, names for pastoral items, and topics associated with ritual and devotion.

As a whole, this book seems to favor representation of Mexican culture and is perhaps not as inclusive of all the Hispanic cultural particularities. Although the considerations offered in these chapters may not be as objective as the work by Father Sosa, there is still great value to this publication, for it attempts to encompass in a small work the panorama of Hispanic spirituality, a reality of the richness that Father Sosa describes as "one pilgrim community bound by a common origin and a common purpose in Christ" (90).

For those who are contemplating service with the Hispanic peoples, for those who desire to expand their understanding of liturgy in the multicultural Catholic Church, and for those who simply wish to understand their Hispanic sisters and brothers better, these two books, so user-friendly and practical, are invaluable readings in pursuit of such an important quest.

Linda Marie Sariego, OSF

Meeting Jesus in the Gospels

George Martin. Servant Books, 2009. ISBN 978-0-86716-900-3. 153 pages, paperback. \$13.99.

At first glance, one might ask the question, "Do we really need another book of Gospel reflections?" to which we reply, "Do we need another sunrise or rainbow or rose or child's smile?" To the second question we respond emphatically, "Of course!" So, too, we need more opportunities to take in more and more widely and deeply what God has for us in the revealed Word.

Especially today, with the emphasis on *lectio divina*, we do well to have a book like *Meeting Jesus* close at hand. In contrast to

the technical fourfold division offered for *lectio*, which suggests compartmentalization of our prayer, *Meeting Jesus* presents a much more accessible tool. Martin writes that "Jesus was not a Scripture scholar by profession but someone who read and pondered the Word of God and understood his own life in light of that Word" (17). We recall how often Jesus went apart to speak with his Father. (And there are the four "elements" of *lectio* in everyday language.)

Each of the selections in *Meeting God* begins with a passage to be read and pondered, followed by a commentary that expands some thoughts and concludes with one or two suggested questions on which to meditate. (This final section, of course, in no way limits the prayer to these few thoughts.)

Martin reminds us that "a basic principle of the Christian life is, when in doubt, look to what Jesus did in a similar situation, and imitate that" (104). By bringing together several episodes in the life of Jesus which touch on the same truth or value, Martin helps the reader to have at his or her fingertips many passages that bear on similar situations in our lives.

Meeting Jesus includes several examples of how a single word might open new vistas. One such example flows from the thoughts of the Twelve when Judas leaves the Upper Room. They surmise that perhaps Jesus has sent him to give alms (38). Martin cites several passages in which Jesus speaks of giving alms, highlighting this important part of Jesus' teaching and our Christian living. Another example is an explication of the meaning of "mercy" (100). Such a study is possible for any word, if the reader has and uses a concordance.

By cross-referencing texts, Martin juxtaposes passages that might seem unrelated. For example, I had never appreciated the connections among the story of the man who built new silos to store his abundance (Luke 12:16–21) and the parable of the talents (Matthew 25:14–30) and the judgment (Matthew 25:31–46) before reading this book.

Another insight for me was "The Small World of Jesus." So much of the Gospels describes Jesus' journeys to and from Judah that I had not noticed that the bulk of Jesus' teaching and healing took place in the area defined by Chorazin, Capernaum, and Bethsaida—a mere twelve square miles! What consolation for most of us with limited spheres of ministry.

In 1998 *Our Sunday Visitor* published

God's Word: Reading Scripture with George Martin. Some portions of that work are reprinted in *Meeting Jesus* as well some articles from *New Covenant* magazine. However, these are revised and expanded. Most of the chapters are original to this book, and the questions for reflection are welcome additions.

Finally, if a homilist is tempted to think that he or she has grasped the Gospel message, Martin's text takes anyone who prays deeper into the Word. The people in the pew will be glad to hear fresh thoughts and will welcome the invitation to delve more deeply into the life and teachings of the Master.

Regis Walling

One Baptism: Ecumenical Dimensions of the Doctrine of Baptism

Susan K. Wood. *The Liturgical Press*, 2009. ISBN 978-0-8146-5306-7. 217+xiv pages, paperback. \$ 29.95.

One Baptism delivers a vast, rich spectrum of meaning that is brought to baptism by the many Christian churches and communions. But unlike what one might expect from the subtitle, the book is much more than a discussion of various agreement documents generated by the many ecumenical dialogues.

Instead, Susan K. Wood begins by asking the very central question about how we can claim that there is one baptism, when the understanding of what baptism is varies so much among the Christian churches (xi). The question is not one with an immediate answer, but Wood uses it as a forum to explore many insights into baptism.

Wood guides her work by another critical observation. Baptism "lies at the intersection of all the great themes of theology" (xi). Yet baptism now tends to be understood mostly from its sacramental dimension alone. Reintegrating baptism with the great themes of theology is also part of what Wood accomplishes in her book.

Integrating baptism and eschatology is the work of the first chapter. Wood points out that we usually think of baptism as a beginning, but in fact it is oriented to fulfillment, which is what we mean by "eschatology." A very fruitful insight from this chapter is the emphasis that eschatology gives to our being baptized into a community. We are saved "personally" but not "individually" (9). We are baptized into

the people of God, the ecclesial body of Christ, the messianic community. One immediately sees the pastoral implications of this understanding when baptisms are celebrated privately and not in the midst of the Christian community gathered for worship.

Chapters two and three examine more familiar territory. They lay out doctrinal developments, beginning from the eve of the European Reformation. Significant to this part of the discussion is the understanding of what sacraments do. The theology of St. Thomas Aquinas figures prominently. Wood points out, though, that the Reformers, in coming to terms with what sacraments do, did not react to the original concepts of Aquinas; instead, they based their thinking on how Aquinas had been interpreted through the middle ages. These interpretations were sometimes skewed in rigid ways. The doctrinal discussions of Luther, Calvin, Zwingli, and the Catholic responses to them are found in chapter three. Again Wood uncovers many dimensions that are not usually part of these discussions.

Chapters four and five move us beyond doctrinal discussions. Most readers will find the insight behind this section new and innovative, although it has been part of ecumenical discussions for some time. Looking for greater commonality than theological discussions have provided, ecumenical consultations have begun considering "a common process or pattern of initiation in which baptism is one moment" (91). One recognizes here the importance of the *Rite of Christian Initiation of Adults*, which many churches and communions are implementing. Since this process of initiation especially underlies Catholic and Orthodox understandings of baptism, Wood begins with a comparison of their theology and practice (93). Her discussion ranges over how the Orthodox could recognize the Catholic ceremony as "not a void ceremony" (95) and how the two could approach the claim of each to being the "authentic church" (95).

The central unifying factor of the Trinitarian formula—baptism in the name of the Father, Son, and Holy Spirit—is a surprisingly pastoral insight in this section. It points up a shortcoming, not immediately evident, when the replacement formula "Creator, Redeemer, and Sanctifier" is substituted for the traditional titles (99).

One other chapter should be noted: "Baptism, Faith, and Justification." Here Wood gives a careful analysis on the Lutheran and Catholic *Joint Declaration*

on the Doctrine of Justification. Besides the careful analysis she offers, this section is also an example of how Wood reintegrates baptism and the great themes of theology—here faith and justification.

In all, *One Baptism* is a fascinating, comprehensive study that will eventually bring us closer to the unity we profess in sharing "one baptism." The book also contains four helpful indices: subjects, documents, proper names, and Scripture citations.

James Challancin

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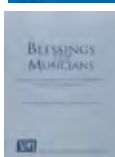


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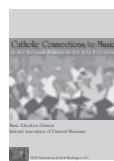


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Rendir Culto en una “tradición continua e intacta”

En 1969, cuando la Sagrada Congregación para los Ritos introdujo un nuevo *Misal Romano*, ella explicó que este libro nuevo servía de testigo de “la tradición continua e intacta de la Iglesia” del culto eucarístico, “sin tener en cuenta la introducción de ciertos aspectos nuevos” (ver Instrucción General del Misal Romano [2002]1). Al comentar sobre el trabajo que se hizo en preparar el libro nuevo, el Papa Pablo VI observó: “Nadie debe pensar que esta revisión del Misal Romano ha aparecido de la nada.” “Al contrario” dice, “fue formado del trabajo de cuatro siglos de estudios litúrgicos que incluyeron no solamente las liturgias de la tradición apostólica y de la Iglesia Latina (Romana) sino también de los estudios sobre el culto en las Iglesias Orientales. La revisión del rito de la Misa y de los textos también salió de la renovación litúrgica comenzado por el Papa Pío XII y según el deseo del Segundo Concilio Vaticano por una liturgia que provea una fuente más rica para la catequesis y el testimonio en el mundo” (Pablo VI Constitución Apostólica *Missale Romanum* [3 abril 1969]).

Mientras preparamos para una traducción nueva del misal revisado después del Concilio y aprobado por el Papa Pablo VI y reafirmado por los papas subsiguientes, tenemos que comprender cómo lo que cantamos y hacemos en la Misa arraiga en una historia rica y compleja, llena de ejemplos de cómo las comunidades orantes respondieron a los cambios en la cultura y en la Iglesia y cómo ciertas iglesias prestaron cosas buenas de los ritos de otras iglesias para enriquecer la celebración de la Misa. Nuestra comprensión de nuestra historia también nos muestra cómo corregir algunos malentendidos pasados y “adelantar propuestas y medidas de sentido pastoral que no podían haber sido previstos” en siglos anteriores. (*Instrucción General*, 10).

¿Por qué necesitamos tal comprensión de lo que cantamos y hacemos? Debido a quienes somos: la comunidad de los bautizados—la Iglesia—que revela la presencia de Cristo cuando nos congregamos para rezar y cantar en un acto “donde Dios es glorificado perfectamente y [el pueblo] es santificado” (*Sacrosanctum Concilium* [SC], 7). En la Eucaristía, tenemos que entender que todos los fieles “ofrecen la Víctima Inmaculada, no solamente por las manos del sacerdote, sino también con él, [y] ellos deben aprender también a ofrecerse a sí mismos por Cristo el Mediador” (SC, 48). Si vamos a hacer nuestra parte, tenemos que acercarnos a la liturgia “con disposición apropiada,” con nuestras mentes “sintonizadas” con nuestras voces, y

debemos ser preparados para “cooperar con la gracia divina para que no lo recibamos en vano” (SC, 11).

Así es que tenemos que saber cómo los Ritos preliminares nos ofrece un umbral de ritual hacia la plena celebración de la Misa que nos arranca de nuestros varios intereses para convertirnos en el Cuerpo de Cristo, listos para recibir la Palabra Viva de Dios como testamento, desafío y revelación, y luego para unirnos en ofrecer el Sacrificio perfecto de Cristo para que podamos convertirnos en la transformación del mundo a través del poder del Espíritu Santo.

Tenemos que usar las palabras, las acciones y el canto de la Liturgia de la Palabra para ser nutridos espiritualmente en la creencia de Israel y de la Iglesia primitiva como una realidad viviente, a la cual respondemos con fe y oración, que nos atrae a la misma labor de Cristo, continuando su acto redentor y anunciando el amor del Padre en el poder del Espíritu.

Tenemos que prepararnos, mientras preparamos nuestras ofrendas, para participar en la Eucaristía, dejando que las acciones, las palabras y las canciones dirijan nuestra atención al altar, haciendo la transición hacia una comprensión más profunda de lo que significa ser el Cuerpo de Cristo y de lo que significa cumplir el mandato del Señor de hacer esta acción en su memoria.

En la Plegaria Eucarística, al unirnos al mismo sacrificio de Cristo por unirnos en el canto y el espíritu con la acción y las palabras de la oración, damos alabanza y ofrecemos gracias, recordando las grandezas de Dios y el sacrificio de Cristo, y rezamos para el poder transformativo del Espíritu que unirá nuestras vidas cotidianas a Cristo para que, nutridos por el Cuerpo y la Sangre de Cristo, iremos por el mundo entregándonos así como hizo Jesús.

En los ritos de la Comunión, preparamos los elementos consagrados para ser compartidos entre todos los creyentes, y nos preparamos a nosotros mismos para recibir la presencia divina. Pero afirmamos también que la Comunión Eucarística es más que un compartir de este momento en el sacramento: es una invitación al banquete celestial, donde no se necesita más señales sacramentales porque compartiremos en la plena unión con Dios en Cristo por el poder del Espíritu.

Pero mientras tanto, hay mucho qué hacer, así es que la Misa termina con una despedida que nos manda, colmados de la bendición de Dios, para ser la presencia transformativa de Cristo en el mundo, haciendo obras buenas mientras alabando y bendiciendo a Dios. Y por eso cantamos: “¡Demos gracias a Dios!”

Worshiping in “Continuous and Unbroken Tradition”

When the Sacred Congregation for Rites introduced a new *Roman Missal* in 1969, it explained that this new book served as a witness to “the Church’s continuous and unbroken tradition” of Eucharistic worship, “irrespective of the introduction of certain new features” (see *General Instruction of the Roman Missal* [2002], 1). In commenting on the work that went into preparing the new book, Pope Paul VI observed: “No one should think . . . that this revision of the Roman Missal has come out of nowhere.” Rather, he said, it was built on the work of four centuries of liturgical studies that included not only the liturgies of the apostolic tradition and the Latin (Roman) Church but also studies of worship in the Eastern Churches. The revision of the Mass rite and texts also drew on the liturgical renewal begun by Pope Pius XII and on the desire of the Second Vatican Council for a liturgy that would provide a richer source for catechesis and witness in the world (Paul VI, apostolic constitution *Missale Romanum* [April 3, 1969]).

As we prepare for a new translation of the missal revised after the Council and approved by Pope Paul VI and reaffirmed by subsequent popes, we need to understand how what we sing and do at Mass is rooted in a rich but complex history, one filled with examples of how worshiping communities responded to changes in the culture and in the Church and of how some churches borrowed good things from the rituals of other churches in order to enrich the celebration of Mass. Understanding our history also shows us how to correct some past misunderstandings and to “bring forward proposals and measures of a pastoral nature that could not have even been foreseen” in earlier centuries (*General Instruction*, 10).

Why do we need such an understanding of what we sing and do? Because of who we are: the community of the baptized—the Church—that reveals the presence of Christ when we gather to pray and sing in an act “wherein God is perfectly glorified and [people] are sanctified” (*Sacrosanctum Concilium* [SC], 7). In the Eucharist, we need to be clear that all the faithful are “offering the Immaculate Victim, not only through the hands of the priest, but also with him, [and] they should learn also to offer themselves through Christ the Mediator” (SC, 48). If we’re going to do our job, then we

need to come to the liturgy “with proper dispositions,” with our minds “attuned” to our voices, and we should be prepared to “cooperate with divine grace lest [we] receive it in vain” (SC, 11).

So we need to know how the Introductory Rites offer us an extended ritual threshold to the whole celebration of Mass that draws us from our various interests and concerns to become the Body of Christ, ready to receive the living Word of God as testament, challenge, and revelation and then to join in offering the perfect sacrifice of Christ so that we can, in turn, become the world’s transformation, through the power of the Holy Spirit.

We need to use the words, actions, and song of the Liturgy of the Word to be nourished spiritually on the belief of Israel and of the early Church as a living reality, one that we respond to with faith and prayer, one that draws us into the very work of Christ, continuing his redemptive act and announcing the Father’s love in the power of the Spirit.

We need to prepare ourselves, as our gifts are being prepared, to participate in the Eucharist, letting the actions, words, and songs draw our attention to the altar, making the transition to a deeper understanding of what it means to be the Body of Christ and what it means to fulfill the Lord’s command to do this action in his memory.

In the Eucharistic Prayer, uniting ourselves to Christ’s own sacrifice by uniting ourselves in song and spirit with the action and words of the prayer, we give praise and offer thanks, remembering the mighty deeds of God and Christ’s self-offering, and pray for the transforming power of the Spirit that will unite our daily lives to Christ so that, nourished by the Body and Blood of Christ, we will go into the world to pour ourselves out as Jesus did.

In the Communion Rites, we prepare the consecrated elements to be shared by all believers, and we prepare ourselves to receive the divine presence. But we also affirm that Eucharistic Communion is more than sharing in the sacrament at this moment: It is an invitation to the heavenly banquet, where there is no further need for sacramental signs, for we will share in full union with God in Christ, through the power of the Spirit.

But in the meantime, there is work to be done, so Mass ends with a dismissal that sends us forth, covered with God’s blessing, to be Christ’s transforming presence in the world, doing good works while praising and blessing God. And so we sing: “Thanks be to God!”



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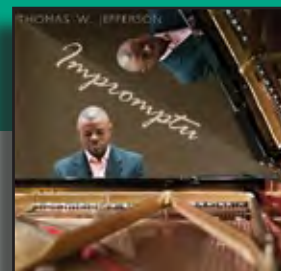


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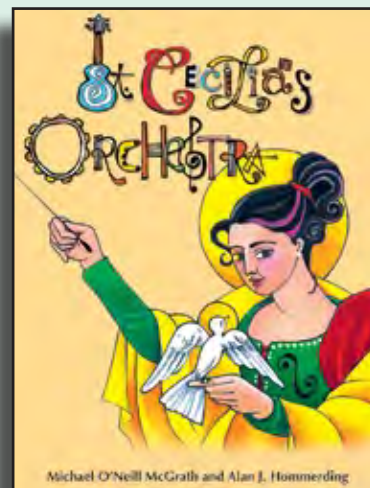


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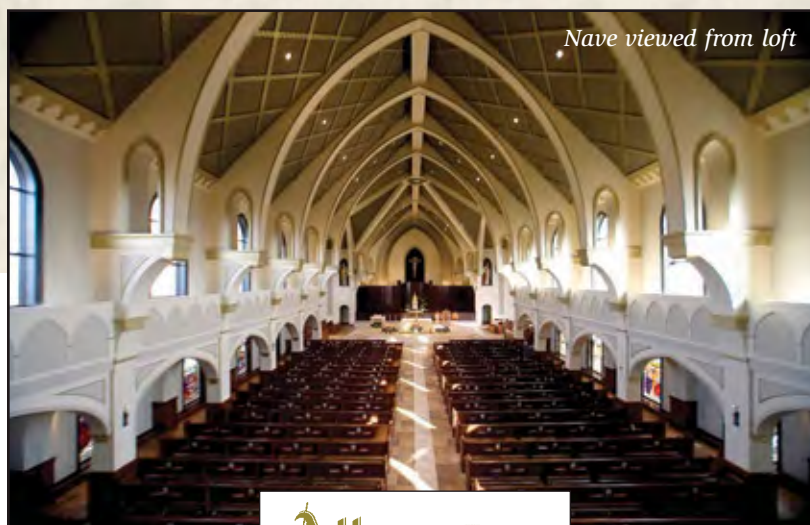
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