

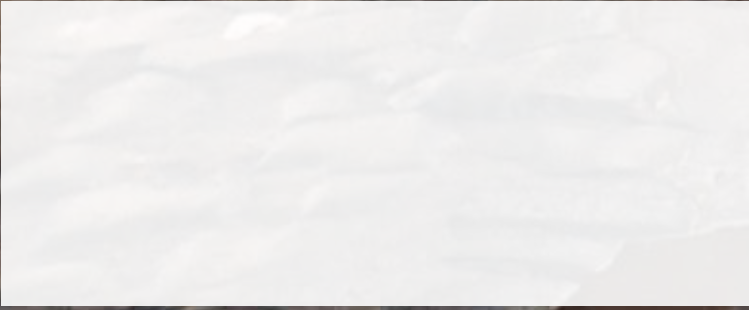
NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

September 2010

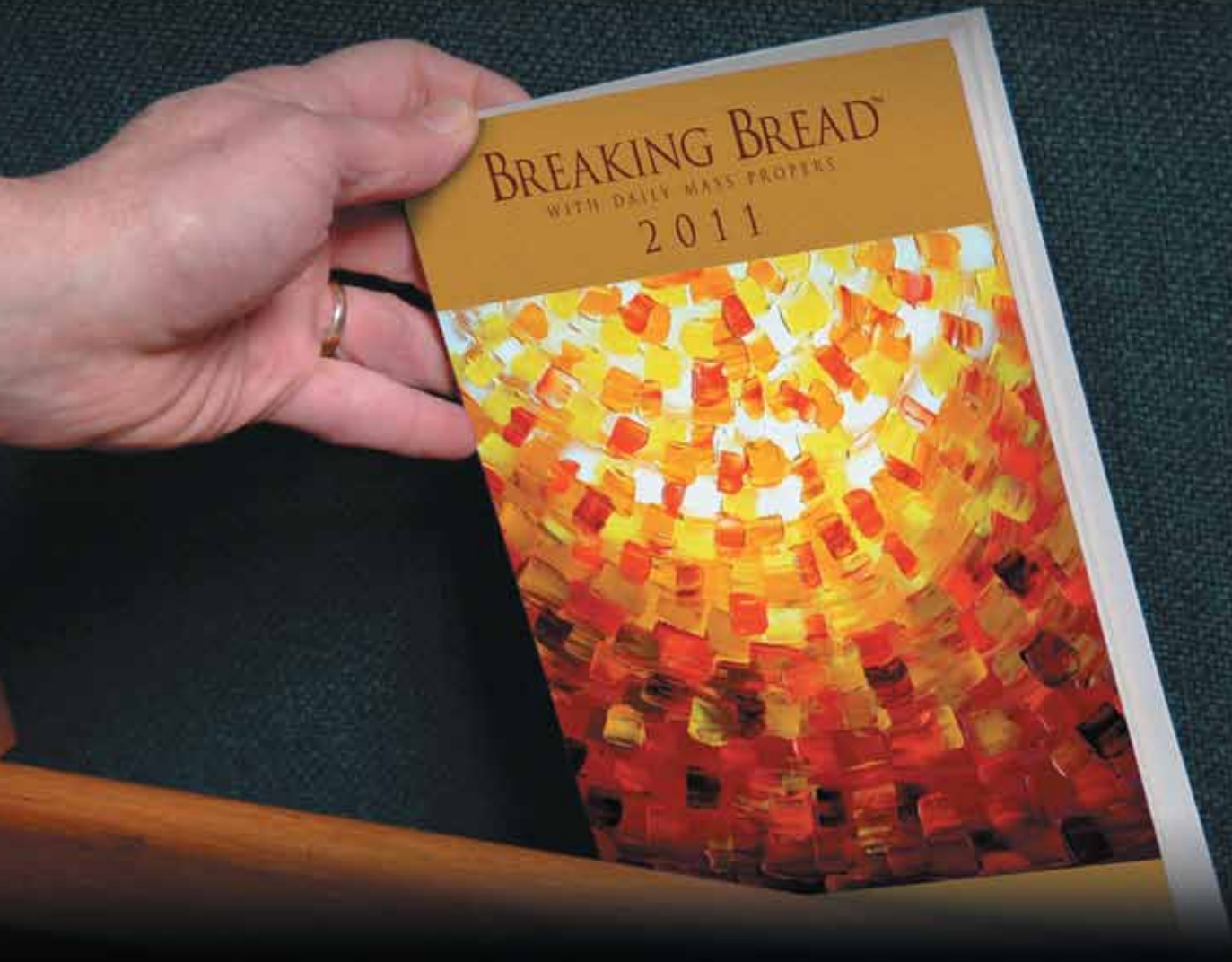


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From the President

Dear Members,

Happy September! By the time you read this message, the new program year will be in full swing. Choirs that took a summer break will have reassembled with, we all hope, some new members. Music directors, pastors, and other leaders now see before them a full year of celebrations, programs, and other efforts to build up, serve, and empower their communities. Here at the NPM National Office we too are looking ahead to a year of activities to support the ministry of our members and of other musicians, clergy, and liturgical ministers who serve and lead the Church at prayer.

Planning for Your Own Continuing Formation

I hope, even as you are busy with the work of ministry in your own community, that you will plan for your own spiritual growth and continuing formation. Here are some upcoming events from which you and other musical and liturgical leaders in your community can benefit:

- **Webinar:** *The Psalms in Christian Worship*, led by Dr. John Witvliet, Thursday, September 9;
- **Webinar Series:** *Sing to the Lord: Music in Divine Worship*—seven one-hour sessions on major themes of the document, led by seven respected scholars and pastoral leaders, beginning on Thursday, October 14;
- **Strengthen for Service**, a three-day retreat for music directors, led by Rev. Anthony Ruff, OSB, at the Bon Secours Spiritual Center in Marriottsville, Maryland, October 11–13;
- **NPM Annual Convention:** *Sing a New Song*, Louisville, Kentucky, July 18–22, 2011.

Counterpoint

Beginning with this issue, we are introducing a new feature: “Counterpoint.” This term describes a relationship between two or more musical voices that are independent of one another but when sounded together contribute to the overall work. We are inviting leaders of other organizations to address a topic of concern that is important to their own

work but that should also matter to NPM members. We hope that these brief essays will always challenge NPM members to broaden their thinking, whether or not they agree with the point of view that is expressed.

I am delighted to welcome Dr. Eileen Guenther, president of the American Guild of Organists, as the first contributor to our Counterpoint column. Eileen has set before us an important challenge, which I urge you to read and reflect on (see page ten).

Annual Report

This issue of *Pastoral Music* contains the annual report to members regarding the activities of the Association during 2009 (see pages five and six). NPM continues to be guided by its mission to foster the art of musical liturgy and to serve the Catholic Church in the United States. Last year the NPM Council and the NPM Board adopted five strategic goals to advance this mission, taking into account such major concerns as the needs of Hispanic/Latino Catholics, inclusion of youth and young adults, and preparation for the new English-language translation of the *Roman Missal*.

As we look back on the previous year, it is heartening to remember that NPM educational programs reached more than three thousand people at the national convention, institutes, and our first-ever webinar. Thousands of musicians and other pastoral leaders benefit from NPM publications, including nearly eight thousand members and subscribers to this journal.

The report also highlights two particular areas of concern—declining membership and financial support. Two of the new strategic goals adopted by the Board are to address these areas and to ensure the future of NPM’s important mission for the Church.

NPM Annual Fund

During the month of September you will receive (or perhaps have already received) an e-mail request to participate in the **2010 NPM Annual Fund**. Like most not-for-profit organizations, NPM has been affected by economic conditions in the United States which have resulted in lower income from parishes and members who are often struggling with their own financial health. Further, membership dues account for less than a third of the income needed to sustain the work of the Association. Please make a tax-deductible donation today. No amount is too small to provide the support we need to serve the musicians, clergy, and others who in turn serve parishes and other communities in their worship.

You may make a secure online donation at www.npm.org or simply send a check to NPM, PO Box 4207, Silver Spring, MD 20914-4207. Thank you for your generous support!

J. Michael McMahon, President

PASTORAL Music



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Contents

Annual Report	5	Association News	7	Counterpoint	10
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Early Christian Singing 11

By JASON MCFARLAND

RESOURCES: THE ROMAN MISSAL

Chanting the Simple Dialogues at Mass: 39

Not Just for Priests Who "Like to Sing"

By CHARLES GARDNER

Celebrating a Parish's Special Feasts 43

By J. MICHAEL THOMPSON

The Great Commission

To Learn about Our Church, Watch Us Worship 15

By THOMAS J. STAPLETON

Inside-Out: The Art of Preparing for Liturgy 20

By EDWARD FOLEY, CAPUCHIN

How Missionary Is Your Mass? 28

By THE NPM STAFF

Make Us Sacraments of You: Encounter with Christ and Our Gift in Return 31

By DANIEL GIRARDOT

COMMENTARY

The Language of Worship: 37

That the World May Believe

By ED HISLOP

Professional Concerns	46	Chapter News	47
Reviews	52	Inserto para el boletín	59
Bulletin Insert	60		

Cover: The Appian Way, one of the earliest and strategically most important roads of the Roman Republic, linked Rome with southeast Italy. Named for Appius Claudius Caecus, the Roman censor who completed the first section in 312 BCE, it became a major route for carrying the Gospel throughout the Roman Empire. *Photo courtesy of Radoslaw Botev, Pleven, Bulgaria.* Additional photos in this issue courtesy of the Federation of Diocesan Liturgical Commissions; NASA; bigfoto.com; T. C. Davis, Wilmington, Delaware; Indiana University, Bloomington, Indiana; U.S. National Park Service; Peter Maher, Washington, DC; Catholic Charities, Baltimore, Maryland; D. Huw Richardson, Buffalo, New York; and NPM file photos.



Mission Statement

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

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Mr. Thomas Stehle (2013)
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Ms. Joanne Werner, *Board of Directors Chair*
Ms. Hollie Uccellini, *Council of Chapters Chair*
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Mr. Peter Maher, *NPM Staff Representative*

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

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Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2009

Strategic Goals 2010–2012

1. Address the pastoral, liturgical, and musical needs of the Hispanic Catholic population in the United States.
2. Sustain and increase membership in the NPM community of ministry.
3. Increase NPM focus on youth and young adults who can and do contribute to liturgical and music ministry in the United States.
4. Contribute to the preparation of communities and pastoral leaders for implementation of the new English-language edition of the Roman Missal.
5. Find new financial resources and strengthen existing ones to support the mission and work of NPM in a challenging economy.

Membership

	Dec. 31, 2008	Dec. 31, 2009
Total Membership	7,988	7,742
DMMD Membership	722	712
Interest Sections		
African American Musicians	123	113
Campus Ministers	204	183
Cantors	2,309	2,162
Choir Directors	2,317	2,191
Clergy	1,181	1,114
Diocesan Directors of Music	122	144
Ensemble Musicians	1,421	1,318
Hispanic Musicians	266	237
Music Education	387	364
Musicians in the Military	37	39
Organists	1,976	1,857
Pianists	942	894
Youth	1,185	1,089
Asian Pacific Musicians	47	38
Musicians Serving		
Religious Communities	38	40
Pastoral Liturgy	565	530
Chant	183	202
Composers	45	56

Chapters

2009	66	(59 permanent, 7 temporary)
2008	71	(62 permanent, 9 temporary)
2007	71	(62 permanent, 9 temporary)

The National Association of Pastoral Musicians has adopted five strategic goals for a three year period (2010–2012). Three of the goals identify areas toward which the energy and resources of the Association will be directed: the pastoral, liturgical, and musical needs of Hispanic/Latino Catholics in the United States; increased focus on youth and young adults; and preparation for the new English-language translation of the Roman Missal. The other two goals are directed at strengthening the Association to carry out its mission: sustaining and increasing NPM membership and continuing development of financial resources. Each year of the plan the NPM Board of Directors is identifying and implementing concrete objectives to accomplish the goals. We invite and encourage every member to do his or her part to participate in these efforts.

Membership in NPM represents commitment to and participation in the mission of the Association—fostering the art of musical liturgy and serving the Catholic Church in the United States. Like many other nonprofit associations, NPM has seen some decline in members over the past few years. In 2009 the Association experienced a decrease of 3.1 percent, a strong improvement over the 5.6 percent decrease in 2008. Still, the steady decline in members is a cause for concern and was a major factor in identifying membership as a major goal in NPM's new three-year strategic plan.

NPM is a "big tent" that embraces musicians, clergy, liturgists, and other leaders of worship. The Association has a Director of Music Ministries Division (DMMD) for professional directors of music ministries and seventeen Interest Sections that allow members to identify their own particular areas of expertise, ministry, or concern. These interest sections represent an amazing diversity within the Association that embraces ordained and lay ministers, young and old, various cultural and ethnic communities, and a wide variety of music ministry specializations.

Pastoral Music continues to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. **The Liturgical Singer** is a practical and lively newsletter for psalmists, cantors, choir directors, and choir members.

In addition to these printed periodicals, NPM offers a variety of electronic publications, including **Pastoral Music Notebook**, a semi-monthly newsletter for NPM members; **Sunday Word for Pastoral Musicians**, a weekly reflection on the Sunday Scriptures; **Clergy Update**, a quarterly newsletter for clergy members; and **Praxis**, a quarterly newsletter for DMMD members.

NPM Publications provides a limited number of timely, practical books to support the ministry of musicians and other liturgical leaders. In 2009 NPM published two such volumes: **Seven Sessions: The NPM Study Guide to Sing to the Lord: Music in Divine Worship** and **Singing the Year of Grace**.

The 2009 NPM National Convention drew 2,440 paid registrants. While the number of attendees was lower than at the previous national convention, it was significantly higher than expected in light of the difficult economic conditions. The recently concluded 2010 Annual Convention (July 12–16) was held in Detroit, Michigan. The next annual conventions will be held in Louisville, Kentucky (2011), and Pittsburgh, Pennsylvania (2012).

NPM institutes drew nearly 300 participants in 2009 at eight different locations. In addition to programs for cantors, ensemble musicians, and pastoral liturgists, NPM sponsored the first in a series of educational online **webinars** with nearly 500 participants.

The NPM Board budgeted for a modest surplus in 2009, expecting strong support for the national convention in Chicago. Attendance actually exceeded the projected numbers, and so the convention income was higher than planned. At the same time, however, costs at the Stephens Convention Center in Rosemont far surpassed what was projected, resulting in a small deficit for the year.

In light of the very difficult economic climate, the Board approved a budget for 2010 that reduced expenses very substantially in order to achieve a surplus for this year. Three full-time staff positions have been eliminated, and the Association has adopted a new communications strategy that makes greater use of electronic media and relies far less on printing and mailing. Many other cost-cutting measures have also been introduced. At the recommendation of the NPM Council, the Board has also adopted strategic goals to increase both membership and financial support over the next three years.

Publications

	Dec. 31, 2008	Dec. 31, 2009
Members and Subscribers		
Pastoral Music	8,224 ¹	7,960 ²
Liturgical Singer	1,696 ³	1,531 ³

1. This number includes 71 non-member subscribers and 165 libraries.
2. This number includes 65 non-member subscribers and 153 libraries.
3. Total number of copies sent to subscribers; some subscriptions are bulk orders.

Education

Conventions

	Total Paid Attendance
2009 National Convention: Rosemont, Illinois	2,440
2008 Regional Conventions: East Brunswick, Cleveland, Los Angeles	1,689
2007 National Convention: Indianapolis	2,850

Institutes

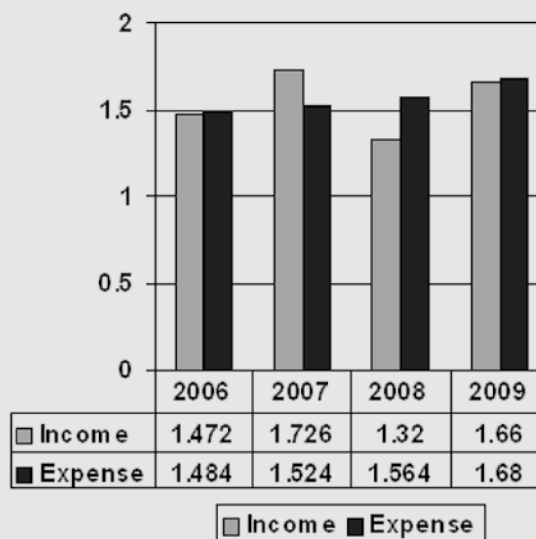
	Total Paid Attendance
2009 8 Institutes	293
2008 9 Institutes	591
2007 11 Institutes	554

Webinar

	Total Paid Attendance
2009 1 Webinar	467

Finances

NPM Income and Expenses (in \$ millions)



Association News

Conventions and Institutes

Next Issue

Be sure to check out the next issue of *Pastoral Music* for articles and photos from the 2010 Annual Convention in Detroit. Look for a summary of this summer's institutes as well. While you're waiting, check out the photos and videos on NPM's Facebook page. Cardinal DiNardo and other people interviewed by our "roving reporters" have some interesting things to say about NPM's place in their lives and about the convention. They also pose some interesting challenges for our future work.

Meetings and Reports

Second Lay Ministry Symposium at Collegeville

Next year, St. John's School of Theology and Seminary, Collegeville, Minnesota, will sponsor a second National Symposium on Lay Ecclesial Ministry (the first was at Collegeville in 2007). NPM is one of forty-two co-sponsors and collaborating organizations for this invitation-only event. NPM President Dr. J. Michael McMahon attended a planning meeting at St. John's from August 2 to 4 in preparation for the symposium.

New Orleans Archbishop Gregory Aymond, Spokane Bishop Blase Cupich, and Crookston Bishop Michael Hoeppner were among the nearly fifty representatives who took part in the planning meeting. Other participants included representatives of national Catholic ministry associations, schools of ministry, and other organizations with an interest in the development of lay ecclesial ministry.

Next year's symposium is a response to the U.S. bishops' call in *Co-Workers in the Vineyard of the Lord* to expand our study of and dialogue regarding lay ecclesial ministry. The symposium seeks a better understanding of the critical issues facing lay ecclesial ministers and ways to

promote and advance effective ecclesial ministry. The event will focus particularly on the vocation of the lay ecclesial minister and on authorization for ministry by the diocesan bishop.

2010 McManus Award

In recognition of her significant contributions to pastoral liturgy, composer and pastoral musician Mary Frances Reza has been named by the FDLC Board of Directors as the fifteenth recipient of the Monsignor Frederick R. McManus Award.



The award will be presented to Mary Frances during the banquet at the National Meeting of Diocesan Liturgical Commissions in Alexandria, Louisiana.

Mary Frances Reza has served the Archdiocese of Santa Fe as a pastoral musician, liturgist, teacher, composer, clinician, and leader in Hispanic ministry. She formerly served as the director of the Office of Worship and Liturgical Music for the Archdiocese of Santa Fe and as the liturgy and music director at St. Francis of Assisi Cathedral in Santa Fe. Mary Frances is an emeritus member of the Southwest Liturgical Conference Board (SWLC) and a longtime member of NPM. She currently serves on the Executive Board of the Institute of Hispanic Liturgy and is a clinician and Hispanic consultant for OCP. Her music is published in *Flor y Canto I* and *II*, *Unidos*, OCP music collections, and in *Celebremos* (WLP). Her articles have been published in *Pastoral Music* and several other publications.

Mary Frances obtained her BA in music and BS in education from the University of Albuquerque, and she earned her master's degree from the University of New Mexico. She is the recipient of the Southwest Liturgical Conference Faithful Servant Award (2000), the OCP Owen Alstott

Award, and the NPM Pastoral Musician of the Year Award (2002). Mary Frances is currently serving as liturgy consultant and choir director at Our Lady of the Assumption Parish in Albuquerque.

Music Ministry Alive! 2010

The twelfth annual "Music Ministry Alive!" institute was held July 27–August 1 at St. Catherine University in St. Paul, Minnesota. The 176 youth participants and 52 adult leaders gathered with a team of more than 50 people under the direction of David Haas. Participants came from thirty-seven states, two Canadian provinces, and Australia. NPM was represented this year by a visit from Father Paul Colloton, who shared his strong affirmation of and support for the young

Hotline Online

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

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

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

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



Msgr. Ray East sings with participants in the 2010 Music Ministry Alive!

participants.

Youth participants between the ages of fifteen and nineteen followed various tracks: vocal/cantor, keyboard, guitar, percussion, woodwinds, brass, and strings. Nine young composers followed their own program, and there was a special track for those interested in liturgical leadership. In addition to these daily musical “master” classes, they participated in workshop sessions addressing such issues as conducting, liturgical planning, Scripture, improvisation, world music repertoire, vocational discernment, cantoring, liturgical dance, prayer and meditation, and ensemble work. Adult participants, who serve as music and liturgy directors, youth ministers, pastors, and catechists, were led in sessions addressing issues in liturgy, spirituality, ministry, and music.

A special appearance by Jesse Manibusan was a highlight of the week, and the entire group of young singers and instrumentalists presented a final concert for parents and friends—the annual MMA Festival “Sing,” dedicated this year to the memory of Robert Haas—at the conclusion of the week.

Every year scholarships are awarded to third year youth participants who are planning to pursue studies and work in liturgical music, liturgy, and youth ministry. This year’s recipients of the scholarships in memory of William Phang and Robert Haas are NPM member Samantha Dusek from River Falls, Wisconsin; Rebecca Vanover from Laytonsville, Maryland (daughter of an NPM member); Hayley Thull from Carlos, Minnesota; Will Creel from Oakdale, Minnesota; Philip Ryan from Park Hills, Kentucky; and Isabella Dawis from Minneapolis, Minnesota.

Plans are already under way for MMA

2011: “Let This Be the Time,” to be held July 26–31 at St. Catherine University. Applications and more information will be available after January 1, 2011, at the MMA website: www.musicministryalive.com.

Taizé at Seventy

At 7:30 PM on August 20, just outside the little village of Taizé in eastern France, 5,000 people gathered on a hillside and in a large meadow to celebrate a double anniversary: the seventieth anniversary of the ecumenical community of Taizé, which traces its foundation to Brother Roger Schutz’s arrival in the town in 1940, and the fifth anniversary of the founder’s death. There was singing—the world-famous “Taizé music”—the reading of biblical passages in several languages,

and the reception of a new community member. Then the brothers and thousands of young people processed through the town, past the little Romanesque church where Brother Roger is buried, and into the Church of Reconciliation, where evening prayer concluded. In a profound silence, Brother Alois, the current prior, prayed in thanksgiving for Brother Roger and the community. The prayer ended this way: “In the communion of the whole Church throughout the world, and with those who went before us in faith, beginning with the apostles and Mary, we praise you and we sing: ‘Jesus Christ, Inner Light, do not let my darkness speak to me. Jesus Christ, Inner Light, make me able to welcome your love’.”

Christian leaders around the world have been paying tribute to the community and its founder. Pope Benedict honored the community’s outreach to youth: “Seventy years ago, [Brother Roger] began a community that continues to see thousands of young adults, searching for meaning in their lives, come to it from around the world, welcoming them in prayer and allowing them to experience a personal relationship with God.” Ecumenical Patriarch Bartholomeos I of Constantinople called Taizé “a true center, a focal point, and a place of gathering; a place of deepening in prayer, of listening and humility.” And Rev. Olav Fykse-Tveit, the general secretary of the World Council of Churches, described the community as “a model for attending to the spiritual and physical needs of the whole people of God, and in particular the needs of young people.”



Outdoor evening prayer celebrates the seventieth anniversary of the Taizé community.

“I could not be happier. Every day it’s like opening a Christmas present. The congregation’s comments have been positive, positive, positive.”

**~ Glen Loeffler
Organist**

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Thinking about Tables

By EILEEN GUENTHER

I am delighted that Mike McMahon has invited me to inaugurate this column for *Pastoral Music*—one of my favorite journals. The National Association of Pastoral Musicians and the American Guild of Organists have much in common. While the AGO is the American Guild of Organists, there are many people who are not solely organists who are members as well as people who are not even *primarily* organists, and some who are not organists at all.

Often these days I find myself thinking about tables: a dining room table where family and friends gather or a Communion table where all are welcome. On a trip to civil rights sites in Birmingham, Montgomery, and Selma, Alabama, I found that the range of tables affected me profoundly, as we encountered

- lunch counters of restaurants where all had not been welcome;
- the dining room table in the parson-

Dr. Eileen Guenther is the president of the American Guild of Organists.

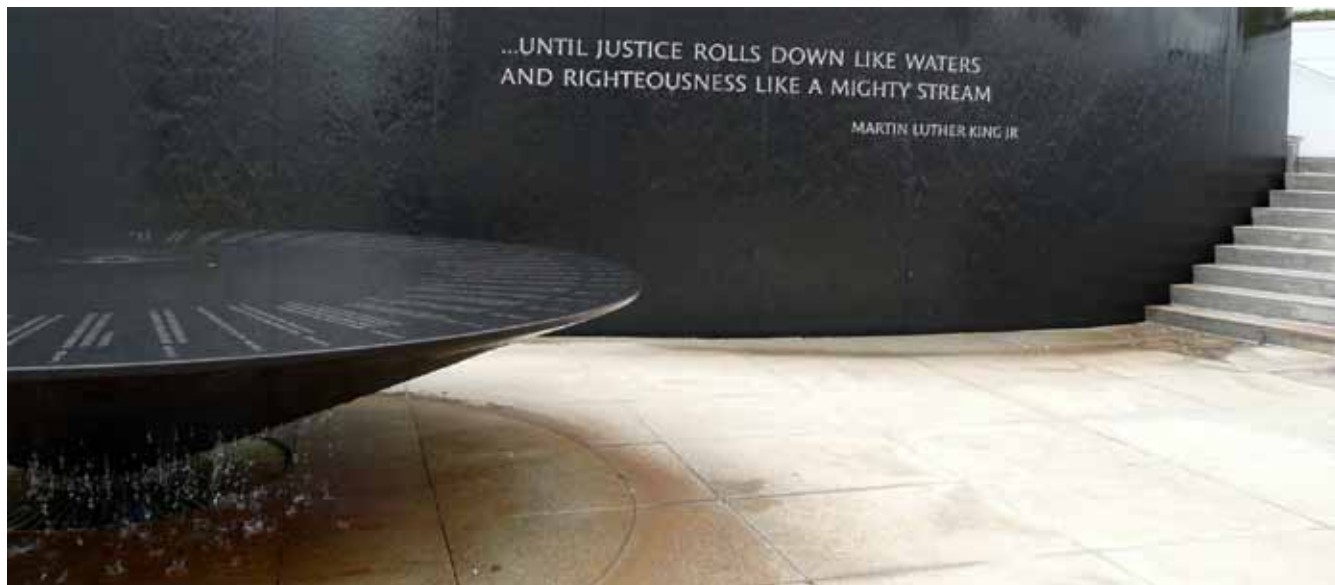
age for Dexter Avenue Baptist Church in Montgomery where, we were told, the Southern Christian Leadership Conference was formed;

- the kitchen table of that same parsonage where Dr. Martin Luther King, Jr., searched his soul and felt God telling him to press on with his work;
- the tables at which the people at 16th Street Baptist Church served us lunch, adjacent to the site of the bombing in 1963 that killed the four young girls;
- the fountain-table at the Civil Rights Memorial, engraved with some of the major events in the Civil Rights movement and listing many who lost their lives in the struggle—but with a space in the circle separating the 1954 Brown vs. Board of Education decision and the death of Dr. King—a space purposely left by the artist because the movement did not begin with the Brown decision and did not end with King's death.

I know that before every civil rights

march demonstrators gathered for prayer and for song, and it was moving to be reminded of the importance of song in defining purpose and strengthening resolve in the critical moments of our lives. The spiritual "I'm Gonna Sit at the Welcome Table" resonated in my head throughout this pilgrimage. It reminded me of the grandmother of a friend of mine who worked for folks who would only let her eat on the back steps and how she knew with all her heart that someday she would "eat at the welcome table."

As church musicians, I'd like to see us become radically welcoming to every individual who seeks to attend a program or affiliate with a chapter, regardless of the church they serve or the kind of music their church does or the level of their education or certification. I look for ways that we can add "leaves" to the table. Hospitality does begin at home, and as musicians, as colleagues, as professionals, we *all* need to be as welcoming and supportive as we can possibly be and make the "one of these days" of the spiritual *today!*



Civil Rights Memorial, Montgomery, Alabama

Early Christian Singing

By JASON J. MCFARLAND

Christians have been singing together from the very beginning. Joseph Gelineau summarized the relationship of music and Christian liturgy this way: “Christian assemblies have at all times and in all places read the Scriptures, prayed, and sung. The Christian liturgy was born in singing, and it has never ceased to sing. Singing must be regarded as one of the fundamental constituents of Christian worship.”¹ In fact, as St. Cyprian of Carthage makes clear, for early Christians singing was part of everyday life. He wrote: “A modest meal should sound with psalms, and if you have a good memory and a pleasant voice, you should take upon yourself the singer’s office.”²

As Gelineau and St. Cyprian indicate, singing is both fundamental to Christian worship and a ministry to be taken up by those in the community who are of good voice. Indeed, the Scriptures attest to the singing of “psalms, hymns, and spiritual canticles” in early Christian communities (Ephesians 5:18). The trinity of terms is not a list of three distinct musical genres or forms but refers to the great variety of music in use among Christians in the first century.

To be sure, understanding the origins of Christian singing is a matter of recognizing its foundational contexts. While there is no compelling evidence for either a deliberate program of music composition for worship or of defined roles for musical specialists in early Christian communities—no cantors, psalmists, choirs, and so forth³—how the earliest followers of the risen Christ used music in worship is an intriguing question. Could these proto-Christians, who were ritual beings and part of a ritual culture, escape the ancient musical traditions of their day—namely, the pagan cult and the music of the Jewish Temple, synagogue, and home? Indeed, it is difficult to speak

of a specifically Christian culture prior to what Gradon Snyder calls Christianity’s “cultural break with Judaism.”⁴ Before the late first century and early second century, Christianity, though in many ways unique, was simply one of several movements within Judaism and one of many new religious movements in the Roman Empire at the time.⁵

The foundations of Christian singing are located within a first- and early second-century cultural matrix that was simultaneously Greek, Jewish, and Roman.⁶ In the Near East and in the Roman Empire, Greek melodies,⁷ music theory, and philosophical understandings of music were predominant and necessary underpinnings for any music of the early Christians. The typical Greek sense of musical propriety regarding music used in religious rites was also influential—for example, a general preference for vocal music over instrumental music.⁸

The music of first-century imperial Roman culture also influenced the music of the first Christians but in a contrary sense. Early Christians were concerned with the intelligibility of texts and wished to distinguish their worship from Roman pagan rituals. In contrast to the Roman song, which utilized archaic texts that were no longer understood by the general population,⁹ Christian music was text-centered.

The music of Palestinian Jews was also important to the development of early Christian singing. All three traditional categories of Jewish religious music—Temple, synagogue, and home—probably influenced early Christian music to some degree.¹⁰ At the Temple in Jerusalem, a group of hereditary musical professionals or Levites performed the music. In the synagogues the entire assembly might have taken part in spontaneous or unprogrammed singing under the leadership of the *sheliach tsibbur* (“emissary of the people”), but without question the assembly would have heard the reader “cantillate”¹¹ excerpts from their sacred texts.¹²

The music of the typical Jewish and pagan home, particularly the practice of singing at meals, also must have influenced early Christian singing.¹³ While it is true that direct evidence about such an influence is sparse,¹⁴ singing at meals was so prevalent in the cultural context of the first Christians that it is more likely than not to have influenced the development of their own musical practices. In a more general sense, the logogenic (or “born from words”) style of music in the Jewish tradition and the style of the Davidic psalms were particularly influential in early Christian singing.¹⁵ It is also the case that pagan and Jewish festivals and holy days influenced the development of many of the earliest Christian feasts.¹⁶

Specific Characteristics of Early Christian Singing

While music was certainly a part of Christian worship from the beginning, specific historical evidence of such music is scarce.¹⁷ What one can gather from patristic sources and from early Christian liturgical sources is that during primitive Eucharistic gatherings, the most common types of music were spontaneous acclamations.¹⁸ It is possible to say, then, that the earliest Christian singing at worship was responsorial in that these spontaneous acclamations were individual or communal responses to the liturgical celebration.¹⁹ Congregational responses would have been perhaps a single word, such as *Alleluia* or *Amen*, or a well-known verse such as “His mercy endures forever.”²⁰

Individual responses could have been similarly simple or as complex as an improvised hymn of praise. The singing was primarily simple, logogenic, and lacking musical form and preconceived melody—in other words, a variety of musical interjections within a stable yet flexible ritual structure. Among the few traits of the earliest Christian music that one can assert with confidence is the fact that it was predominantly vocal and monodic.²¹ Christian singing encompassed a

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broad spectrum of music that was characteristically text-centered, likely based on popular tunes, and probably similar in structure to the Davidic psalms and biblical canticles but usually explicitly Christological and newly composed.²² Overall, one gets the impression from patristic accounts that early Christian singing at worship was interactive and participatory, ecstatic and joyous.

Contrary to common wisdom, a desire to define themselves as different from the Jewish tradition meant that early Christians tended to avoid the direct incorporation of Davidic psalms into their worship.²³ It is not until around 200 CE that there is explicit evidence of the use of these psalms, and only in the early third century does the Christian re-appropriation of the Davidic psalms as a core set of liturgical texts begin.²⁴ Later in the third century, as Edward Foley notes, "patterns for their usage develop and clarify."²⁵

The Aural Part of Worship

Musical expression was ever-present among the religions and cultures of the first century. "Worship music" in this early-Christian context was inseparable from community gatherings and rituals. It was not music for its own sake but rather what Foley calls "the aural aspect of that cult."²⁶ It was diverse; from the beginning "Christian song" was a collection of musically and geographically diverse oral traditions. As James McKinnon has said, "Variety might very well have been its single most constant quality."²⁷

Notes

1. Joseph Gelineau, "Music and Singing in the Liturgy," in *The Study of Liturgy*, ed. Cheslyn Jones, et al. (New York, New York: Oxford University Press, 1992), 494.

2. Cyprian *Ad Donatum* 16. The original Latin text reads: "Sonet psalmos convivium sobrius; et ut tibi tenax memoria est, vox canora, aggredere hoc munus ex more." The patristics scholar Johannes Quasten notes that "in this way Christianity wholly retained the customs of antiquity, which made use of solo singing at meals." Johannes Quasten, *Music in Pagan and Christian Antiquity*, trans. Boniface Ramsey (Washington, DC: National Association of Pastoral Musicians, 1983), 131–132. In this context "psalm" is a generic term that does not refer specifically to the Davidic psalms. For more on Cyprian—as well as Clement and Origen—and music, see Paul F. Bradshaw, *Eucharistic Origins* (New York, New York: Oxford University Press, 2004), 106–114.

3. Edward Foley, *Foundations of Christian*



A painting of someone praying in the *orans* position in the Catacomb of Priscilla, Rome.

Music: The Music of Pre-Constantinian Christianity, rev. ed. (Collegeville, Minnesota: The Liturgical Press, 1996), 84.

4. Gradon F. Snyder, *Ante-Pacem: Archaeological Evidence of Church Life before Constantine*, rev. ed. (Macon, Georgia: Mercer University Press, 2003), 1.

5. This cultural break was brought about through the eventual self-identification of Christians as a religious group in their own right rather than as a sect within Judaism. The key here is that Christianity became distinct as a visible culture. Snyder notes: "This is not to say there was no Christian culture prior to 180 CE. It is only to say that the nascent Christian culture either was not yet distinguishable from society in general, or the first Christians lacked sufficient self identity to establish for itself symbols, language, art and architecture." *Ibid.*, 2. On the surge of new religious movements and the success of Christianity during the first centuries of its history, see Donald F. Logan, *A History of the Church in the Middle Ages* (New York, New York: Routledge, 2002), 3–12; and Rodney Stark, *The Rise of Christianity* (San Francisco, California: HarperSanFrancisco, 1997), *passim*.

6. Jan Michael Joncas, "Liturgy and Music," in *Handbook for Liturgical Studies: Volume Two, Fundamental Liturgy* (Collegeville, Minnesota: The Liturgical Press, 1998), 284.

7. Everett Ferguson, *Encyclopedia of Early Christianity*, second ed. (Routledge, 1999), s.v. "Music."

8. See Herbert M. Schueller, *The Idea of Music: An Introduction to Musical Aesthetics in Antiquity and the Middle Ages* (Kalamazoo, Michigan: Medieval Institute Publications, 1988), *passim*; and *Encyclopedia of Early Christianity*, s.v. "Music."

9. Joncas, "Liturgy and Music," 285.

10. For a contextual study of the music of the Temple and of synagogues in the first century, see Foley, *Foundations*, 25–50. See also Joncas, "Liturgy and Music," 287. Today, scholarship tends to take the link between first-century Jewish practices and those of the early Christians as an *a priori* fact while at the same time recognizing that a direct evolutionary relationship can only be asserted with serious qualifications. See, for example, Joan E. Taylor, *Christians and Holy Places: The Myth of Jewish-Christian Origins* (Oxford, UK: Clarendon Press, 1993), *passim*; and Paul Bradshaw, "The Changing Face of Early Liturgy," *Music and Liturgy* 33:1 (2007), 25–26.

11. "Cantillation" is a type of sung speech that engages the singing voice but is not melodic. It is a technique that increases the audibility of a proclaimed text.

12. Bradshaw recognizes among scholars a "growing consensus that in the first century there was no such thing as the Sabbath synagogue liturgy, in the sense that we can speak of it in later centuries. . . . It was only after the Temple had been destroyed that synagogues assumed the role of centres for worship The only possible synagogal influence on the origins of Christian worship, then, would have been the practice of reading publicly important texts." At least in larger buildings, public reading suggests that the readers cantillated the texts. Bradshaw, "Changing Face of Early Liturgy," 25. See also Daniel K. Falk, "Jewish Prayer Literature and the Jerusalem Church in Acts," in *The Book of Acts in Its Palestinian Setting*, ed. Richard Bauckham (Grand Rapids, Michigan: Wm. B. Eerdmans, 1995), 267–301; and Heather McKay, *Sabbath and Synagogue: The Question of Sabbath Worship in Ancient Jerusalem* (Leiden, The Netherlands: E. J. Brill, 1994), *passim*.

13. Margot Fassler and Peter Jeffery tentatively suggest that "the earliest Christian musical tradition developed from a variety of sources, [including] the Jewish and Pagan customs of singing at gatherings around a meal. . . . We find examples in the literature of Qumran, the *Letter of Aristeas* 175–215, and especially Philo's *The Contemplative Life*." Fassler and Jeffery, "Christian Liturgical Music from the Bible to the Renaissance," in *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience* (Notre Dame, Indiana: University of Notre Dame Press, 1992), 84–85.

14. Joncas, "Liturgy and Music," 287.

15. Joncas, "Liturgy and Music," 287; *Encyclopedia of Early Christianity*, s.v. "Music."

16. Fassler and Jeffery, "Christian Liturgical Music," 85.

17. According to Joncas, "describing primitive Christian worship music practices is quite difficult due to the scarcity of sources. No surviving musical artifacts, visual representations, or acoustic environments unassailably dated to the first century of the Christian movement survive." Joncas, "Liturgy and Music," 287.

18. See *Encyclopedia of Early Christianity*, s.v. "Music;" Quasten, *Music and Worship in Pagan*

and *Christian Antiquity*, 89, 131; *Grove Music Online*, s.v. "Christian Church, Music of the Early" by James W. McKinnon, <http://www.oxfordmusiconline.com>; Foley, *Foundations of Christian Music*, 81–82; and Augustine, *De civitate Dei*, 22:8. In a description of his entrance into the church on Easter morning in 426, Augustine recalls that he was greeted by shouts from the people: "Procedimus ad populum, plena erat ecclesia, peronabat vocibus gaudiorum: Deo gratias, deo laudes! Nemine tacente hinc atque inde clamantium. Salutauit populum, et rursus eadem feruentiore voce clamabant. Facto tandem silentio scripturarum divinarum sunt lecta sollemnia." It is possible these shouts were spontaneous musical ejaculations, though the evidence as it stands cannot prove and does not necessarily suggest such a hypothesis.

19. *Encyclopedia of Early Christianity*, s.v. "Music." See also Foley, *Foundations of Christian Music*, 61–63; Tertullian, *De oratione*, 27, in *Patrologia Latina*, 1:1194, and *Corpus Christianorum Latinorum* 1:273; John Chrysostom, *Homily 36 in 1 Cor.* 14:33, in *Patrologia Graeca* 61:315; *Constitutiones apostolicae*, 2.57.6, in *Sources Chrétiennes* 320, 329, 336; *Testamentum Domini*, 2.11.22, ed. Grant Sperry-White (Cambridge, UK: Grove Books Ltd., 1991); and Pliny the Younger, *Epistula*, 10.96, in *Complete Letters*, trans. P. G. Walsh (New York, New York: Oxford

University Press, 2009).

20. *Encyclopedia of Early Christianity*, s.v. "Music."

21. Ibid. Quasten states that "the primitive Church rejected all heterophony and polyphony." Quasten, *Music in Pagan and Christian Antiquity*, 66–67, see also 72. Given the sparseness of the historical record, however, one would not want to deny the possibility of styles other than monody.

22. On the earliest extant physical evidence of a Christian song, see A. W. J. Holleman, "The Oxyrhynchus Papyrus 1786 and the Relationship between Ancient Greek and Early Christian Music," *Vigiliae Christianae* 26 (1972): 1–17.

23. *Grove Music Online*, s.v. "Christian Church, Music of the Early." See also Fassler and Jeffery, "Christian Liturgical Music," 85–86; Foley, *Foundations of Christian Music*, 59; and Joncas, "Liturgy and Music," 289. Note that "worship" here can refer to a variety of practices and not only the celebration of the Eucharist.

24. See the apocryphal *Acts of Paul*, ed. Wilhelm Schubart and Carl Schmidt (Hamburg, Germany: J. J. Augustin, 1936), 50–51.

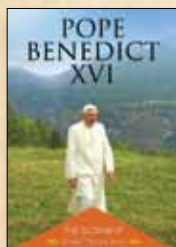
25. Foley, *Foundations of Christian Music*, 74. See, for example, Clement of Alexandria, *Stromata*, 7.7.49, *Ante-Nicene Fathers*, vol. 2., ed. Alexander Roberts, James Donald-

son, and A. Cleveland Coxe, trans. William Wilson (Buffalo, New York: Christian Literature Publishing Co., 1885); *Apostolic Tradition*, 25, in *The Apostolic Tradition: A Commentary*, ed. Paul F. Bradshaw, Maxwell Johnson, L. Edward Phillips, and Harold W. Attridge (Minneapolis, Minnesota: Augsburg Fortress Press, 2002); *Didascalia Apostolorum* 6.5, in *The Didascalia Apostolorum: An English Version with Introduction and Annotation*, ed. Alistair Stewart-Sykes (Turnhout, Belgium: Brepols, 2009); and Tertullian, *On the Flesh of Christ*, 20.3, in *Patrologia Latina* 2:786, and *On the Soul*, 9, in *Patrologia Latina*, 2:660.

26. Foley, *Foundations of Christian Music*, 84. It is worth noting that our contemporary Western society is a visual culture: We believe what we see. The first Christians and their Roman and Jewish contemporaries, however, "lived in a world where hearing was believing" (ibid., 5). Categories that we would employ today, "such as distinctions between [singing] and speech—are anachronistic frameworks that the ancients did not employ" (ibid.). See also ibid., 18–25; and Paul Achtemeier, "Omne Verbum Sonat: The New Testament and the Oral Environment of Late Western Antiquity," *Journal of Biblical Literature* 109:1 (Spring 1990), 12.

27. *Grove Music Online*, s.v. "Christian Church, Music of the Early."

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The Great Commission

Liturgy and the Church's Mission

To Learn about Our Church, Watch Us Worship

By THOMAS J. STAPLETON

The Church was born praying—offering intercession in the name of Jesus Christ. The Church came into existence when Christians, convinced that they had a right and a duty to intercede with God on behalf of other people and, secondarily, to petition for themselves, came to believe that this prayer would be effective when offered “through Jesus Christ our Lord.” Or, as Prosper of Aquitaine put it, the requirement to make supplication establishes the structure of belief.¹ Cardinal Joseph Ratzinger put this claim in similar terms in 2001, when he said: The Church “is formed primarily in a life of prayer, the sacraments, and the fundamental attitudes of faith, hope, and charity. . . . What builds the Church is prayer and the communion of the sacraments”²

Consider what is required for a belief that you are responsible for making such intercessory prayer on behalf of others—in fact, in the case of Christian prayer, on behalf of the whole world—and for a belief that this prayer will be effective. One must believe, first of all, that God hears and answers prayer. Secondly, one must be convinced that believers, called to this task, have been given the power to offer such petitionary prayer with some expectation that this prayer will be heard. Third, one must be convinced that such prayer is sacramental, that is, it indeed effects what it signifies.

It is key to belief in the One God in all monotheistic religions that, somehow, through divine mercy, God hears and responds to human petition. But Christians claim that one is *called* to pray as a right and duty; this is not just my bright idea or something I am born with but a responsibility or opportunity passed to me by someone else for whom it is original and essential. That belief is the beginning of a developed Christology: Christ, fully human and fully divine, is the one who offers perfect prayer. Since this power comes, as it does in Christ, through the power of the Holy Spirit, it is also the beginning of a pneumatology. Marie-Joseph le Guillou has pointed out that, “as the great theologians of the Middle Ages used to say . . . , what principally constitutes the Church is the Holy Spirit in [human] hearts; all the rest (hierarchy,

papacy, Eucharist, sacraments) are in the service of this inner transformation.”³ And this is the beginning of ecclesiology: I am called to share this responsibility not on my own, not as the sole person praying, but as a member of the *ekklesia*—the body of those “called out” for this task. Cardinal Ratzinger put it this way: “No one person can say, ‘I am the Church,’ but each one of us can and ought to say, ‘We are the Church.’ . . . This gives rise to a co-responsibility and also the possibility of collaborating personally. . . . We ourselves build the Church.”⁴ Finally, it is the beginning of a sacramental theology in which the Church itself is understood to be the sacrament of union with God in Christ. In his *Report on the Church*, Richard McBrien wrote:

The first and most basic theological principle advanced at Vatican II is that the Church is a *mystery* or *sacrament*.

To say that the Church is a mystery means, in the words of the late Pope Paul VI, that it is “a reality imbued with the hidden presence of God.” In other words, the Church . . . is the corporate presence of God in Christ, with a unity created and sustained by the Holy Spirit.

A sacramental understanding of the Church has helped us to see how . . . [it] is supposed to be a visible sign of the invisible presence of God in the world and in human history. . . .

Catholicism’s mission, according to the Second Vatican Council, is to be a universal sacrament, or sign, of salvation for all the world.⁵

The call to petitionary and ecclesial prayer is the foundation for a theology of sacraments: I can and must carry out the task because I have been initiated through baptism, confirmation, and Eucharist into the community of those who share the priesthood of Jesus Christ.⁶ And, further, it is the beginning of a theology of mission, particularly if that theology is understood as a mission of sanctification following from the fact that the Church’s primary task is intercessory prayer. As the Second Vatican Council said: “The liturgy . . . is the outstanding means whereby the faithful may express in their lives, and manifest to others, the mystery of Christ and the real nature of the true Church. . . . Christ indeed always associates the Church with himself in this great work wherein God is perfectly glorified and [people] are sanctified.”⁷

Finally, if the Church is called to intercessory prayer, it

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follows with some logic that it is also called to intercessory *action*. As the incarnate presence of Christ's transformative action, the Church works to change things in accord with its intercessory prayer, to make the world, under the influence of God's grace and through the power of the Holy Spirit, more like the coming reign of God for which it prays. As Vatican II reminded us: "The joys and the hopes, the griefs and the anxieties of the [people] of this age, especially those who are poor or in any way afflicted, these are the joys and hopes, the griefs and anxieties of the followers of Christ. Indeed, nothing genuinely human fails to raise an echo in their hearts" (Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, 1). But Father McBrien reminds us that such transformative work must begin within—inside the praying and sacramental Church: "More and more, the Church has had to practice what it preaches because the Church recognizes more surely than ever before that it has a missionary obligation to manifest what it embodies. . . . More and more frequently, the connection will be made between the call for justice *outside* the Church and the practice of justice *inside* the Church."⁸

Structuring the Praying Church

While this description of the Church might sound familiar to most of us, even a starting point that we could take for granted, we need to realize that it has been clothed in various cultures and linguistic expressions down the centuries, even buried, at times, behind the "vestments" provided by those cultures—vesture which has taken primacy in description and theological reflection and that has left this "liturgical" description of the Church hidden. Part of the reason for this process, of course, is the human and temporal nature of the Church. It exists in time, in various human cultures, and so it is understood and even shaped and re-shaped by those cultures. As times change and cultures change, so the

The Church exists in time, in various human cultures, and so it is understood and even shaped and re-shaped by those cultures.

understanding and even the structure of the Church and its practices change, develop, devolve, and reform. This is not to deny that certain aspects of the Church remain the same across cultures—the Church, as the creed affirms, is "one, holy, catholic, and apostolic"—but even those key aspects have been variously understood and given higher or lower ranking as the Church has taken root in one or another culture. In similar ways, the Church's prayer, while maintaining its basic structure and core meaning, was shaped and governed by cultural attitudes and models that still influence the Church and its worship.

So, in liturgy as in governance, hierarchy and legislation became more important concerns while understanding of rites and texts and full participation by all receded into the background.

Prayer Is Not Enough

For centuries, we have only known the Latin Church of the Roman Catholic communion of churches as understood and expressed in European cultures and language; that is changing as the Church learns from other churches in the Roman Catholic communion as well as from other cultures and reworks its ecclesiology in light of new insights, new approaches, and new attitudes among believers.

All of this has been encouraged by the analysis of the Church at the Second Vatican Council, which led to new insights and new attitudes toward the Church, even in dogmatic statements. Consider this description of the Church from Pope Paul VI's 1968 *Credo of the People of God*, which summarizes many earlier descriptions of the Church and adds the Second Vatican Council's recovery of the dynamic image "People of God" in its dogmatic constitution *Lumen Gentium*: "We believe in one holy Catholic and Apostolic Church, built by Jesus Christ on the rock which is Peter . . . the Mystical Body of Christ, a visible society, hierarchically structured, and a spiritual community—the Church on earth, the People of God on pilgrimage, the Church enriched by heavenly blessings, the germ and beginning of the Kingdom of God . . . which yearns for its perfect fulfillment at the end of time in the glory of heaven."⁹

This affirmation, which says little directly about the Church's mission, could certainly be supplemented from a description of the Church written just a few years earlier, which identifies the Church as the community constituted by the Word—the fullness of "revelation in Christ . . . present for the world in reality and truth."¹⁰ In the past, such a description would have focused on the *meaning* of the incarnate Word, so the missionary role of the Church would be seen as a call to communicate that meaning—that truth—which one must affirm in order to be saved. But relying on more dynamic descriptions of the Church offered at Vatican II, theologians have since paid more attention to the effective change wrought by the Word as incarnate "mercy and grace"—the *action* of the Word transforming the world. These ecclesiologies place emphasis on the Church's mission as offering a way to be in the world that is salvific and redeeming.

This is the direction taken by some newer ecclesiologies, like liberation theology or feminist critiques of traditional ecclesiology that emerged in the 1970s and 1980s, which Richard McBrien identifies as ecclesiologies "from below," in contrast to theologies "from above" that "emphasize the nature of the Church as a *communion* in grace with the triune God."¹¹ Theologies "from above" remind us

that the essential nature of the Church was established in the triune God and in Christ before the historical Church took shape. While such ecclesiologies encourage caring and liberating actions that follow from such communion, they also tend to see the current ecclesial structure as part of this revealed and pre-existing communion. So Hans Urs von Balthasar wrote: "The external organization of the Church . . . is really nothing other than the representation of the vitality and capacity for life of that great organic body possessed and animated by the present Christ."¹²

Liberation theology's starting point, as articulated by Gustavo Gutiérrez, is not in the Trinity but in the petitionary and sacramental nature of the Church. Because the Church exists to make intercession, it should enact the change for which it prays. Gutiérrez writes: "As a sign of the liberation of [human beings] and history, the Church itself in its concrete existence ought to be a place of liberation."¹³ It should not only free itself from oppressive structures and attitudes, Gutiérrez maintains, but in its missionary character it should work to bring liberation in the cultural situation in which it finds itself, supporting and cooperating with those movements and forces seeking justice and liberation from particular forms of oppression, which may vary from culture to culture.¹⁴

Feminist critiques of traditional ecclesiology "from above" emerge from insights and principles like those articulated by liberation theologians but with a foundation in feminist biblical studies. A focus on Jesus' preaching of radical equality and an acknowledgment of the key role played by women in the Scriptures leads to a call to recover some of the lost or forgotten principles of early Christianity, such as those articulated by Anne Carr: "radically egalitarian, inclusive of marginal people (women and slaves), and counter-culture."¹⁵

Moving Forward in a Pluralistic World

Certainly it is not surprising that a nuanced ecclesiology "from above" will remain the dominant approach to understanding the Church, since it is enshrined in the documents of the Second Vatican Council, the *Catechism of the Catholic Church*, and the teachings of recent popes. What will be surprising are the approaches to ecclesiology "from below" emerging from an increasingly non-western and pluralistic world. Non-western approaches to various theological topics gave rise, in the late twentieth century, to liberation theology and to various attempts to theologize using non-western terms, thought patterns, and cultural images. But, at the end of the century, the real challenge to traditional theology emerged from an embrace of pluralism.



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The tensions and challenges of pluralism became apparent in questions raised by the Congregation for the Doctrine of the Faith concerning the teachings of theologians from Latin America and Asia and, to a lesser extent, Africa. The focus emerged from postconciliar efforts at inculturation and practical questions of evangelism: How do we use the language, practices, thought patterns, images, and existing religious beliefs in a non-western culture to proclaim the faith and express that faith liturgically? That exploration led initially to theological reflection especially on the role of Christ as universal savior and then, secondarily but logically, to reflection on the role of the Church.

Consider the case of Jacques Dupuis. A Belgian Jesuit, Dupuis taught in India for thirty-six years before going to the Gregorian University in Rome to teach courses on theology and non-Christian religions. The more he explored the topic in teaching and in writing, the more he recognized the need for a theology that would account, in Christian thought, for the plurality of world religions. In a paper he presented in 1990, Dupuis pointed out that it was precisely the interreligious dialogue encouraged



Seven clergy from an interfaith group representing Christian, Jewish, and Muslim traditions gather in Wilmington, Delaware, for a Thanksgiving service. *Photo courtesy of T. C. Davis.*

after Vatican II that gave rise to questions about Christology. He said:

It is generally agreed that the New Testament bears an unequivocal witness to the finality of Jesus Christ as universal Savior of humankind. The question is, however, being asked whether in the present context of dialogue such a massive affirmation need not be re-examined and reinterpreted. Does it belong to the substance of the revealed message, or is it due to the cultural idiom in which the experience of the early Christians has been expressed? In the light of what we know today about the followers of other religious traditions and of the traditions themselves, is it still possible to make their salvation depend on the particular historical event of Jesus of Nazareth . . . ? Is Jesus the one and universal Savior? And, if so, how can we account for the salvation in him of millions of people who do not acknowledge him?¹⁶

While Dupuis rightly affirmed that “the Christological problem has always been at the heart of the Christian theology of religions,” it was not long before exploration of that problem also raised questions about the Church and its role in a pluralistic world. Some theologians argued that Christ is central to an understanding of religion, but that does not mean that followers of other religions must join the Church. Rather, these theologians said, it suggests a need for a theology that shows “that the members of other religious traditions, together with Christians, share in the reign of God which has been established in history through Jesus Christ, and that the Spirit of Christ is present among them and operative in them.”¹⁷

This was precisely the tack taken by the Federation of

Clearly—and correctly—the Congregation for the Doctrine of the Faith has identified the challenge of a pluralistic world as the place where the most important ecclesiological issues will be raised . . .

Asian Bishops’ Conferences when they met in Bangkok, Thailand, in 1982 and in Bandung, Indonesia, in 1990. They worked on an ecclesiology that makes the reign of God—and not the Church—the center of Christian life. At the 1998 Synod of Bishops for Asia, they objected to the Roman study document prepared for their gathering because it focused on proclaiming Christ as universal savior, which they thought was not a good starting point for evangelization in Asia. The Vatican’s response to the bishops’ attempts to rework ecclesiology and Christology in an Asian context was the declaration of the Congregation for the Doctrine of the Faith *Dominus Iesus* (hereafter DI).¹⁸ Declaring the exploration of pluralism to be a “relativism” which claims that certain truths have been “superseded,” the Congregation decided that it had to “reassert the definitive and complete character of the revelation of Jesus Christ” and it had to teach that “the theory of the limited, incomplete, or imperfect character of the revelation of Jesus Christ, which would be complementary to that found in other religions, is contrary to the Church’s faith” (DI, 5–6). As regards the Church, “united always in a mysterious way to the Savior Jesus Christ, her Head, and subordinated to him, she has, in God’s plan, an indispensa-

ble relationship with the salvation of every human being. For those who are not formally and visibly members of the Church, 'salvation in Christ is accessible by virtue of a grace which, while having a mysterious relationship to the Church, does not make them formally part of the Church, but enlightens them in a way which is accommodated to their spiritual and material situation'" (DI, 20; internal quote from Vatican II, *Ad gentes*, 2). Further, "it is clear that it would be contrary to the faith to consider the Church as *one way* of salvation alongside those constituted by the other religions, seen as complementary to the Church or substantially equivalent to her, even if these are said to be converging with the Church toward the eschatological kingdom of God" (DI, 21).

Clearly—and correctly—the Congregation for the Doctrine of the Faith has identified the challenge of a pluralistic world as the place where the most important ecclesiological issues will be raised, where traditional aspects of Catholic theology will be challenged, and where doctrine may be reinterpreted in new and exciting ways—but not without a fight. Several theologians attempting to rework ecclesiology in a pluralistic context have been condemned by the Congregation, or their works have been warned against, among them the writings of the Sri Lankan Tissa Balasuriya, OM¹ (January 2, 1997); the Indian Anthony de Mello, SJ (June 24, 1998); and the American Roger Haight, SJ (December 13, 2004).

Practically, of course, the challenge to understand and live ecclesiology is one that cannot be left to theologians but must be embraced by all believers. It is no easy thing. As G. K. Chesterton famously said: "The Christian ideal has not been tried and found wanting. It has been found difficult; and left untried."¹⁹ If one accepts that the Church's role is intercession in prayer and in action, one has to acknowledge as well that it is difficult to take on the responsibility of prayer and action on behalf of others. That's why some people want to give it up, while others want to look for sure signs of order and clear lines of responsibility. In any case, and in any age, we are all challenged to find ways to help the Church perform its essential mission.

Notes

1. This translation of Prosper's axiom "*ut legem credendi lex statuat supplicandi*" is, of course, somewhat different from the usual translation of the *Capitula Coelestini*, written c. 435–442, but I believe it is defensible.

2. Cardinal Joseph Ratzinger, "The Ecclesiology of Vatican II," conference at the opening of the Pastoral Congress of the Diocese of Aversa, Italy; English translation from the weekly edition of *L'Osservatore Romano*, January 23, 2002, page 5; online at <http://www.ewtn.com/library/curia/cdfeccv2.htm>.

3. Marie-Joseph le Guillou, "Ecclesiology," in Karl Rahner, ed., *Encyclopedia of Theology: The Concise Sacramentum Mundi* (New York, New York: The Seabury Press, 1975), 209–221, here 211. Guillou references St. Thomas Aquinas, *Summa Theologiae*, I, IIae, q. 106, a. 1.

4. Ratzinger, "Ecclesiology," loc. cit.

5. Richard McBrien, *Report on the Church: Catholicism after Vatican II* (San Francisco, California: HarperSanFrancisco, 1992), 248–249. See also Richard McBrien, *Catholicism*, new edition (New York, New York: HarperCollins, 1994), 683. The theologian most associated with a sacramental ecclesiology, of course, is the late Edward Schillebeeckx and his classic text *Christ the Sacrament of the Encounter with God* (New York, New York: Sheed and Ward, 1963).

6. See *General Introduction to Christian Initiation*, 20.

7. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (November 22, 1963), 2, 7. English translation online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

8. McBrien, *Report on the Church*, 249. See also McBrien, *Catholicism*, 683–684.

9. Pope Paul VI, "The Credo of the People of God" (June 30, 1968), in Austin Flannery, ed., *Vatican II: More Postconciliar Documents, Volume II* (Northport, New York: Costello Publishing/Eerdmans, 1982), 387–396.

10. Karl Rahner and Herbert Vorgrimler, "Church," in *Theological Dictionary*, ed. Cornelius Ernst, or, trans. Richard Strachan (New York, New York: Herder and Herder, 1965), 79–85, here 80–81.

11. McBrien, *Catholicism*, 692. He includes, among those theologians who teach a theology "from above," Walter Kasper, Joseph Ratzinger, and Hans Urs von Balthasar. This ecclesiology, McBrien says, is also found in the *Catechism of the Catholic Church*. See *Catholicism*, 692. In light of contrasting ecclesiologies, we need to keep in mind Avery Dulles's caveat that the Church is a rich and complex reality that must be understood from a variety of perspectives. See Dulles, *Models of the Church* (New York, New York: Doubleday, 1974; expanded edition, 1987).

12. Hans Urs von Balthasar, *The Von Balthazar Reader*, ed. M. Kehl and W. Löser (New York, New York: Crossroad, 1982), 258–259.

13. Gustavo Gutiérrez, *A Theology of Liberation* (Maryknoll, New York: Orbis Books, 1972), 261.

14. See *ibid.*, 278.

15. Anne Carr, *Transforming Grace* (San Francisco, California: HarperCollins, 1988), 195. Most of these ecclesiologies, like ecclesiologies of liberation, find their impetus in the servant nature of the Church, which emerges from its intercessory role in prayer and in action.

16. Jacques Dupuis, SJ, "Religious Plurality and the Christological Debate," *Focus* 15:2–3 (1995); <http://www.sedos.org/english/dupuis.htm>. In 2001, his book *Toward a Christian Theology of Religious Pluralism* was investigated by the Congregation for the Doctrine of the Faith. While the book was not condemned, future issues had to include a warning to readers that Dupuis's theology could be misinterpreted.

17. Dupuis, "Religious Plurality," op. cit.

18. Congregation for the Doctrine of the Faith, "Declaration *Dominus Iesus* on the Unicity and Salvific Universality of Jesus Christ and the Church," August 6, 2000; http://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_20000806_dominus-iesus_en.html.

19. G. K. Chesterton, *What's Wrong with the World* (1910, reprinted San Francisco, California: Ignatius Press, 1994), 37. Online at Project Gutenberg: http://www.gutenberg.org/catalog/world/readfile?pageno=15&fk_files=1048325.

Inside-Out: The Art of Preparing for Liturgy

By EDWARD FOLEY, CAPUCHIN

Being turned inside-out is an invitation that at first hearing could rest heavy on the soul. It seems to forebode exposure, anticipate unmasking, portend embarrassment. To be turned inside-out suggests a loss of control—maybe even to the point of maltreatment—in which some outside force, some irresistible power possesses us, inverts us, reverses us, and upends us. And in this inverting, upending, reversing and overturning, we are threatened with disorientation and banished into some wilderness without compass or guide. Beware of any turning inside-out, our psyches forewarn.

For the poet Diane Wakoski, however, “inside-out” is not a disembling but an adventure that dazzles the imagination. Rather than a loss of control, the embarrassment of exposure, or some topsy-turvy disorientation, inside-out is the beginning of revelation. Her poem “Inside Out” begins, “I walk the purple carpet into your eye . . .” and she takes up the invitation: “Come in, you said, inside your paintings, inside the blood factory, inside the old songs that line your hands, inside eyes that change like a snowflake every second.”¹

So maybe revelation outflanks embarrassment, insight trumps exposure, and inspiration overshadows danger in the journey of inside-outing. And if so for poetry, if so for the rhetorical arts, how much more so for the divine art of musical liturgy, for the holy mystery in which the baptized participate in God’s eternal work of thanksgiving and sanctification.

Liturgy is something we do often—very often, some might suggest maybe even too often. And in our familiarity, even nonchalance, in broaching these holy mysteries Sunday after Sunday and season after season, there is always the possibility and ever the chance that in this sacred familiarity, in our casual catholicity, we might become dulled to the revelation, unmoved by the mystery, and our preparing and even celebrating these rites might become their own form of ritualized monotony.

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But in the blessed hope that something else, something more, something different might be possible, we pause and ponder a continuing Pentecost, ponder again the possibility that the unsettling Spirit breeze that first agitated the Church into being might ruffle and refresh our efforts—whether as baptized people who minister as assembly or as those with special ministries: musicians, liturgists, preachers, and presiders—so that instead of a dulling and well-worn path, we might find a way of revelation, beckoned to new life as we make that life-altering journey to the altar of God.

The Preparatory Dance

While there are multiple ways we could explore this inside-out metaphor, here we will employ it as a lens for considering a critical but sometimes unheralded moment in the liturgical event: preparation. By all accounts theological and phenomenological, liturgy is an



Photo courtesy of Indiana University

event, an activity, a performative encounter, a verb. The transactional nature of worship is well noted in that critical paragraph placed early-on in the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) which points out that “every liturgical celebration, because it is an action of Christ the priest and of his body, which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its efficacy by the same title and to the same degree” (SC, 7).

The performative quality of worship—underscored by the highly unusual threefold repetition of the word “action” in the span of two sentences in this landmark document—does not mean that worship is by definition a frenetic happening marked by incessant gyrations and holy bustle. Contemplation, of course, is its own kind of dance, and that participation we call full, conscious, and active is as much the motion of the heart as it is of the limbs. Thus this Christ event, head and members, is its own *pas de deux*, as action and contemplation, heart and limbs, hearing and responding gracefully intertwine in the presence of mystery.

And if this is the case for worship, it follows as night follows day that the preparation for worship is itself a dance of contemplative action, a process of being and doing, a rehearsal of divine call and human response. And, in its own way, it is a turning inside-out of individual and community, minister and assembly, preacher, musician, liturgist, and lector. Thus it seems worthy of our time to reflect a bit on this preparatory journey, to rediscover the promise of its dance, and to refresh in ourselves a commitment to this art.

Our focus in these pages will be the Sunday Eucharist, the pinnacle of Christian liturgical ventures and the ecclesial pivot for all the baptized. We offer these reflections aware that a new translation looms before us, whose sometimes elegant, sometimes retrograde English threatens new levels of inside-outness for ourselves and a large swath of the English-speaking people of God. Thus, in this interim of anticipation, it seems especially important for us to contemplate preparing what is now familiar, so that we are well rehearsed—even steeled—for the preparing of what is certainly to be unfamiliar.

Our exploration will begin by exercising our inside-out metaphor around what are sometimes considered the mechanics of liturgical preparation. We will then ponder the potential of this metaphor in the more personal preparations of musicians and other ministers of and for the Church’s liturgy—but ultimately we will turn to the liturgical preparation that needs to take place in the liturgy of the world.

The Art of Preparation

In his insightful and powerful little classic *Preparing for Liturgy*, Austin Fleming seems to have put many of us out of a job when he reminds us that, in the grand

scheme of things, the Church has already “planned” the liturgy: chosen for us the readings, composed and designated the orations, provided the Eucharistic progression, designed the rubrics and general instructions, and outlined the ministries.² In some ways it could appear that the preemptive work of the Church in designing of worship, production of books, approval of prayers, and articulation of rubrics, canons, and directives leaves us little to do but drop in a few songs and position a banner or two before the entrance procession is dispatched down the center aisle.

From my perspective, however, the fact that the Church has already planned the liturgy but done so with admittedly porous parameters renders the preparatory process even more challenging, more provocative, more demanding of our art. From what I understand of the creative process, *carte blanche* is not the essence of the artistic endeavor, nor is it the basis of liturgical preparation. The artist’s task, as I comprehend it, is to ply a craft within predetermined boundaries, self-imposed or otherwise. Pen on handmade paper; scrap iron and welding torch; clarinet and bassoon; paint and salvaged wood; crepe on cardboard; or reluctant congregation, piano, and Psalm 118: Each is a puzzle, a mystery, the equivalent of the artist’s Rubic’s Cube to be resolved, deconstructed, unraveled, and then reimagined into a new creation.

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Launching the artistic endeavor, therefore, first demands that the artist know, understand, and acquire the skill for manipulating the medium at hand, whether that means a refined grasp of how water colors dissipate on handmade papers or the studied technique of how to induce butter over high heat to acquire that nutty taste before it burns. The primary canvas stretched out before us as ministers of and to the liturgy is the Eucharistic liturgy of the Church as defined in all its porosity in official books, elaborate *praenotanda*, predesignated rubrics, and official commentaries. Before we begin applying the palette of our musical art, the pigmentation of local communities, the brush strokes of the liturgical year, and all the other aesthetic techniques at our command for bringing this canvas to life, we need to understand the canvas itself.

Understanding the contours of this canvas requires art enhanced (as it were) by sonar, able to peer beneath the surface, to distinguish bog from bedrock, the moveable from immovable, the primary from secondary, and to understand the currents that flow around and through,

betwixt and between the Eucharistic infrastructure. Long before a sculptor puts chisel to rock, the rock needs to be studied, tapped, listened to, probed, and respected, for solidity can be facade, impenetrability an illusion, and granite block potential rubble for the uninitiated.

A glib or facile acquaintance with the surface terrain is insufficient for broaching any art, whether it be rock or Bach—a lesson I learned at the end of my first semester of organ studies at Valparaiso University, as I toiled through my first juried performance before the organ faculty. My self-assessment was a credible performance of Bach's *Dorian Toccata*, until the then-chair of the organ department, Philip Gehring, stood up and asked: "Mr. Foley, have you studied any music theory yet?" I responded that I was starting music theory next semester. "Good," he responded. "I'm sure your playing will improve," and he sat down. In his own gentlemanly way, Dr. Gehring had perceived what anyone with ears to hear would have known—that I was playing the notes but not understanding the music.

Similarly, I would suggest that some—maybe, even, many—who ply their arts in the service of the liturgy do so at the surface of the liturgy. It may make for an easier ride, skimming along the liturgical coastline until finding some appropriate inlet for dropping anchor and letting loose with our artistry, but such an approach does not bode well for anchoring the community in the bedrock of the liturgy or equipping them with such Eucharistic nourishment that they are prepared and commissioned to live the liturgy of the world that is the inevitable aftermath of our Sunday assembling.

A sequential analysis of the Eucharistic liturgy seems insufficient for this kind of anchoring, for it leaves us with a unidimensional list of undifferentiated elements and invites the kind of preparing foreordained to beginning at the beginning and exhausting one's resources well before we've come to a fitting conclusion.

Waves and Troughs, Peaks and Valleys

The alternative—what I would deem a more sonic approach to preparation that is intentionally cued to interiors, the inside-out option—is to pursue a strategy of liturgical planning that charts the contours of Eucharistic worship according to the center and periphery, the primary and the secondary, the waves and troughs of the Eucharistic liturgy: to envision Sunday Eucharist as though it were a vast ocean. As the baptized embark from shore and venture into the deep, our theological sonar needs to be in full activation so that the shoals and trenches, the reefs and currents are sufficiently charted and so that we do not dally in the shallows of these mysteries but cast our nets into the eternal deep.

Or, to transfer our geographic metaphor from the oceanic to the alpine, we can imagine the canvas of the Eucharistic liturgy stretching out before us as a two-di-

mensional image of a three-dimensional event, as plotted out according to the cartography of the *General Instruction of the Roman Missal*, in which two peaks—two centers—clearly emerge. Here what *Sacrosanctum Concilium* calls the two "tables" of the Eucharist—the fulcrums of Word and sacrament, the radial hubs of Gospel proclamation and Eucharistic praying—appear with some alpine clarity. True, the liturgy of the Eucharist, with its dual peaks of Eucharistic Prayer and Fraction Rite-Communion, appears more Himalayan than the liturgy of the Word, with its single peak in Gospel proclamation, and some might quibble, as did the U.S. Catholic bishops, whether the theological summit of the Eucharistic Prayer is overshadowed by the pastoral high point of Eucharistic eating and drinking, but nevertheless such mapping draws us into the center of the Eucharistic canvas and refocuses our preparation efforts.

Contemplating the liturgy of the Word according to this mapping, for example, we recognize that the introductory rites, with their entrance chant (song), act of penitence or sprinkling rite, *Gloria*, and collect can easily dwarf the first reading from Scripture, which has clear liturgical priority over all that has gone before. While there appears to be some paradox in this liturgical canvas that piles up a host of preliminary rituals before the central elements in the liturgy of the Word rise from the foothills of the introductory rites, there are principles of proportionality, the aesthetics of harmonious juxtaposition, and correlation in the asymmetrical that allow the liturgical artist to mold the worship so that in music and ministry, color and choreography, revelation and response, the assembly is led to the Word neither distracted nor exhausted but primed for proclamation.

Just as the culinary artist knows how to balance a medley of courses so that the entrée is not overwhelmed by hors d'oeuvres, or that a full-bodied burgundy does not overpower the lobster bisque, so those who prepare a kingdom meal for the baptized need acquire an analogous artistry, so that the main course is not subverted, minimized, or displaced by some *amuse bouche*.

This is especially challenging in the case of the Eucharistic Prayer which, at least according to one legendary study, is in danger of becoming a black hole at the center of our Sunday assembly. Framed on one end by the preparatory rites with their processions and collections, movement and music, and on the other by everyone's favorite prayer, optional hand-holding, and the relief that accompanies the movement from kneeling to standing, this is challenging terrain to navigate. The Great Thanksgiving has every potential for either leaving the assembly behind in disengaged oblivion or reducing them to mute spectators as the priest accomplishes the transubstantiating miracle in the sanctuary theater.

How do we both read and plot the Eucharistic Prayer-scape so that the great act of thanksgiving is not demoted to a liturgical time out for the assembly, while the presider



Great Smoky Mountains. Photo courtesy of the National Park Service.

works his magic, but rather becomes the central creedal moment of the Sunday assembly, where the fundamentals of faith are proclaimed, the Holy Spirit is acknowledged as alive and well in our midst, and the great change is announced both on the table and around the table? While Roman Catholics have a long and continuing tradition of celebrating Eucharist without reciting the Nicene or Apostles Creed—texts we virtually never recite during any Mass other than Sunday or a great solemnity—we never celebrate Mass without the Great Thanksgiving, the Eucharistic Prayer during which we proclaim the pillars of our faith and profess essential faith. Our anticipatory work in praying and preparing these texts and their sonic, visual, kinetic manifestation compels us to new seriousness, new engagement, new artistry so that the Great Thanksgiving can be precisely that.

Similarly, those charged with the ministry of Eucharistic preparation need foster a liturgical aesthetic which enables the baptized to engage in acts of eating *and* drinking not for the sake of self-satiation but as ecclesial commitments—certainly first and foremost to receive the Body of Christ but, consequently and necessarily for living in public witness in and for that Body. For if there is no mission in the feeding, no charity in the consuming, no justice in the sharing and supping, then—as Paul made so clear to his Corinthian community—there is every chance that our eating and drinking will be to our own condemnation.

Finally, those entrusted with Eucharistic prepara-

tion are compelled to think, pray, and believe the liturgy so inside-out that, when it comes to those critical closing moments, when it comes to commissioning and final blessing, the people of God are not dismissed, sent away dishonored, or dispatched ritually exhausted into some worldly wilderness devoid of nourishment until next week's sacred gathering but are uniquely commissioned, honored, and energized to embrace the liturgy of the world and become what they eat and drink.

Such commissioning, honoring, and energizing is, I believe, the result of an inside-out preparation that encourages and enables the people of God to feast on what is primary—on the heart of the mystery, the center of a truly Catholic faith—and not be distracted or entertained by the secondary,

the peripheral, the amusing or the tangential. In order for this to happen, I propose that those of us charged with liturgical leadership in praying and preaching, in music and mystagogy, in gathering and greeting, have serious responsibilities not only to ponder an inside-out approach to our own liturgical preparation but to wager on ourselves being turned inside-out in the process.

Ministering Inside-Out: The Obvious Level

At an obvious (and maybe misleading) level, ministering inside-out seems to suggest that those of us chosen for special ministries in and to the assembly have some serious responsibility to be well versed in what scholastic theologians might consider the *matter and form* of our ministry. It is no prophetic disclosure in this or any other era of liturgical history to suggest that it is incumbent on lectors, for example, not only to be able to pronounce properly the names, geographic locations, and central theophanic message of any scriptural passage but also to be able to proclaim with such intelligence so that not only might a community understand the text, if they were so inclined to listen, but that they might actually be compelled to listen to the text because of the proclamatory skills of the lector. Conversely, it is not only difficult to abide proclamation by an untuned tongue but such could properly be interpreted as its own form of excommunication—unofficial though it be—as poised hearers of the Word are exiled from intelligibility and banished

from the realm of sacred dialogue that the proclaimed Word portends.

Similarly, we instinctively understand that no liturgical musician worth her salt would ascend the podium, climb onto the bench, approach the ambo, clear the throat, or grip an instrument without predigesting the music. More than a hasty read-through, such predigestion should encompass broad-ranging analysis of phrasing and harmonic progression, dynamics and rhythmic design, as well as the interplay of text and tune, voices and instruments, soundings and rests. No matter what one's sight-reading skills, the divine liturgy is not the venue in which they are to be exercised. Without such preparation, the choirs of angels whom we purportedly join in the eternal *Sanctus*—at least in my admittedly fertile imagination—become very agitated and have actually been known to weep.

It is true that a gifted musician, like a well conditioned athlete in a pick-up game of hoops or even a seasoned teacher in a substitute lecture, can bluff through a performative ritual. It is my contention, however, that relying on a reservoir of experience or sight-reading skills as a substitute for preparation is ultimately self-defeating, for it reduces a potential moment of grace into a gig, it degrades ecclesial ministry to a Sunday morning booking, and it replaces pastoral musicians with technicians for hire. Even from a purely artistic perspective, the patterned absence of this preparatory move sentences the musician to reiterating any past performances of this repertoire and its leftover imagination. The celebrated conductor Leonard Bernstein, at the pinnacle of his career, is reported to have tossed out all of his Tchaikovsky symphonic scores so he would not be imprisoned by previous notes, phrasings, markings, and interpretations but would be free to do something new. If so for Tchaikovsky, how much more so for the liturgy of the Latin (Roman) Church?

For those who dare choose to preside at the Eucharistic celebration, this summons to preparatory predigestion is not, in my estimation, frequently or consistently met. While it may seem at least perplexing to acknowledge—though, unfortunately, not difficult to believe—many presiders seem never to have cracked the *Roman Missal* to rehearse an oration, practice a preface, or pray a Eucharistic Prayer in the privacy of their study before they opened that book publicly before the altar of God. This narrative of ill-preparedness is often accompanied by an unwillingness, inability, and even ignorance about the need to exercise the multiple options open to presiders in the Eucharistic liturgy. Sprinkling rites, multiple penitential forms, alternate opening prayers, myriad orations and blessings are at a presider's fingertips in that overworn but underutilized missal. Then, of course, there are the ten Eucharistic Prayers currently allowed by law in the dioceses of the United States: Most congregations have heard one or two at most. A few years ago, a colleague celebrated Eucharist in an unnamed diocese on the West

Coast (with a cardinal) and was reported to the worship office for using an unauthorized Eucharistic Prayer: It was the Second Prayer for Masses of Reconciliation. The people in that assembly had never heard it before—and they are not alone.

While presiders seem to be able to get away with ill-preparedness, since they have been for many years praying the same prayers that employ a similar vocabulary, are designed in similar cadences, and even look the same on the page of every English-language *Roman Missal* in the United States, that is soon and dramatically going to change. In Eucharistic Prayer II, for example—certainly the Prayer most commonly employed—for almost forty years presiders have prayed: “Lord, you are holy indeed, the fountain of all holiness. Let your Spirit come upon these gifts to make them holy, so that they may become for us the body and blood of our Lord, Jesus Christ.” Those familiar words will soon become, “You are indeed holy, O Lord, the fountain of all holiness. Make holy, therefore, these gifts, we pray, by sending down your Spirit upon them like the dewfall so that they may become for us the Body and Blood of our Lord, Jesus Christ.” Unless presiders want to appear as ministers of bumble, lost or clueless at the altar in the midst of such rhetorical shifts, they are going to need to practice. This may be one upside of the new translation that is now imminent.

Ministering Inside-Out: The Road Less Traveled

Pondering the “*matter and form*” of our ministry, the texts and music, the actions and materials, the tangible “stuff” of our worship provides a certain beginning point and, in the process, names some of the obvious suitors for our preparatory attention as we journey toward the Eucharistic liturgy. Venturing deeper into the inside-outness of our probative journey, however, augurs a more perilous trek and invites deeper introspection as the lenses shift and we encounter what may be an unexpected reversal in this trajectory of inquiry.

To this point these inside-out reflections have been about interrogating the Eucharistic liturgy, investigating its deep structures and rhetorical lines, musical compositions, and ministerial tasks. In liturgy as in art, however, a sustained encounter and enduring commitment may expose an unexpected mutuality—a turnabout, even an inversion, a U-turn, and an about-face akin to what happens when the unsuspecting interviewer gets interviewed, the daydreaming dog walker gets walked, the unreflective parent gets parented, the flatfooted police get policed, and the inattentive cook gets cooked.

In my experience as an educator, I find that many beginning ministers, like beginning artists, believe that if they can master the techniques, gain control of certain skills, acquire the requisite competencies, and accrue the necessary knowledge, they will be successful at their craft. While I would not want to dissuade anyone



Photo courtesy of Peter Maher

from pursuing the techniques, skills, competencies, and knowledge demanded of their craft, however, it seems to me that there is need for something more, something that is revealed when we submit to the art, cede to the ritual, surrender to the music, and yield to the liturgy. And if that happens—when that happens—I believe that, in the mysterious dialogue that ensues, it is the music that exposes us, the ritual that examines us, the art that redefines us, and ultimately the liturgy that comes to interpret us.

There are multiple icons of this process on the artistic palette of contemporary society. Actors like a Hanks or Streep or DeNiro are so driven by their art that they become consumed by the character, overtaken by the part, driven to reshape themselves not only mentally but even physically so that they can serve the role that now possesses them.

Maybe even more compelling are the stories of those painters, composers, sculptors, and poets who pursued

their art without acclaim or recognition, who were so possessed by their art that they served it wholeheartedly without the recompense of fortune or fame. Think of the American poet Walt Whitman, the Mexican artist Frida Kahlo, or maybe most poignantly the composer Charles Ives, whose musical genius was only recognized decades after his death.

If actors and poets, musicians and painters, dancers and sculptors can be possessed by the arts of this world, turned inside-out by the mystery of language or the promise of pigments, the twisting of steel or the twisting of human bodies in space, how much more can—might—should—liturgical ministers be possessed by the divine art of the Eucharistic liturgy, be turned inside-out by this mystic dialogue, be reinvented by the Spirit who animates this worship so that it is not only songs that are sung, readings that are proclaimed, gifts that are collected, and bread and wine that are changed, but that the singer is sung by the song, the leader is led

in the leading, the reader is proclaimed in the lection, the greeter is welcomed in the welcome, the preacher is homilized in the homily, and the presider with the rest of the assembly—together, before our very eyes—is transmuted, transmogrified, even transubstantiated and mystically turned inside-out.

For such wonders to transpire, such miracles to occur, such transformation to ensue, things must begin not at the leader's downbeat, the procession's first step, the lector's opening word, or the organist's first note but in the soul-searching, self-readying, heart-opening, and deep praying that is the only acceptable preamble for the enactment of God's reign that we call the Eucharistic liturgy.

If the divine liturgy is an invitation to a mystical dance, to a Trinitarian tune in Christological mode, such is only possible if, in our preparation, we have been turned inside-out by this liturgy that summons us, so that when it launches in procession and Word, downbeat and tone, we are already on our toes, in position one, open to be assailed by the Spirit who beckons us.

The Aboriginal Liturgy

And how might this occur? How do we allow this mystical turning inside-out to come to pass during our preparatory journey? Certainly it involves prayer in some way, probably something along the lines of not only practicing the psalm but praying the psalm, as Thomas Merton taught us; not only hammering out pronunciation but actually meditating on the Word of God, as Beth Moore has reminded us; not only getting the musical phrases of the prelude to soar but exercising the kind of theological reflection that, in the way of Killen and de Beer, allows some mystical ascent as well.

So yes to prayer, yes to meditation, yes to theological reflection but no to the query whether such is sufficient for a thorough and authentic inside-outness because the liturgy does not exist for its own sake, nor is its primary purpose to serve the needs of the baptized or even to do the bidding of the Church. For the liturgy, like the Church itself, is on mission to the world with which, if you believe the Johannine writer, God has an enduring and all-consuming love affair. And if God is so enamored with the world that the Only-Begotten was dispatched as the ultimate, death-de-

fyng, unambiguously incarnate love token, then all our preparatory work worthy of the name must be in service of that same world.

Karl Rahner is often remembered for an amazing philosophical dexterity at the service of true theological inventiveness. Though he was indeed one of the greatest Christian theologians of the twentieth century, what touches me more than his revisiting the doctrine of transubstantiation or rethinking pastoral theology is his emphasis on the mysticism of daily living. Rahner understood in a singular way that the aboriginal liturgy—the authentic Calvary in the cycle of suffering, dying, and rising; the true location of both Golgotha and the empty tomb—occurs first and foremost on battlefields and city streets, in hospital rooms and on factory assembly lines, in bedrooms and in boardrooms. And while always respectful, his thinking of worship inside-out poses a challenge to liturgical types that, to my way of thinking, has never been eclipsed in its profundity nor in its consequences. He keeps reminding those of us who dally with corporal and chalice, processional cross and music stand, that the liturgy of the world is fundamental for, preliminary to, and essential for any credible celebration of the liturgy of the Church.

Art, they tell me, requires some imagination along with whatever other digital dexterity or cognitive skills plying one's chosen medium demands. While I presume that all of us might admit that the liturgical arts summon no less from us, what we may be more reluctant to concede, however, is where and how that imagination is summoned. If it is only exercised in the nave or the loft, the sanctuary or the sacristy, then we are like the unprepared conductor who stands before an unrehearsed orchestra with an unmarked score. A soul-moving outcome is unlikely.



Volunteers at Our Daily Bread in Baltimore prepare one of the quarter million meals served each year to Baltimore's poor. *Photo courtesy of Catholic Charities Baltimore.*

The liturgy of the world is the fundamental arena where we must prepare the surface, make our sketches, discern the colors, frame the palette, and test the brushes so the liturgy of the Church is a true work of art. Here is the Creator's sacred canvas, where not only earth and cosmos are traced but where the Holy Spirit plants the seeds of Christian worship. Notice the processions in this liturgy: not acolytes perched on the edge of a church aisle but shoppers at the grocery store, the unemployed at a job fair, hurricane victims in line for relief supplies, and children lined up for recess. They are all processing, God's people on the march, but if our processing down terrazzo aisles is not in service of their eating and working, recovering and developing, then our processing is our own version of what St. Paul might consider "a resounding gong or a clanging cymbal" (1 Corinthians 13:1).

Did you recognize the gifts being brought forth and the collection being taken at that downtown intersection where the homeless woman was selling streetwise, at the local food bank where farmers were delivering tons of potatoes, the parents bringing cupcakes to that bake sale, and in that simple glass jar with the pink ribbon next to the cash register inviting donations to fight breast cancer?

Did you notice the elevation, when that teacher was holding up alphabet cards for the children, when the local was pointing out the right street to the lost tourist, when that daughter was holding that welcome home sign

It's all around us, you know, this liturgy of the Church turned inside-out in the liturgy of the world.

for her mother, when that criminal stood in front of the judge for sentencing and for all to see?

And what about Communion—the breaking of the bread and the pouring of the wine, the eating and drinking that makes us one. Did you find it in two kids sharing an ice cream cone in the park, a mother nursing her newborn, the unemployed teen father taking his one-year-old child for a birthday meal at McDonalds, or the homeless guy looking through the trash for lunch?

It's all around us, you know, this liturgy of the Church turned inside-out in the liturgy of the world. It's in that street preacher proclaiming the Gospel outside your favorite pub, a lone violinist playing his soulful meditation when you're on your way to lunch, children improvising a sprinkling rite near an open hydrant on a hot summer's day, and that panhandler importuning us not only with what feels like a second collection but maybe even insinuating, in determined persistence, to be worthy of notice, maybe even the Body of Christ.

Mystagogy is that honored tradition, rooted deep in our Christian past, that asserts that our sacred rituals must

be the font of our spirituality and the beginning point of our theological reflection. Ambrose and Augustine, Cyril and Theodore broke open ancient rites for catechumens and neophytes so that they might grow in wisdom and grace. Mystagogy is still a revered Christian practice, now enshrined in the *Rite of Christian Initiation of Adults*. Yet this rarefied mystagogy, focused on the liturgy of the Church, has the potential to be a Gnostic exercise of the elite if it is not rooted in a practical mystagogy on the ground, in the streets, in our nursing homes, and in our county jails.

It is here that our liturgical rehearsing must begin, and it is back to the prisons, shopping centers, ICU units, and local food marts that our Eucharistic praying and final commissioning compel us to return—but to return a little more chastened, slightly less callused, ever more attentive to the offering and consecrating, the proclaiming and responding, the living and dying and rising that is the relentless rhythm of the liturgy of the world. Because of being turned inside-out through the Eucharistic sacrifice of the Church and the Eucharistic sacrifice of the world, our musicianship has the potential to be newly calibrated, our hospitality readjusted, our proclaiming fine tuned, our Communion ministry slightly altered, and our presiding reimaged.

While it is not explicitly magisterial teaching on the sacred liturgy, the opening paragraph of the Pastoral Constitution on the Church in the Modern World *Gaudium et Spes* yet has something to say to those of us who live and work in service to the sacred liturgy. In its opening paragraph, it teaches:

The joys and hopes, the grief and anguish of the people of our time, especially of those who are poor or afflicted, are the joys and hopes, the grief and anguish of the followers of Christ as well. Nothing that is genuinely human fails to find an echo in their hearts. For theirs is a community of people united in Christ and guided by the Holy Spirit in their pilgrimage toward the Father's kingdom, bearers of a message of salvation for all of humanity. That is why they cherish a feeling of deep solidarity with the human race and its history.

Nothing truly human can fail to touch us as well nor fail to modulate our arts in the service of the Church and the world, in what is truly a lifetime of preparation for that eternal banquet where, in that final turning, we will be transformed in Christ, who is Lord and God forever and ever.

Notes

1. Read the full poem online at <http://www.poetryfoundation.org/archive/poem.html?id=176000>.
2. Austin Fleming with Victoria M. Tufano, *Preparing for Liturgy: A Theology and Spirituality*, rev. ed. (Chicago, Illinois: Liturgy Training Publications, 2007).

How Missionary Is Your Mass?

BY THE NPM STAFF

Because bishops throughout the world have asked for ways to emphasize the connection between the Mass and the rest of Christian life, Pope Benedict XVI has authorized the addition of several new dismissals to the Order of Mass. These will appear as part of the new *Roman Missal*. In one of them, the deacon dismisses the assembly with the words “Go and announce the Gospel of the Lord.” This dismissal makes the point that we are supposed to leave Mass to *do* something. Our participation in the liturgical assembly has a purpose—to send us out to be Christian and to be witnesses to the Gospel. As people charged at baptism with the priestly, prophetic, and royal ministry of Jesus Christ, we are the bearers of the Word; it takes flesh in us and speaks with our voice. The celebration of Mass reaffirms that baptismal charge and renews our role as missionaries of God in Christ.

How strongly does your congregation grasp the missionary impulse that is inherent in the liturgy? How clearly is it reflected in your normal Sunday celebrations? Would the sense of mission established in the way you celebrate make the new dismissal text a natural conclusion to what has preceded it? What is it at Mass that empowers your assembly to go and find ways to announce the Gospel of the Lord by how they live and move and have their being?¹ Let’s take a look at the missionary challenges that exist in the very act of doing public liturgy—especially in celebrating Mass—as well as some possible ways to highlight the call to mission that has been ours since baptism.

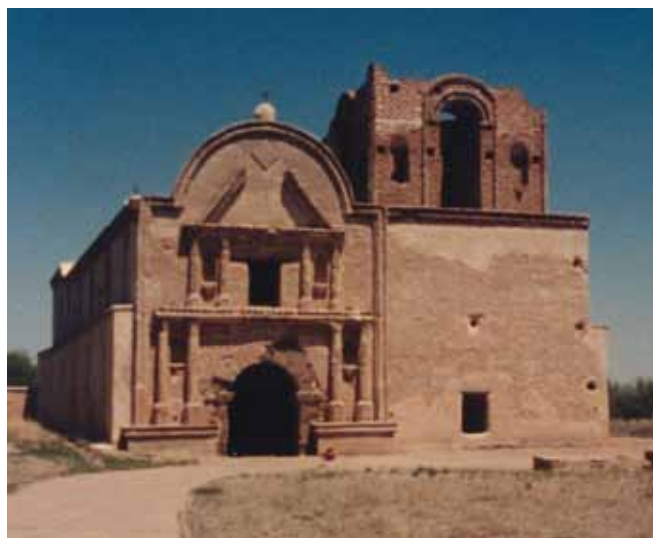
The Order of Mass places, affirms, and reaffirms the missionary impulse in people’s hearts and minds, deepens it, and enriches the proclamation that we all must make not only with our voices but with our whole lives, as in the advice incorrectly attributed to St. Francis of Assisi: “Preach the Gospel at all times. Use words if necessary.”² It does this primarily in the way we deal with the Word of God and in the way we respond to that Word in prayer.

Gathering

The architectural guidelines *Built of Living Stones*, approved by the U.S. Conference of Catholic Bishops in November 2000, take note of the fact that church buildings have a missionary nature: A church building

“can proclaim the Gospel to the city or town in which it is located.”³ The building has this nature because it is houses the earthly assembly of the Church, gathered for prayer, “joined to Christ’s priesthood and made one with all the saints and angels, transcending time and space.”⁴ Our act of gathering publicly for worship—particularly in a place set aside for worship—is not a private act. Our coming together to form the Body of Christ in prayer is public, evangelical, missionary: It is a sign to those who see us gathering that we are believers and that this act is so important that we have set aside a special place for it—a place designed especially to house this act and reserved for it and for very few other activities.

The way we treat one another as we gather and the respect we show to the place in which we gather are also missionary activities. In northwest Baltimore, there is a Lutheran church across the street from a Catholic church. There are many Catholics (they would call themselves “ex-Catholics” or “reformed Catholics”) in that Lutheran congregation because, when they were first looking for a place to worship, these people found the Catholic parish cold and uninviting. No one greeted them when they entered, recognized them as newcomers, or offered to help them with the parish’s local worship practices. At the Lutheran church, however, these same people were given a warm welcome, a participation aid, an explanation



An abandoned church in Arizona

of how to use the *Lutheran Book of Worship*, and a companion to stay with them during worship and assist them as needed. This story, of course, is not unique to these two Christian congregations; it is repeated in many places.

The appearance of a church building is also a missionary statement. Why would anyone be interested in the beliefs and practices of a community that leaves its most sacred space dirty or littered with old bulletins? Why would someone want to go into a church building that is surrounded with asphalt or walk through untended parish grounds that are filled with dead plants, litter, or weeds? Care for the building reflects a consciousness that it houses and even embodies both “God’s initiative and the community’s faithful response.”⁵ Even in a time when tightened budgets have forced parishes to cut back on maintenance staff or grounds-keeping budgets, belief in the missionary nature of the building calls parishioners to pay attention to the space in which we gather.

Proclamation

The liturgy of the Word would seem to be a logical place to find impulses to mission, since it is the place in which the whole mystery of salvation, culminating in the Gospel, is proclaimed to the assembly of the baptized. But apart from any specific readings that address our call to mission, is there anything in the rite itself that suggests and invites a missionary response? Certainly. There is, first of all, the way that we deal with the Scriptures. We *proclaim* them. We don’t just open our hand missals or participation aids to the appointed texts and read them silently; we speak and sing them out loud. For the most part, this public liturgical proclamation is done by a single voice, in order to show that “when the Sacred Scriptures are read in the Church, God himself speaks to his people, and Christ, present in his own word, proclaims the Gospel.”⁶ This divine presence in the Word, as *Sacrosanctum Concilium* reminds us, is sacramental: It is a form of active, divine, and incarnate presence that signifies and effects human salvation through “signs perceptible to the senses.”⁷

What we do with the Word in the liturgy should model for us how we should treat the Word in other parts of our life. The Scriptures are not simply words in a book, records of how various people responded to encounters with the One God. Whenever the Word takes on a believer’s human voice or is clothed in human form, it is “living and active, sharper than any two-edged sword, piercing until it divides soul from spirit, joints from marrow; it is able to judge the thoughts and intentions of the heart” (Hebrews 4:12). Lectors, psalmists, deacons, priests, and



Reader at an ecumenical service in Wilmington, Delaware. Photo courtesy of T. C. Davis.

bishops know this, and so they prepare very carefully to proclaim the Word in the liturgical assembly. We should all learn the lesson of the Word’s power speaking through human instruments, so that we will attend carefully to the Word when it is proclaimed to us because this is the Word that we are charged by our baptism and by our participation in the Eucharist to carry to others. “By their silence and singing,” the *General Instruction of the Roman Missal* says, “the people make God’s word their own, and they also affirm their adherence to it by means of the Profession of Faith” (GIRM, 55).

One special way that lesson of our involvement with the effective Word is inculcated in the liturgy is through the responsorial psalm. It is designed to be a dialogue between the psalmist and the rest of the assembly. But in this proclamation of a Scriptural psalm or canticle, it is not only the psalmist who proclaims the sacred text; we all sing part of the text—the response—thus taking up our joint responsibility to proclaim the Word. We are not merely hearers of the Word; we are proclaimers as well.

Prayer

Like our proclamation of the Word, much of our praying at Mass is done publicly, out loud, for anyone to see and hear. We are people who pray and who are not afraid to pray in public.

Our greatest and most challenging public prayer is the Eucharistic Prayer. Many people understand this prayer to be “consecratory,” but they think that consecration applies only to the bread and wine. They do not understand that we invoke the Holy Spirit not only to transform the bread and wine into the Body and Blood of Christ but to transform us as well into the living and effective sign of Christ’s Body. Nor do they understand that participating in this prayer and singing “Amen” to the priest’s prayer

made in our name is one of the riskiest things that we could do. Think about it: Knowing full well what was required of Jesus in his total dedication to the Father's will, and reminded of that at every Mass through the biblical readings we proclaim and hear, we ask that the divine Spirit make us like Christ and that the Father use us to fulfill the divine will because we are the living Body of Christ. Here are some of the words we pray: "Grant that we, who are nourished by his body and blood, may be filled with his Holy Spirit, and become one body, one spirit in Christ. May he make us an everlasting gift to you . . ." (Eucharistic Prayer III).

Our other prayers at Mass are also public proclamations of this faith, of our willingness to stand up and be counted as followers of Christ, as believers in his intercession on our behalf, and as witnesses to the Father's plan of salvation through the power of the Spirit. Every time we sing or say an "Amen" in response to one of the collect-style prayers (at the introductory rites, at the end of the intercessions, over the gifts, and after Communion), we identify ourselves with this belief. It is our mission to put that public affirmation into practice by conforming the rest of life to that "Amen," to act as fully as possible as willing participants in the divine plan of salvation, to live with the challenge and invitation of that plan's priority over all other models for human life. If we don't believe that, and if we're not willing to struggle to live that belief in public, then we ought to stop praying in public as if we did believe it.

Public prayers of petition also have a missionary implication. At the heart of our greatest prayer is petition. When we pray the Eucharistic Prayer, we ask God to bless the Church and its leadership, all the living and dead whom we remember at Mass, and "all of us gathered here before" God (Eucharistic Prayer I). We pray for peace and for final salvation for ourselves, for "all who seek [God] with a sincere heart" (Eucharistic Prayer IV), and for "all the world" (Eucharistic Prayer III). The Lord's Prayer is also filled with petitions: for the coming of God's kingdom and the doing of God's will on earth, for "our daily bread," for forgiveness and the strength to forgive, and for salvation from the final trial.

These great prayers are the foundation on which we build the prayer of the faithful. That prayer, itself a response to the Word of God and, like other prayers of petition, an exercise of our baptismal priesthood (see GIRM, 69), intercedes for the salvation of everyone: for the Church, for public authorities, for those burdened with any kind of difficulty, and for the needs of the local community (GIRM, 70). In making such petition, we are acknowledging God's power to heal, renew, restore, and transform, but we also acknowledge our responsibility to act, so far as we can, in accord with God's will. In other words, by offering petitionary prayer, we are committing ourselves to be on mission, to be the hands, voice, and heart of God at work transforming the world and seeking,

through the power of the Spirit, to bring it to completion in accord with the divine plan.

Singing Our Mission

Singing the various parts of our liturgy reinforces the missionary impulse inherent in public proclamation and prayer. Singing is simply a more public act than speaking; it requires more of the singer. It also gets words and actions into our minds, our memories, and our hearts more firmly than other acts. Music has a power to make words and events memorable.

Singing the liturgy leads us to sing the rest of our journey. When he *really* wanted to get his message out to new believers as well as to potential converts, St. Ambrose of Milan (c. 334–397) wrote hymns. So, at the same time in Syria, did Ephrem, the "Harp of the Holy Spirit" (c. 306–373). So too, at a later time, did Martin Luther. In 1534, he wrote "In order to make a start and to give an incentive to those who can do better, [I] have with the help of others compiled several hymns, so that the holy Gospel which now by the grace of God has risen anew may be noised and spread abroad."⁸ And St. Augustine offered this advice to Christians as they traveled through the world on their pilgrimage: "You should sing as wayfarers do—sing, but continue your journey. Do not be lazy, but sing to make your journey more enjoyable. . . . Sing then, but keep going."⁹

Notes

1. See the current English translation of the Preface for Sundays in Ordinary Time VI.
2. The "Ask a Franciscan" column by Father Pat McCloskey, OFM, provided online by *St. Anthony Messenger* says: "This is a great quote, very Franciscan in its spirit, but not literally from St. Francis. The thought is his; this catchy phrasing is not in his writings or in the earliest biographies about him. In Chapter XVII of his Rule of 1221, Francis told the friars not to preach unless they had received the proper permission to do so. Then he added, 'Let all the brothers, however, preach by their deeds.'" See <http://www.americancatholic.org/messenger/Oct2001/Wiseman.asp>.
3. U.S. Conference of Catholic Bishops, *Built of Living Stones: Art, Architecture, and Worship* (Washington, DC: USCCB Publishing, 2000), 98.
4. *Ibid.*, 15.
5. *Ibid.*, 18.
6. *General Instruction of the Roman Missal* (2002), hereafter GIRM, 29.
7. See Vatican II, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 7.
8. See Martin Luther, "Music: The Marvelous Creation of God," in *Pastoral Music* 8:5 (June-July 1984), 16.
9. Augustine of Hippo, "Sermo 256," 1. 2. 3; *Patrologia Latina* 38, 1191–1193. English translation from the *Liturgy of the Hours*, © 1970, 1973, 1975, 1976, International Committee on English in the Liturgy. All rights reserved.

Make Us Sacraments of You: Encounter with Christ and Our Gift in Return

BY DANIEL GIRARDOT

When it happens, it's wondrous — when pastoral musicians' pulses quicken with the fire of the Spirit as we lead God's people in sung prayer. Or at those times when our hearts stir within us when we see expectant faces and hear the gathered assembly singing with full-throated praise as they "make a joyful noise to the Lord!" The experienced power of the sacred encounter between God and the worshiping Body of Christ and its impact on each person gathered in prayer is an awesome aspect of our call and vocation. We may even be struck with wonder at the audacity of God to choose *us* for this holy work.

We may also wonder how we can find the grace to minister to God's people in this way. We hear the consoling assurance that everything we are and all the graces we need come from God, and we are promised that the incomparable gift of God given to us in the encounter with Christ in the Eucharist transforms and sustains us to do this holy work and live as disciples. We may doubt such assurance at times, but then something happens, and it seems as if the divine presence fills us and the rest of the assembly and even the "entire house where they were sitting" (Acts 2:2). When we begin to grasp the ineffable power of this earth-splitting event and transforming gift, how then can we keep from singing a song of thanks and praise to God?

Transformative Encounter

How are our ritual actions so revelatory of the divine presence? Are such moments just emotional "highs," or is something else going on when the wondrous breaks through the ordinary and routine? In the hymn "Draw Us in the Spirit's Tether," we sing that "all our meals and all our living make us sacraments of you," our loving and gracious God. How does that happen — that our sharing in the Eucharist transforms all meals and, indeed, our

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**"All our meals and all our living
Make as sacraments of you,
That by caring, helping, giving,
We may be disciples true.
Alleluia! Alleluia!
We will serve with faith anew."**

Percy Dearmer (1867–1936) "Draw Us in the Spirit's Tether," verse three, from *Enlarged Songs of Praise*, 1931, Oxford University Press.

whole lives, turning us into "disciples true" who care, help, and give in service with a renewed faith to a waiting, needy world?

This article looks at how ritual encounters with Christ can renew us as disciples and enable us to participate in the transformation of the world in our ministry as pastoral musicians. We will examine how attentiveness to the *experience* of the celebration of the Eucharistic liturgy enables it to become the *entry point and catalyst* for transformation. We will also consider the *sacramental encounter* between humanity and God in the action of the Eucharistic liturgy, how the text of the Eucharistic Prayer is the *lens* through which God's gift of self is revealed, and what difference it can make in our lives. Finally, we will reflect on our *mindful attentiveness* to God's movement in our spirit and our call to *make the change* it inspires in us. This transformation of our inner selves through the action of the Spirit in the liturgy is what sends us forth to further the mission of Christ in the world.

The principles and ecclesial relationship that this intimate encounter with Christ implies were described by Cardinal Joseph Ratzinger in his 2001 opening address to a conference in Italy, "The Ecclesiology of Vatican II." He said: "The Church grows from within and moves outwards, not vice-versa. Above all, she is the sign of the most intimate communion with Christ. She is formed primarily in a life of prayer, the sacraments and the fundamental attitudes of faith, hope and love. . . . What builds the Church is prayer and the communion of the

sacraments; in them the prayer of the Church comes to meet us.”¹ The sacred encounter that makes us Church, he said, is “in essence, a Mass (sent out: “*missa*”), a service of God and therefore a service of [humanity] and a service for the transformation of the world.”²

Entry Point and Catalyst

If the Church is the “sign of the most intimate communion with Christ,”³ then the ecclesial action that most expresses this communion is our entry point and catalyst for God’s transformation of the world: the *experience* of the celebration of the Eucharistic liturgy. Pastoral musicians practice and pray, prepare and plan, hone musical skills, and learn the arts of liturgy, theology, and pastoral ministry. We walk hand in hand with members of the community through the joys and sufferings of life and strive to conform ourselves to the pattern, life, and mission of Christ. All ministerial activities begin with and are continually fed by the central action of the Church—a ritual enactment: the intimate sacramental encounter with Christ’s death and resurrection.

Like some other events and experiences, the Eucharist can be an entry point that becomes a catalyst for a new initiative, a new-found hope, or a renewed sense of purpose. Consider these other experiences as examples of what I mean: A supervisor, superior, or respected colleague tells you that you have the capabilities and potential to pursue further studies or special certification in your field, and you see new possibilities before you. A friend or mentor encourages you to start a business or begin a new regimen of exercise and self improvement, and you discover new strength for such tasks. A personal tragedy causes you to rethink your life’s direction and priorities or helps you discover that you have abilities to serve others in the midst of those difficulties, and you find a way to new life through pain. An intimate experience of God’s love at a retreat or in your prayer life reveals to you a new understanding and vision of God’s hopes and dreams for your life, and a whole new world is born for you.

These can all be understood as *liminal* experiences—transitional or threshold moments that can become catalysts to inner transformation and a new direction. The renewed vision that comes from these experiences can transform the way we approach our faith and participate in ministry. The U.S. Conference of Catholic Bishops’ document *Sing to the Lord* describes the role of sung liturgy as such an experience:

This common, sung expression of faith within liturgical celebrations strengthens our faith when it grows weak and draws us into the divinely inspired voice of the Church at prayer. Faith grows when it is well expressed in celebration. Good celebrations can foster and nourish faith. Poor celebrations may weaken it. Good liturgy builds faith, bad liturgy destroys faith.⁴

In other words, the catalyst and entry point that moves the pastoral musician to active spiritual transformation is recurring, well-expressed, effective, and good liturgical celebration that builds faith.

The new initiatives and renewed vision inspired by these threshold moments need to be fed spiritually and nourished, or the new growth will die. Full participation in enacting the Eucharistic liturgy—that active encounter between humanity and God—is at the heart of the prayer, spirituality, and spiritual life of all Catholic Christians. According to Kevin Irwin, participation in liturgy is absolutely essential to growth in the spiritual life. In fact, he writes: “These three, Liturgy, Prayer, and Spirituality, are intrinsically interrelated, fundamental theological realities and are the heart of the Christian Way of Life.”⁵ These three form the foundation of spiritual nourishment for growth in faith. Liturgy brings into reality a renewed vision of the gifts of God, invites our prayerful response to God, and leads us to an enlivened spiritual life.

The Sacred Dance

This renewed life reflects a transformed relationship with God. The sacred action and our holy response



“Dancing Christ” by Mark Dukes, St. Gregory of Nyssa Episcopal Church, San Francisco, California. Photo by D. Huw Richardson.

nourish and foster this growth in faith. Through this sacred “dance” of love and response to love, God visits his people in a kind of holy dialogue, and Christ brings transformation to the people of God and the world.

Our experience of God in this dance of love can bring about transformation in us and the world in tangible, powerful ways. Prayer, selfless giving, and spiritual disciplines build up the faith and witness of the Body of Christ.

If we look at our own ministry through the perspective of this call-and-response dance with God, we can see the effect it has in our everyday lives. Consider this event: A beloved tenor section leader in our choir had a near-death experience following a life-threatening illness and major surgery. The faith community responded with a vigil of

If we look at our own ministry through the perspective of this call-and-response dance with God, we can see the effect it has in our everyday lives.

prayer and active support for him and his family during the months of recovery. Week after week, our prayer for healing of this member of the Body of Christ resounded through our community and at each gathering of our choir family. The liturgy became a special place of supplication and intercession for his healing that united us to the cries for help and healing of the entire world. After nearly a year’s physical absence from the liturgy, this tenor’s first outing was to Sunday Eucharist. We prepared a special place for his wheelchair and his family in the choir. The reunion with the parish family was a transformative experience of God’s promise fulfilled. The ritual celebration of this restoration, experienced again and again through the prayers, songs, and rituals of that day’s liturgy, made present to us a new vision of God’s promise of hope and healing for each of us.

In response to tragedy, the experience of intercession and solidarity in prayer and sacrament on behalf of our brother in Christ gave us renewed faith and spiritual refreshment. Our prayer and actions enabled the community and the family in need to experience the healing power of Christ’s love in a particular way through sacramental encounters with God. What is so significant about this experience of God’s love in the Eucharistic feast is that the reality of God’s gift of self was made real to each of us through a new understanding of pain and redemptive suffering in our daily lives. This amazing gift from God opened our eyes to God’s love through a new vision of reality seen through a special “lens.” This new way of seeing gives new understanding of the amazing reality of God’s unconditional love and transformation. Such an experience, centered in the liturgy, calls us to a deeper spiritual life, and that deeper spiritual life calls us back

to the experience of liturgy.

Pastoral music leaders are privileged to facilitate the sung ritual dialogues that celebrate and acclaim this powerful action of God’s love in the world. These responses and the acclamations, hymns, and sung interactions between ministers and the rest of the assembly deepen the whole assembly’s participation in and response to God’s self-gift. Effective liturgical music assists all who gather to enter more fully and more intentionally into the ritual prayer that is the sung dialogue between heaven and earth. Whether we sing simple chants or elaborate hymns and anthems, we are all joined in prayer with the whole creation, uniting our voices with the astonishing inner dialogue of Father, Son, and Holy Spirit.

The Clearest Lens

Pastoral musicians, intimately involved in the call-and-response dance between humanity and God, are called by the liturgy itself to see reality in new ways and envision how life’s liturgy unfolds through our preparation, prayer, and performance during the sacramental encounter. The way liturgy does this is founded in the fact that all human meaning is “mediated.” We do not encounter meaning directly, baldly, as naked truth. Meaning is received by us as “clothed” in words, actions, and silences. The most communicative of these words, actions, and silences are multi-valent; they carry a richness of meaning that has to be unfolded, examined, and probed before it can lead us to even more meaning. We call these multi-valent events “symbols.” Sacraments are such symbols, and since human meaning is mediated by the language of symbol, and we can only encounter God fully by encountering the human fully, then like all meaning accessible to human beings, sacramental presence is always an incarnate, embodied presence. There are many symbols, many “lenses,” that allow us to see a renewed vision of God’s love, but the primary lens through which God’s gift of the divine self is revealed is the *sacramental encounter* between humanity and God in the *action* of the Eucharistic liturgy—especially the Eucharistic Prayer.

All of our rituals, songs, stories, and traditions sharpen the lens through which we see life’s moments as encounters of grace. Through our ministry, our living, and our practices of charity that lead to and follow from the liturgy, the Church is formed in fundamental attitudes of faith, hope, and love. These attitudes are given clarity and renewed through the lens of the sacramental encounter between humanity and God, particularly in the Eucharist. In the sacramental encounter with Christ, ritual text and music intersect with the divine initiative in revealing and pouring out God’s own self. Pastoral musicians help to make this encounter real and efficacious to the extent that we are true to the spirit of the ritual, Scripture, specific feasts, and rites.

Sacramental theology gives us a way to understand

this encounter with the divine in sacramental symbol. In order to make the liturgy the source of our prayer and of all our living, we must see the sacraments as the divinely-established channel of the relationship exchange between humanity and God. God's grace is completely free— not earned in any way—completely initiated by God. In sacraments, grace is completely *gracious*—given without any calculation or regard for value. French pastor and sacramental theologian Louis-Marie Chauvet maintains that the sacramental encounter occupies the position of the gift given by God and the return gift of the believer.⁶ The believer responds to love by love!

This amazing sacramental grace is mediated and embodied by sacramental symbols. Every symbol launches a search, a process through which we connect with something absent, something transcendent.⁷ Symbols are many-faceted, interactive invitations to a broader vision and deeper understanding of reality. The great paradox of symbols is that while they *make present* what they symbolize, there is *something absent* that *needs* to be made present. They are transactions that disclose and embody relationships.

Catholic tradition maintains that the sacrament (symbol) both comforts us with presence *and* confronts us with absence—a mysterious “otherness.” The paradox, then, is that the experience of sacred *absence* is the path we must take to sacramental *presence*. We sing the reality of our human lives and its search to fill a transcendent absence as we meet and are transformed by the sacramental encounter with God. The Eucharist launches a symbolic process in which appearances become sacramental signs—*real symbols* that embody and affect what they signify.⁸ We can dare to sing the song of encounter with the Lord only because our experience compels us to sing, and we are called as pastoral musicians to present a song of thanksgiving so that the Body of Christ may offer as a gift their sacrifice of praise to God.

Chauvet contends that the foundation of the entire Christian life can be found in the ritual and prayer text of the Eucharistic Prayer. This prayer synthesizes the whole message of our faith as well as the way we are called to prepare the rites and celebrate them. These are the rites that become, for pastoral musicians as for all believers, the source of our ministry and our life in Christ. The Eucharistic Prayer text does more than provide a simple lens; it can be a spiritual telescope that magnifies and makes visible the symbolic exchange between humanity and God. The prayer text starts from an absence, a “lack,” and stops when the lack is filled.⁹ The “lack to be filled,” which underlies the whole text of the Eucharistic Prayer, is expressed in the Preface Dialogue: “Let us *give thanks* to the Lord our God.” There is an absence of *thanks* until we *give thanks*. Pastoral musicians’ entire ministry is derived from the principle which is the foundation of the whole prayer: We, the Church (the community who acts) must attribute to God (the One who receives)

grace or glory. This is our primary gift to God, mediated through the communal sacramental encounter of sung praise and thanks.¹⁰ However, human beings do not initiate the dialogue. We need the action of God giving the Son to humanity in the past, the present, and the future. God must give humans the reason for and the ability to perform these actions. In the Eucharistic Prayer, God leads us on a journey of conversion, which all Christians are called to walk.

The supreme goal of the Eucharist is full participation in the divine gift of self, which is love, embodied as the gift of charity in the world and unity in the human family. What is at stake here? Nothing less than the decisions and actions of human beings infused with divine love so that they bring justice, sharing, reconciliation, and forgiveness to the economic, political, and cultural relations among nations and cultures. Eucharistic participation also infuses these same qualities in our interpersonal relationships. Mass would be barren if it did not compel Christians to “become what we receive”: the sacramental body of Christ. Becoming Christ’s ecclesial body, in and of the world, is the final return gift which is implied in the reception of the gift of God. The reception of grace as *grace* never comes without a task: It implies our necessary return gift in lives of justice and mercy. We are called to “do this in memory of me” for the life of the world.

Mindful Attentiveness

Since the Eucharistic Prayer is so important, so central to our continuing conversion and our openness to divine self-giving, how do we make it *real* for ourselves and for the assembly? Each of us needs to find time and space to pray the prayer in private, study it, use parts of the prayer for contemplation and reflection, and then, in the midst of the assembly, silently pray and enter fully into its text as the priest prays it, affirming its words and actions in song. Then we can more fully and consciously praise the holiness of God and affirm the paschal mystery of our faith with a vibrant Great Amen!

Since this sacramental encounter with Father, Son, and Holy Spirit in the Eucharistic liturgy is the source and pinnacle of our spiritual lives, the degree of our *attentiveness* to the experience of God’s love and self-gift affects the effect of the life-changing grace that God gives us. Our response to that gift can bring the transformation—the presence—we seek.

Mindful attentiveness to the renewing experience of the sacramental encounter and *acting upon the change it inspires* are our return gifts to God. The movement of the Spirit in the liturgy will only transform us when we allow the Spirit to take hold of us and when we return the gift to God. Mindful attentiveness to this renewal or our spirit and to movements of Spirit in the enactment of liturgy help us to experience God’s love as unconditional and irresistible. This love can inspire us beyond ourselves



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and our personal needs to acts of mission and love for the life of the world.

Transformed by the divine gift, pastoral musicians minister to others. One aspect of God's work in us is openness to continuing renewal and healthy change. A music director commented to me that he felt led by the Spirit to participate in a joint concert between two parishes, despite his initial misgivings. After pausing a moment, he said: "I'm not sure why I said yes to this because I don't have time and it is an inconvenience. Despite my concerns, I had an overwhelming urge to participate with the other director. It's like the irresistible love of God is calling me out of myself, and, in giving, my choir and I received so much more than we anticipated. I felt like we made a difference in the world in a small way, and that's a special feeling." Sometimes we do things for reasons that we don't immediately comprehend but suspect are divinely inspired. Ed Foley has called this mindful attentiveness the "mystagogy of the moment," in which we open ourselves to new understanding and to the movements of the Spirit.¹¹

The practice of being mindful, attending to the moment, and being present to the inner spirit during the

enactment of the liturgy is described by the Catholic theologian Bernard Lonergan as a movement of self-transcendence—from one level of consciousness to another—that requires *intentional awareness*.

Lonergan describes the process of self-transcendence in four movements—experience, understanding, affirmation, and decision—each requiring awareness of one's current stance and the intentional drive to greater consciousness that moves one toward the next stage.¹² First, one must truly *experience* one's own experiences, judgments, and decisions. Then one must come to *understand* that experience, followed by one's *affirmation* of both the experience and the new understanding. Finally, one must *decide to act in accord with the insights learned* in this process. This experience of *insight* or breakthrough is not only recurring but also cumulative in each process of experiencing, understanding, and affirming (or judging).

This process of attentiveness to insight regularly creates "aha" moments as well as wonder and a desire to formulate questions. Once we begin to *notice* and *wonder*, insights come to us as naturally as breathing, but the quality of the insight depends on our intentionality, the quality of our mindset, and the subject matter involved in the process. As our insights accumulate and form patterns, we come to a better integration of all we have learned, and our horizon shifts. We then become aware of a rearrangement of what we know to be true, and a transformation of our very selves happens. Parts of the past have a new relation to our present. The opening and changing of mind and heart can be so great that we can call it conversion and redemption. Attending to our experience, reflecting on it, and making judgments that are tested by reason, tradition, Scripture, and experience is the process of insight and transformation that renews us.

Pastoral musicians can and should apply this transformative process to their own situations. We could, for example, ask ourselves questions like these: *What do I notice* as I participate and minister in the liturgy? Where is my *awareness* and *presence* as I minister? How is that *made manifest* in my body, mind, and spirit? As we minister, we can ask ourselves what we notice about our actions, emotions, and surroundings; how we are *present* to each moment; and what this looks like as we minister, relate to others, and act in our daily lives.

Reflecting like this on our experiences can raise questions about the meaning, purpose, and value of our lives and help us understand and pay attention to the meaning of our experiences, our religious heritage, and our world. The primary obstacle to mindful attentiveness is our own certitude and self-assurance—blindness to new possibilities and to conversion. The surer we are of our own opinions, the less likely we are to be open to God's revelation. We are called to attend to, recognize, and respond to the experience of our body, mind, and spirit.



Participants in “We Exalt You” at the 2010 NPM National Convention in Detroit

If we take the time to consider and reflect on our lived experience, God’s self-gift will be realized in us as we let our faith and our loved ones help us in our quest to find balance in life and ministry.

Praise is Our Gift

The sacramental encounter changes us. We respond to love with love; we give back to God God’s own gift to us. This gift transforms us into a people of faith, hope, and love. We are transformed—and, thus, the life of the Church is enriched and transformed—when we are attentive to the movement of the Spirit in our midst and in our lives and ministries. Our attentiveness to and reflection on our sacred encounter with Christ enriches the communion of the Body of Christ. The signs and symbols, seasons and sacraments in our liturgy call us to examine what brings unity in the midst of diversity and calls us to examine systems, structures, and attitudes that tear apart the community. They call us to inclusivity that brings the Body of Christ together when the sick are healed, the sinners freed, and covenant restored. Put into practice, these ways of being bring about unity and healing, restoration in the midst of brokenness, new life in the midst of barrenness, justice and mercy in the midst of narcissism and self-centeredness.

As pastoral musicians we are called to prepare and pray, seek and sing, practice and participate, meditate and minister, and notice and reflect. We can set the stage for the sacramental encounter with God, and if we open our

lives to the divine gift, we can be transformed. Through a spirit of openness to God’s abundant love, we can become the very sacraments that we celebrate: the living Body of Christ, the encounter and return gift to God.

Notes

1. Cardinal Joseph Ratzinger, *The Ecclesiology of Vatican II*, Opening Address at the Pastoral Congress of the Diocese of Aversa, Italy (September 15, 2001), I, 1, 4 (Baltimore, Maryland: *L’Osservatore Romano* English Edition, January 23, 2002), 5.
2. *Ibid.*, I, 2, 2.
3. *Ibid.*, I, 1, 4.
4. U. S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB Publishing, 2007), 5.
5. Kevin Irwin, *Models of the Eucharist* (New York, New York: Paulist Press, 2005), 96.
6. See Louis-Marie Chauvet, *The Sacraments: The Word of God at the Mercy of the Body* (Collegeville, Minnesota: The Liturgical Press, 2001), 86–87.
7. See Nathan Mitchell, “Sacramental Presence: Contexts for the Contemporary Discussion” in *Real Presence: The Work of Eucharist*, expanded edition (Chicago, Illinois: Liturgy Training Publications, 2007), 89.
8. *Ibid.*, 105.
9. Chauvet, 129.
10. *Ibid.*
11. Edward Foley, CAPUCHIN, *Pastoral Music* 25:6 (August–September 2001), “Musical Mystagogy: A Mystagogy of the Moment,” 15.
12. Bernard J. F. Lonergan, *Method in Theology* (Toronto, Ontario: University of Toronto Press, 1972/2003), 302.

The Language of Worship: That the World May Believe

By ED HISLOP

The dream of Jesus, the vision of Christ, and the will of the Father still needs the passionate fire of the Holy Spirit. We still long to see in one another what this risen Christ sees in us. It is a dream, a vision, and a passion which seem to be dependant, in some way at least, on us—on the strength of our faith, on the depth of our commitment, on our willingness to belong, and on the sincerity and truth of our words.

“I pray not only for these,” Jesus pleads, “but also for those who will come to believe in me through their word, so that all may be one . . . that the world may believe that you sent me” (John 17:20–21). In times like these, that vision and dream may seem, to some, elusive, to others, impossible, and to still others, dangerous. The words we are asked to receive for our prayer around the Lord’s table, so that “from the rising of the sun to its setting a pure sacrifice may be offered,” are given in the midst of a struggling Church longing for truth, compassion, healing, forgiveness, unity, and inclusivity. These words are given to the Church in the midst of a culture longing to hear a word of hope, but they are also given to a Church whose locked doors have been broken through, to disciples commanded to feed and tend, to a faithful band who know the voice of their true shepherd, and to people who will not be orphaned. They are words addressed to a Church that is commanded to “not let the heart be troubled or afraid.”

In the midst of everything, we have been given the gift of Christ’s peace—but to receive it, again, hearts must change so that the words are true. The vision we hold is the promise of Christ to be with us always and “with the spirit” of the whole Church!

The language of the liturgy is not the words of a new translation that we are about to be given and are asked to receive. The language of the liturgy is not Latin or the language of forms “ordinary” or “extraordinary”; it

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is not Greek or English, Spanish or Vietnamese, Salish, Blackfeet, or a hundred other different languages. Nor is the language of worship the words we might have hoped to receive.

The language of the Lord’s Supper is always and forever the language of conversion: words which must lead us to change our ways, our mind, our sight, our hopes for the future. They are the words which must change our hearts—mine and yours, ours and theirs—words which must change the heart of the whole Church again, and again, and then again.

**The language of the Lord’s Supper is always
and forever the language of conversion.**

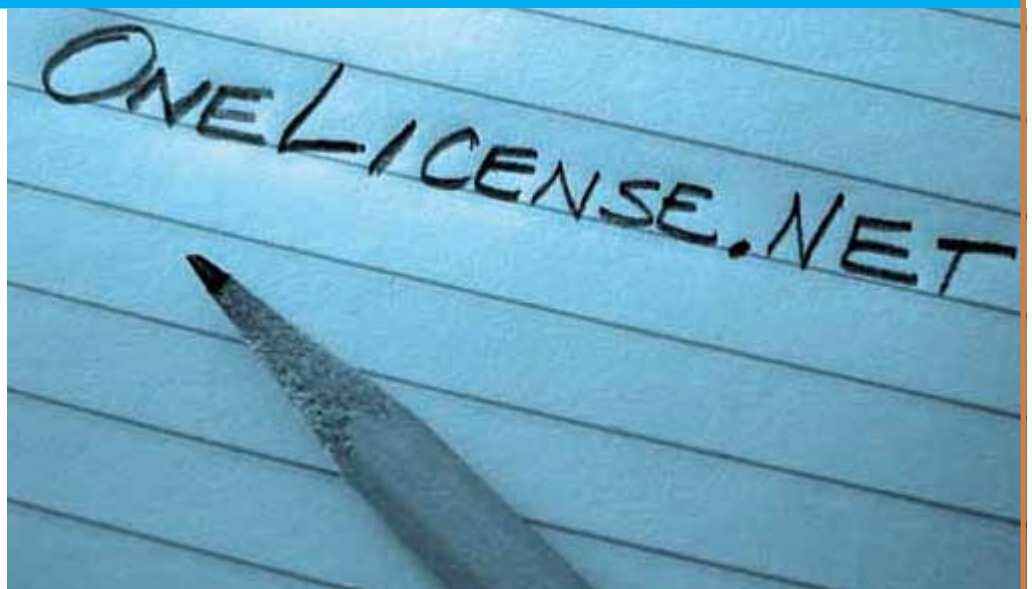
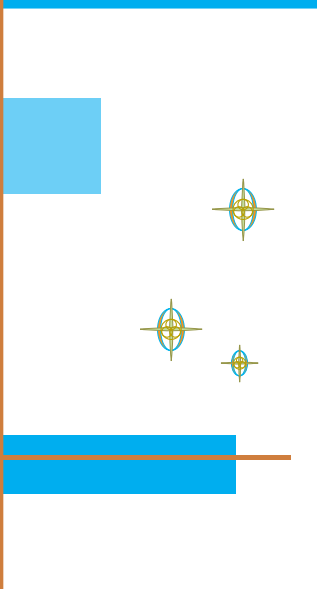
We are still on the way from Jerusalem to Emmaus, with dreams unmet (“But we had hoped,” the disciples told their unknown companion). We are still on the way with minds that need to be opened, and foolish hearts that need to grasp what is most important, and eyes that need to recognize, finally, the one whose life we are to live, whose dream we are to fulfill, whose very wish is our command.

This is the One whose Passover we have entered, whose vision we are to hold, and whose life we are to proclaim. But we are the ones—*we are the ones*—who are the Father’s gift to Christ! And so, in times like these, we are given words—words from the one who goes ahead of us: “Take courage, for just as you have borne witness to my cause, so you must also bear witness again.” And he prays: “I have made known to them, Father your name, and I will make it known, that the love with which you loved me may be in them”—*may be in them*—“and I in them” (John 17:26).

And so we “make ready, until he comes again,” trusting that the fiery passion of the Holy Spirit for which we long will teach us everything and remind us all of the words he has spoken and of the mission to which we are called, “that the world may believe.”

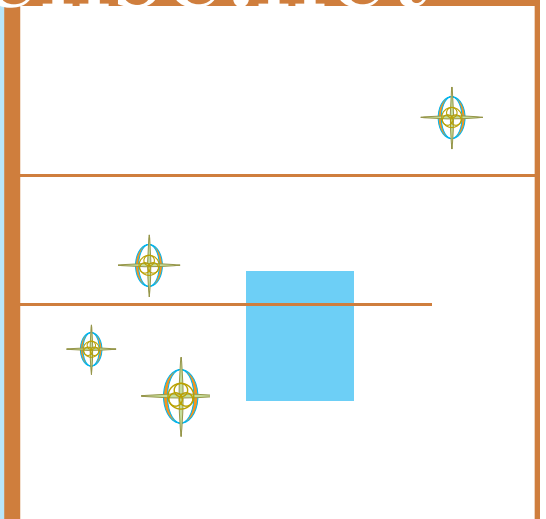


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Chanting the Simple Dialogues at Mass: Not Just for Priests Who “Like to Sing”

By CHARLES GARDNER

As part of its formation effort to prepare for the new English translation of the Roman Missal, the National Association of Pastoral Musicians offers printed catechetical and pastoral materials on the Mass and the use of the missal. That effort began with the May issue of Pastoral Music and the NPM Publications book based on it: Why We SING What We Sing and DO What We Do at Mass. This article is the first of an occasional series of articles that will suggest practical pastoral ways to use the resources of the missal in worship.

The introduction of the revised translation of the *Roman Missal* presents both challenges and opportunities. One of the opportunities it offers is a chance to introduce the chanting of the simple dialogues—especially those between the priest and the rest of the assembly. But it is possible that the majority of priests in the United States will not take advantage of this opportunity because they do not normally sing the Preface or the other presidential prayers of the liturgy now—because they “cannot sing” or because singing these texts “makes the Mass too long” or for some other reason—and they are likely to assign the sung dialogues along with the longer texts meant for singing to that minority of priests “who like to sing.”

Even though they both involve singing, the chanting of extended prayers and the chanting of simple dialogues have different purposes and dynamics. The chanting of a prayer involves only the

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priest and his decision, given the nature of the text, about how most effectively to proclaim a text using his particular gifts and talents and the options provided in the missal. But the chanting of a dialogue involves both priest and congregation in a dynamic exchange. The chanting of prayers and longer texts may be limited by ability, preference, or occasion, but the chanting of the dialogues should be a part of almost every Mass.

Even though this practice has been encouraged in most official liturgical documents, it is not common in most of our parishes—with the exception of the concluding doxology of the Eucharistic Prayer, which is frequently chanted. One of the reasons for this might be that the highly influential document *Music in Catholic Worship* (1972) did not encourage or even mention chanting the dialogues. However, its successor, *Sing to the Lord: Music in Divine Worship* (STL, 2007) highly recommends it:

Among the parts to be sung, preference should be given “especially to those to be sung by the priest or the deacon or the lector, with the people responding. . . .” This includes dialogues such as . . . *The Lord be with you. And also with you.*

The dialogues of the Liturgy are fundamental because they “are not simply outward signs of communal celebration but foster and bring about communion between priest and people.” By their nature, they are short and uncomplicated and easily invite active participation by the entire assembly.

Every effort should therefore be made to introduce or strengthen as a normative practice the singing of the dialogues. . . . Even the priest with a very limited

singing ability is capable of chanting *The Lord be with you* on a single pitch (STL, 115; internal quotations are from the *General Instruction of the Roman Missal*, 34 and 40).

Here is a list of these dialogues during the Mass:

INTRODUCTORY RITES

1. Sign of the Cross and Greeting (Priest);
2. Conclusion to the Opening Prayer (Priest);

LITURGY OF THE WORD

3. Acclamation and Response after the Reading(s) (Lector or Cantor);
4. Gospel: Introductory Dialogue and Concluding Acclamation/Response (Deacon or Priest);

LITURGY OF THE EUCHARIST: PRIEST

5. Conclusion to the Prayer over the Gifts;
6. Preface: Opening Dialogue;
7. Eucharistic Prayer: Concluding Doxology/Amen;
8. Prayer for Peace: Concluding Dialogue;
9. Conclusion to the Prayer after Communion;

CONCLUDING RITES

10. Greeting and Blessing (Priest);
11. Dismissal (Deacon or Priest).

Note: The revised *Roman Missal* also provides chants for the *Orate Fratres* and the Invitation to Communion, but this list does not include them because their responses are considerably longer and more complex than the other dialogues.

What We're Not Talking About

1. We are not expecting the priest (or the deacon or lector) to sound like the psalmist or the cantor. This is a different ministry, and the music assigned to the psalmist and cantor is often more demanding. That is why it is probably better to use the term "chanting" rather than "singing" when referring to the dialogues. And to a priest or deacon who says, "I can't (or won't) sing," a good response would be: "But you can (and should) chant. If you can speak, you can chant!"

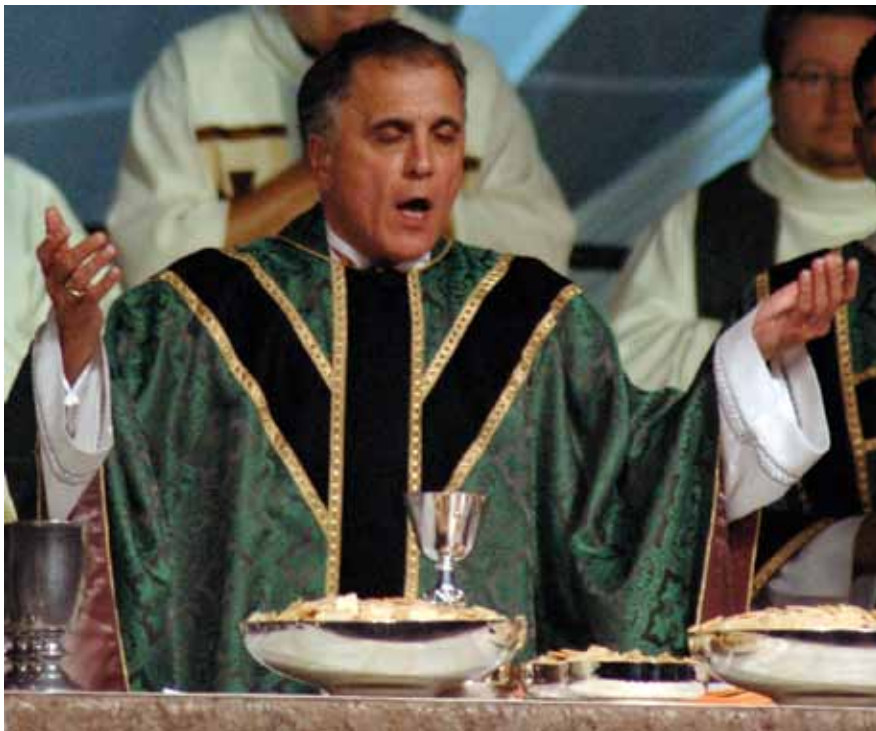
2. As mentioned above, we are not expecting *all* priests to chant the more extended texts of the Preface and the other presidential prayers, even though some may choose to do so depending on nature of the text and the occasion. This is a crucial point. The key question for the priest is: "How can I best *proclaim* these prayers: by chanting or by spoken proclamation?" Some commentators have noted that the more formal style of the revised translation may lend itself to chanting, while others have pointed out that the long sentences may instead demand more nuanced spoken proclamation.

Sing to the Lord also makes it clear that, since they involve dialogues, the conclusions to the Opening Prayer, Prayer over the Gifts, and Prayer after Communion may be chanted, even if the prayers themselves are recited (STL, 151, 175, 197). This practice of chanting the conclusion of a spoken prayer is already common practice for the conclusion to the Eucharistic Prayer.

3. We are not *necessarily* talking about using the dialogue chants exactly as they will appear in the main body of the revised missal. Even now, some priests do use the chant for the concluding doxology of the Eucharistic Prayer just as it appears in the current *Sacramentary*, since it is similar to the tone used for the Preface. But many more use a simpler chant (see next column).

This is similar to what is called the "simple tone" that appears (and will appear) in the *Appendix* of the Missal and is often used by those who chant the opening prayer (collect) and other presidential prayers. For the most part, it involves chanting on "a single pitch" as described in *Sing to the Lord*, with just two slight variations:

- a slight downward "turn and return" midway through the phrase ("Holy Spirit");



Cardinal Daniel DiNardo chants the Preface dialogue during the 2009 NPM National Convention.

- a downward "fall" at the conclusion (a descending minor third; the "door-bell" interval).

If a priest can chant this simple doxology—or something close to it—he can also chant any dialogue using the "simple tone."

This tone also has the advantage of providing an easier response for the rest of the assembly. Except for the *Amen* that stays on a single pitch, the tonal pattern of the response is usually in the form of a simple "echo."

Common Objections to Chanting the Dialogues

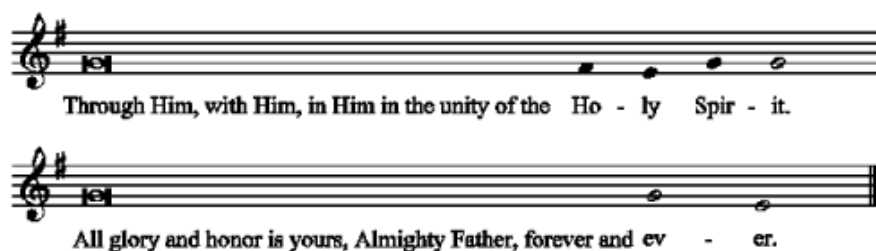
1. *It seems "unnatural."* For those not used to the practice, it will take some getting used to. In some ways, this is a cultural issue: We do not normally chant such texts in other contexts (except for those who chant "Hello" or "Where are you?" without realizing that they are

chanting). But neither do we normally wear special clothing dating from Roman times apart from Mass and other liturgies. And remember once more that we are not necessarily talking about chanting *extended* texts.

2. *It is too formal.* Our liturgy is more formal than informal. This has been a difficult lesson for some people to learn after the sometimes casual approach to the reformed liturgy following the Second Vatican Council. The liturgy is no one's "property." It is the action of Christ and his Body, the Church. It demands a measure of propriety and formality.

3. *It draws too much attention to the priest.* Once the priest and the congregation get used to the practice, they will likely experience just the opposite. The chanting will put them on a more "equal footing" and draw them closer in unity.

4. *It excludes some of the people who will not (or cannot) sing.* Again, a person who can speak can also sing—or at least



chant—even if it is not exactly “on pitch.” When we ask our people to sing together, we are challenging them to do something quite countercultural. In our society, we too readily divide people into singers (“performers”) and non-singers (“audience”). Nevertheless, even those who will not pick up a song book will usually manage to chant a simple *Amen* or *And with your spirit*.

Reasons for Chanting the Dialogues

1. *It helps our communal prayer to be more intentional and “on purpose.”* Generally, it takes more breath and energy to chant a dialogue than it does to speak it.

2. *It helps our communal response to be stronger and more sustained.* Even in a large group, a spoken response such as *Amen* or *We lift them up to the Lord* can come across as a weak mumble. Chanting can give these responses more strength and

“weight.”

3. *It unifies our response.* Have you ever stood next to someone in church who always finishes the spoken responses before everyone else? It is much harder to do this when chanting. Also, people naturally speak on a variety of pitch levels, but when they chant, the pitches are the same—at least for the most part! Many voices become one.

4. *It will assist in the introduction of the revised texts.* This is a very practical reason. When implementing the revised missal, if a priest or a deacon who normally recites *The Lord be with you* begins to chant it instead, this can help to signal and facilitate the change in the people’s response. Chanting also lends itself to the more “formal” nature of the revised response *And with your spirit*.

5. *It helps to “foster and bring about communion between priest and people.”* (*General Instruction of the Roman Missal*, 34). When the dialogues are spoken, the sound of the

people’s response is usually quite different from the priest’s proclamation. Most priests attempt to proclaim strongly using an “elevated” pitch in their speech, but the people usually respond in a weaker voice and on a lower pitch level. Chanting enables the proclamation and the response to be more closely matched, both in strength and in pitch level—to be more “in communion.” Far from distancing himself from the congregation, the priest who chants the dialogues is helping them 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*, 95).

In short, chanting simple dialogues is not about whether priests, deacons, or readers like to sing or even sing particularly well. It is about helping the whole Body of Christ to celebrate the liturgy fully and together with strength and enthusiasm.

7-Session Webinar Series

Sing to the Lord: Music in Divine Worship

1. October 14, 2010	Why We Sing and What We Sing	<input type="checkbox"/> Rev. Michael Driscoll
2. November 11, 2010	The People Who Make Music	<input type="checkbox"/> Sr. Kathleen Harmon, SND DE N
3. January 13, 2011	Choosing Music for the Liturgy	<input type="checkbox"/> Mr. Jim Wickman
4. February 17, 2011	Inculturation and Liturgical Music	<input type="checkbox"/> Rev. Mark Francis, csv
5. March 17, 2011	Chant in Parish Worship	<input type="checkbox"/> Rev. Anthony Ruff, osb
6. April 7, 2011	Preparing Music for Sunday Mass	<input type="checkbox"/> Dr. Patrick Gorman
7. May 12, 2011	Preparing Music for Sacraments and Other Liturgical Celebrations	<input type="checkbox"/> Dr. Judy Bullock

Time All webinars take place at 2:00 PM ET ▪ 1:00 PM CT ▪ 12:00 NOON MT ▪ 11:00 AM PT
Place Wherever you are!



Driscoll



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Celebrating a Parish's Special Feasts

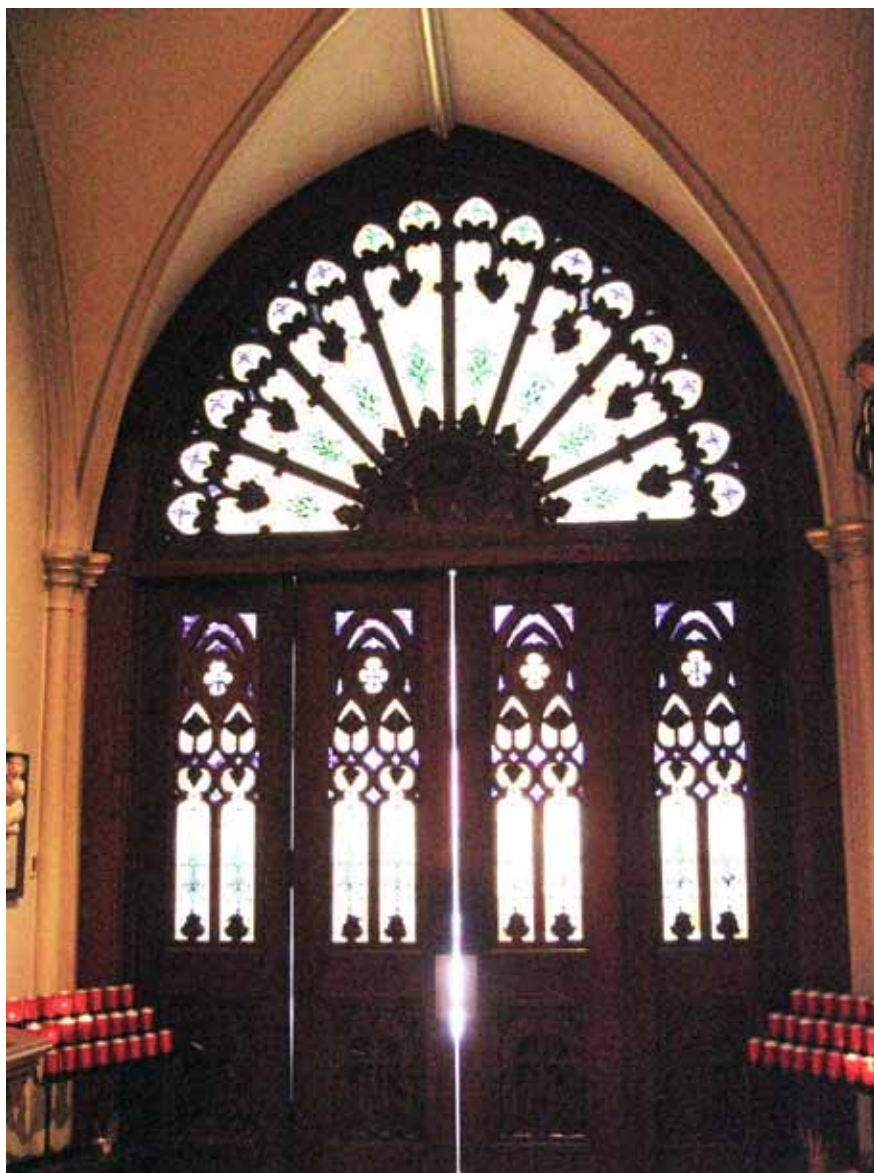
By J. MICHAEL THOMPSON

Every parish lives by at least four liturgical calendars. There is, first, the overarching “general calendar,” which is used by the whole Latin Church (Roman Rite). It contains the proper of seasons and the celebrations of saints who have “universal significance, who must therefore be celebrated by everyone, or of saints who show the universality and continuity of holiness within the people of God.”¹

The other three calendars are “particular calendars,” which “have more specialized celebrations, arranged to harmonize with the general cycle.”² The broadest of these is for a “particular Church,” such as the calendar of celebrations for the Latin Church in the United States. (Some parishes also follow a calendar of celebrations for a religious order that staffs or serves the parish.) Another particular calendar lists observances just for a certain diocese. This calendar includes the diocesan patrons, the anniversary of the dedication of the cathedral, and “the saints and the blessed who bear some special connection with that diocese, for example, as their birthplace, residence over a long period, or place of death.”³ Finally, an individual parish has its own calendar, which always includes two feasts proper to the parish: its “feast of title” and the anniversary of the dedication of its church. These two days—often overlooked in a parish’s yearly cycle because they are not printed in published ordos or liturgical desk calendars—are of great liturgical significance for the local community and should be celebrated with love and care.

A parish’s “feast of title” is the feast day of the person or mystery for which the church is named. Some are very obvious: St. Patrick Parish’s feast of title is

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St. Patrick Parish, New Orleans, Louisiana

March 17; St. Alphonsus Ligouri Catholic Community’s feast is August 1. Some titles, however, take some research to determine the appropriate feast day. So a parish named “Incarnation” does not celebrate its feast of title on Christmas Day but on March 25, the Solemnity of the Annunciation. A church named “St. Mary,” with no further explanation of the title in the parish records, would keep August

15, the Solemnity of the Assumption, as its feast of title. Churches named “Christ Church” or “Church of Our Savior” keep August 6, the Feast of the Transfiguration, as their feast of title.

What do you do when your parish is named for a saint not on the current General Roman Calendar? You check out the name in the *Roman Martyrology* (the latest edition was published by Rome in

2001). There you can find that the feast of St. Christopher is July 25 and that the feast of St. Linus, Pope and Martyr, is September 23.

What the Feast Looks and Sounds Like

What does the shape of a parish's feast of title look and sound like, liturgically? In the *General Norms for the Liturgical Year and the Calendar* we are given the "Table of Liturgical Days," according to their order of precedence.⁴ Category I includes the most important days on any church's calendar. In order of precedence, these are: Easter Triduum; Christmas, Epiphany, Ascension, Pentecost; Sundays of Advent, Lent, and the Season of Easter; Ash Wednesday; weekdays of Holy Week (Monday to Thursday inclusive); days within the octave of Easter; and solemnities of the Lord, the Blessed Virgin Mary, saints in the general calendar; and All Souls Day.

This first category also includes "proper solemnities": of the principal patron of a place, city, or state; of the anniversary of the dedication of the particular church; of the titular saint of a particular church; and of the titular saint/founder/principal patron of an order. From this list, we learn the following:

- (1) A parish's "feast of title/titular feast" is a *solemnity* in that particular church, no matter what the rank of that saint is in the General Roman Calendar. So, therefore, even though St. Patrick is observed on March 17 as an *optional memorial* in the General Roman Calendar (and would, therefore, since March 17 always falls during Lent, be suppressed in favor of the Lenten weekday), it would be observed as a *solemnity* in parishes dedicated to St. Patrick and would take precedence over the Lenten observance.
- (2) Some parishes are permitted either to observe their titular feast on certain Sundays (if the feast falls on a Sunday) or to transfer it to certain Sundays following the actual feast day. The *General Norms* say: "For the pastoral advantage of the people, it is permissible to observe on the Sundays in Ordinary Time those celebrations that fall during the week . . . provided they take precedence over these Sundays in the Table of Liturgical Days. The Mass for such celebrations may be used at all

the Masses at which a congregation is present."⁵ That means, of course, that parishes titled "Immaculate Conception," (December 8), "St. Patrick," (March 17), and "St. Stanislaus, Bishop and Martyr," (April 11) can never be celebrated on or transferred to a Sunday, because the Sundays of Advent, Lent, and the Easter Season outrank the solemnity of the titular saint of a particular church. But if those feasts fall on a Sunday, the particular church may transfer the feast of title to the next open day in the week (that is, a weekday that does not outrank this "particular solemnity").⁶

The celebration of any solemnity has this liturgical shape: It begins with a proper celebration of first evening prayer and night prayer on the evening before the calendar date of the solemnity. The day itself begins with proper texts for the office of readings and morning prayer. There are special texts for the celebration of Eucharist. The day would also include midday prayer and a proper celebration of second evening prayer. And the day itself would end with night prayer. The whole parish should be invited to celebrations of the Eucharist for the parish feast day and, so far as possible, to celebrations of the "hinge hours"—first and second evening prayer and morning prayer.

If a saint in the General Roman Calendar is celebrated with the rank of a feast, one "solemnizes" the day's Liturgy of the Hours by adding first evening prayer from the common which relates to the saint. For example, if a parish is named for St. Matthew (a feast in the General Calendar), one uses the proper hours and Mass texts as laid out in the liturgical books, but *adds* to those first evening prayer from the Common of Apostles. If a parish is named St. Patrick (an optional memorial in the General Calendar), one uses the proper texts given in the liturgical books and *augments* them from the Common of Pastors, using texts either for missionaries or for bishops.

For the celebration of Mass, remember that all solemnities have a *Gloria* and a profession of faith in the Liturgy of the Word. The proclamation of the Word should include a first reading, responsorial psalm, second reading, Gospel acclamation, and Gospel reading. You would take whatever is lacking for readings in the *Lectionary for Mass* from the texts in the Common of Saints—choosing, as in the Liturgy of the Hours, texts appropriate to the particular

saint (e.g., from the common texts for martyrs, pastors, doctors, virgins, or holy men and women). If your parish's feast of title occurs in Lent, though, "*Alleluia*" is *not* sung either at Mass or in the Liturgy of the Hours. And the color of vestments and decorations (paraments, hangings) for the celebration is either white or red (depending on the saint), but not the color of the liturgical season you are in.

Day of Dedication

The solemnity of the dedication of a church is usually on a different date from the feast of title (though, sometimes, a church may have been dedicated on its patron's feast day). This solemn celebration is observed on the date when the church was actually dedicated by the bishop or his representative using the *Rite of Dedication of a Church and Altar* (or, before the Second Vatican Council, the rite of "consecration"). If this solemnity has not normally been observed as part of the parish's liturgical calendar, you may have to do some research in the parish or diocesan records to find the actual date of dedication. If this date is one of those named in the *General Norms for the Liturgical Year and the Calendar's* "Table of Precedence," section I, numbers 1 through 3, the solemnity of the dedication is to be transferred to the first open liturgical day. It has the same shape of solemnity as the parish's feast of title; all the texts for the Liturgy of the Hours and the Mass would be taken from the Common of the Dedication of a Church, 2a: "Anniversary of Dedication in the Dedicated Church."

According to Roman opinions expressed after the publication of the *General Norms on the Liturgical Year and the Calendar*, there are three possibilities for the choice of a date for the anniversary of the dedication of a church: (1) the actual date, if the community can really keep this day as a holy day; (2) the Sunday nearest the anniversary date—if this is a Sunday in Ordinary Time that is not a solemnity (i.e. not on Trinity, Corpus Christi, Christ the King, or any solemnity that falls on a Sunday during that time); or on the Sunday before All Saints' Day, "in order to focus on the bond between the Church on earth and the Church in heaven."⁷

Celebrating the Cathedral. The parishes of every diocese are also supposed to celebrate (with the rank of feast) the anniversary of the dedication of their cathedral church. You can find this date in your diocesan ordo, since it won't be

on the wall calendar provided by the local funeral home or on your liturgical desk calendar. When celebrating this feast in your parish, use the Common for the Dedication of a Church 2b: "Anniversary of Dedication outside the Dedicated Church."

Mixed and Matched Parishes

The current situation of the Catholic Church in the United States has raised some interesting issues when it comes to observing a parish's feast of title and day of dedication.⁸

Consider a parish that began as a rural community which built a small country church. That church building is still in use for Sunday worship and other rituals, but the parish has since become a large suburban community with a new and considerably larger church building that was dedicated on a date different from the one on which the first church was dedicated. The feast of title remains the same, but which date do you observe for the dedication, or do you observe both? The answer is: You keep the feast of dedication in each church on the appropriate day in *each* church.

How about a church with one or more mission churches? The number and date of celebrations would depend on whether the mission has a distinct title (i.e. St. Michael Mission of St. Gertrude Parish). If the mission does have a distinct title, the feast of title is kept in the mission church as a solemnity. If there is no separate title for the mission church, the feast of title of the parish is kept also in the mission church. In this case, though, it is highly unlikely that the auxiliary church would have been dedicated, but only blessed, and that event is not commemorated liturgically.

And what about a clustered parish in which the various communities (or at least some of them) have retained their buildings with proper patronal titles and dates of dedication? In this case, each individual church keeps its feast of title and its anniversary of dedication. For example: In the Diocese of Pittsburgh, there is a clustered parish entitled Holy Wisdom. One of the clustered churches is St. Boniface. In this case, St. Boniface (June 6) is kept as the feast of title, and the anniversary of the dedication of St. Boniface Church is kept as a solemnity in that building.

Finally, how about clustered parishes that have changed their name and, hence,



How about a church with one or more mission churches?

their feast of title? What date of dedication do you observe for a clustered parish that has not built and dedicated a new building but has changed the title for one or more of its previously dedicated churches?

Since this is a very technical question, I would like to quote Prof. John M. Huels, who was gracious enough to address the issue: "You only observe the original feasts and dedication dates if the churches have retained their own title. The title of a church cannot be changed without an indult of the Congregation for Divine Worship and the Discipline of the Sacraments. If this had not been observed, the change of titles was invalid. If the indult was obtained to have one parish with three churches *all bearing the same title*, there would have to be a new dedication. Only the anniversary of the new dedication and feast of the new title would be celebrated, and in all three churches. In this case, the rite of dedication would have to be adapted so that all three churches would be dedicated progressively in the same celebration, or on the same day in three separate celebrations—which would certainly be tedious."⁹

Music for the Feasts

Since the feast of title and the day of dedication are both celebrated as solemnities,

you would, of course, celebrate as you do the "first holy day of all"¹⁰—Sunday—or any other solemnity. This would involve a full complement of ministers and appropriate music. Those things normally sung on a Sunday would be sung on these parish solemnities.

Of course, such a level of celebration might be hard to arrange, particularly on a weekday, and particularly in small, rural, or clustered parishes. So if you want the parish to celebrate its special days, you may need to do some special planning well in advance of the date. Consider a special evening Mass, if that's appropriate in your setting, to which the whole parish would be invited (perhaps with a parish social following the Mass). Other Masses on that day would be celebrated with the appropriate solemnity that the parish could provide.¹¹ If Mass is not possible, say in a small clustered parish at some distance from the main parish complex, the community might gather with a lay presider for a celebration of solemn evening prayer and a parish supper or dessert social.

Any parish celebration of its feast of title, of course, should include a song in praise of its patron. Sometimes it's hard to find an appropriate hymn, but World Library Publications has made available through their website (www.wlpmusic.com) my complete collection of hymns for every saint's day on the U.S. Roman Calendar. You can search either by the saint's name or by the date of the saint's feast.

Notes

1. *General Norms for the Liturgical Year and the Calendar* (GNLYC), 49. Online at <http://www.catholicculture.org/culture/library/view.cfm?id=5932>.

2. Ibid.

3. Ibid., 52a.

4. Ibid., 59.

5. Ibid., 58.

6. See *ibid.*, 60.

7. Thanks to Dr. Paul Ford for providing this information. The quotation comes from *Notitiae* 8 (1972), 103.

8. Thanks for help with this section goes to Prof. John M. Huels, JCD, of Saint Paul University, Ottawa, Ontario.

9. Professor Huels addressed this issue by e-mail on August 3, 2010.

10. GNLYC, 4.

11. On the principle of "progressive solemnity," see the *General Instruction on the Liturgy of the Hours*, 273.

Professional Concerns

By DANIEL GIRARDOT

The Glue That Holds Us Together, Part 2

Part One of this article appeared in the May 2010 issue of Pastoral Music.

Like water for the thirsty or manna for the hungry, prayer and intimacy with God nourish the pastoral musician's soul and are the glue that holds every part of our lives together. Reflect on your own habits of prayer: What works and what doesn't? What helps you to pray? What prayer styles and methods aid your prayer? What are the obstacles to prayer in your life?

The many methods of prayer and spiritual traditions in the rich history of the Church address the needs of all personality types. Circumstances may also call for a particular style of prayer. For instance, it is fruitful to have extended periods of quiet time listening to God, but when you're faced with a sudden emergency, the best prayer may be: "Lord, please help!" There are enough different ways of praying that at least one method will suit each one of us.

In the first part of this article, we looked at meditation, contemplation, and journaling as keys to deepening a life of prayer. We also looked at faith sharing and spiritual direction as aids on the way to a deeper spiritual life. Here we examine the importance of "Sabbath" and the need for openness to new ideas.

Sabbath Making

For busy pastoral musicians, the challenge to give yourself time to "be" in God's presence can be met by being intentional and single-minded about finding balance in your life. Consider prayerfully

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Crescent Earth, photographed by astronauts on Apollo 11. NASA.

how you make time for "Sabbath rest" in your music ministry and allow God the time and space to feed your soul. Think of how space for "God time" can fit into your schedule, and then reflect on how changes and choices in your life and ministry could help you make more room for "Sabbath," prayer, and time to

There are enough different ways of praying that at least one method will suit each one of us.

renew and refresh your emotional and spiritual life. Give yourself time to "be." (Remember: Each of us is a human *being*, not a human *doing*!) Be with God in prayer and be with family and friends, taking time for joy and community. Allow God and community to minister to you when you are "spent" in ministry and need to find relief.

Care for your body, soul, and spirit with time in prayer and contemplation on the Word and reflection on music that inspires you. This habit will support and sustain you through times of transition, change, and struggle. Frustrations, fear,

and feelings of powerlessness in pastoral ministry can be transformed by grace and sacrament, love and truth, through spiritual abandonment to God.

New Ideas

The last step in this process is to jot down any new ideas and understandings of the spiritual life that you have gained, then list those that you would like to see in your life. Note new ideas as well as areas of the spiritual life that you would like to learn more about. Imagine one activity or one goal that you can see yourself accomplishing. Visualize yourself realizing that goal. Write your goal down and say it out loud to yourself. Identify what you are called to do tomorrow, next week, and next month to accomplish this goal. Imagine what it looks and feels like to accomplish it. Ask yourself what obstacles need to be overcome. Write your goal in one sentence and share it with another person. Ask that person to listen to your goal, encourage you, make a commitment to pray for you, and hold you accountable.

These ideas may help you identify important areas for spiritual development or new insights to explore with a spiritual director or spiritual companion. The experience of this process of spiritual growth is a blessing from God that can benefit others as well. As you exercise your ministry in pastoral music, share with others the tools and methods that help you pray more effectively and find intimacy with God.

With the help of a spiritual director or spiritual companion and the community of faith you can find ways to overcome obstacles to a deeper relationship with God. Then as you walk the journey of faith, growing closer to God and the Body of Christ, notice how you become more open to renewal and the spiritual enlightenment that comes from God's transforming love and grace. The "glue" of God's intimate love and grace in your "spiritual toolkit" will strengthen and energize your pastoral music ministry.

Chapter News

From the Council

With the coming of fall, many chapters are finalizing plans for this calendar year. If you are still looking for a few meeting ideas, perhaps something listed below or a creative offshoot might fit your needs. There are many options to choose among: meetings at multiple sites; mini-convention on a holiday; discussions on *Sing to the Lord* or the new *Roman Missal*; sharing experiences of an NPM convention or colloquium; collaboration with the diocesan office of worship, the local AGO chapter, or a neighboring NPM chapter; choral reading sessions; skill sessions; music technology assistance; choir festivals; guest speakers; and sharing of prayer or a meal.

As always, we welcome your chapter news which enriches us all. Please send reports to jackmill@aol.com. We especially look forward to hearing more from our newest temporary chapter: St. Paul and Minneapolis. Congratulations!

*Ginny Miller
for the Council of Chapters*

From the Chapters

Baltimore, Maryland

Our Baltimore Chapter had an active 2009–2010 season. Directors encouraged choir members to attend vocal institutes at St. Ursula, Parkville, St. Francis of Assisi, Fulton, or St. Timothy, Walkersville, to foster good vocal production but also to build community among neighboring parishes.

Taking advantage of the Martin Luther King, Jr., holiday on January 18, we hosted a mini-convention with a keynote address—“And with Your Spirit”—on the implications of the revised *Roman Missal*. Breakout sessions included: publisher reading sessions, accompanying skills, “The Role of Obligato Instruments in Liturgical Ensembles,” “Introduction to Finale,” and “How to Create Worship Aids.” Using the holiday made participation convenient for part-time liturgical

ministers who have other full-time jobs.

On March 16 we gathered with the DC Chapter at Resurrection Parish in Laurel, Maryland, for lunch and a guided discussion on *Sing to the Lord*. On May 23, we met at St. Michael, Overlea, to celebrate Pentecost with prayer and a sharing of choir music.

All enjoyed an end-of-the year luncheon on June 3 at Immaculate Heart of Mary Church in Baynesville.

*Michael Ruzicki
Chapter Director*

Buffalo, New York

Buffalo’s NPM Chapter (The Church Musicians’ Guild of Buffalo) closed the spring season with two events: a March 9 presentation—“Unison and Two-Part Choral Music”—at Nativity of the Lord in Orchard Park and our May 27 Festival Liturgy at Our Lady of Czestochowa in North Tonawanda, a gathering of musicians from around the diocese that offered gratitude to God for the blessings of the past year.

We are looking forward to our Twenty-First Annual Convocation, “Worship Ways,” to be held October 14–16. It features Michael Joncas, Marty Haugen, and Tony Alonso. These well-known composers present a rewarding and stimulating experience. They bring together some of the most creative approaches to liturgical music preparation, always supported by in-depth theological expertise. The highlight of the conference is expected to be the Songfest Concert on Friday night.

*Edward Witul
Chapter Director*

Cleveland, Ohio

The Cleveland NPM Chapter met at Gesu Parish on February 28, and some of the officers shared their experiences from the NPM Winter Colloquium, “Faith Becoming Music.” After a thoughtful discussion on that topic and the business part of the meeting, we had a brainstorming session on the role of the chapter and possible future events.

A chapter meeting was held on June 9 at St. Monica Parish, hosted by Bob Soder. Featured speaker Christian Ronzio, Diocesan Director of Liturgy, spoke on the coming changes to the Mass and suggested web sites for information and support. The meeting included preparation for a mini-convention targeted for October 2010.

*Susanne Sande
Chapter Director*

Dallas, Texas

The Dallas NPM Chapter installed a new slate of officers in June 2009 and spent the 2009–2010 year working towards increasing visibility and membership.

Beginning last September with our First Annual Clergy/Musician Dinner, the group planned and organized several successful events, including the St. Cecilia Mass in November and a guitar skills workshop in April.

The year concluded with a concert and workshop co-hosted by the Bishop Lynch High School Choir. Our guest was David Haas, and the concert benefited Music Ministry Alive! Nearly 150 people attended, and our chapter gained seventeen new members.

*Terry May
Chapter Director*

Erie, Pennsylvania

The members of the deanery choirs rehearsed Bob Hurd’s “Gather Your People” for their spring SongFest and Banquet, “Celebrating the Lord’s Day,” which was held in April at St. Francis of Assisi Parish in Clearfield, Pennsylvania. The goal of SongFest was to offer assistance, enjoy dinner together, inspire interest in pastoral music, and encourage attendance at the Detroit Convention where we planned to have dinner one night.

In light of the upcoming changes required by the revised missal, the Erie Office of Worship and the NPM Chapter Board have been working together to assist musicians by sharing music and trying out new arrangements. We are also

looking forward to and preparing for a diocesan musicians' day of reflection at St. Charles Parish in New Bethlehem on September 25.

Rita A. McConnell
Chapter Director

Louisville, Kentucky

On January 15, at Our Lady of Lourdes Church, Dr. Jerry Galipeau of World Library Publications led a wonderful reading session on music for Lent, Easter, and beyond. About sixty-five singers attended. Installation of new chapter officers closed the event.

"Are Your Pipes Rusty?"—a workshop on vocal techniques and breathing exercises—was presented by Frank Heller, master choral technician and artistic director of the critically acclaimed *Voces Novae*. About 200 choir members and directors attended this event at the Church of the Ascension on February 24 and found Mr. Heller an entertaining and charismatic presenter.

A March 18 workshop, "Be Not Afraid of Worship Aids," was presented by Joey Sutherland, director of music and worship at St. Bernard Church. The session offered samples of worship aids created using liturgical websites and word processing software including Hymnprint.net, Licensing.org, OneLicense.net, and PrintandPraise.

Elaine Winebrenner
Chapter Director

Pittsburgh, Pennsylvania

On February 2, the NPM Pittsburgh Chapter held a children's choir festival led by Christine Jordanoff, chair of Choral Studies at Duquesne University. The event was held at St. Mary of the Mount Church, where Amanda Plazek is the director. A question-and-answer period followed the program.

On May 10, we hosted Steve Petrunak at a late-afternoon guitar workshop and an evening presentation at St. Kilian Church in Cranberry. Steve, a noted musician and liturgist who is music director at St. Blase in Detroit is also on the NPM Board of Directors. The evening, hosted by David Dreher, featured a light supper.

Herb Dillahun
Chapter Director



At the May meeting of the Pittsburgh Chapter, David Dreher, music director at host parish St. Kilian (left), and Herb Dillahun, chapter director (right), greet guest artist Steve Petrunak.

Philadelphia, Pennsylvania

On February 20, the Philadelphia Chapter (Association of Church Musicians in Philadelphia) hosted our annual winter workshop, "Liturgy as a Collective Act: *Sing to the Lord* and the *Roman Missal*." Msgr. James P. Moroney, past chair of the FDLC and former executive director of the USCCB Secretariat for the Liturgy, and Fr. Dennis Gill, director of the Archdiocesan Office for Worship, rooted us again in the liturgical theology of Vatican II, explored the renewed texts (spoken and sung), and encouraged us to receive this "labor of love and faith" in a spirit of unity and harmony.

We look forward to our ACMP Pastor-Musicians Banquet on October 1.

Cally Welsh
Chapter Director

Rapid City, South Dakota

On Nov. 7, 2009, the Rapid City NPM Chapter held a meeting at Blessed Sacrament Church. It was attended by more than seventy participants, who were privileged to hear our NPM President Michael McMahon speak on the new document *Sing to the Lord*. At the business meeting, certificates were presented to the recipients of the twenty-five-, forty-, and fifty-year music ministry longevity awards. The NPM Peggy Langenfeld Award went to Tammy Schnittgrund, while the Jim and Jackie Schnittgrund Scholarship was given to Maria Muñoz to enable her to attend the national NPM

Convention in Detroit as a Hispanic cantor representative. Maria also received the St. Cecilia Award for Laity. Fr. Peter Kovarik was given the St. Cecilia Award for Clergy.

Katie Severns
Chapter Director

Richmond, Virginia

We finished out our 2009–2010 season with our best attendance yet. More than fifty-five people came to the Basilica of St. Mary in downtown Norfolk to "Bring Your Own Octavo" (aka "Octavo Salad"). Silly title, but everyone loved it! Thank you to Joanne (Johnson) Bokor of the Tampa Chapter for submitting this idea to the *NPM Chapter Manual*! Six directors, with a few choir members in tow,

each brought a tried and true repertoire favorite. After giving a brief overview of the piece and an explanation of how and when they would use it, we all sang it. Many directors went home with at least one title they liked. Lunch at Freemason Abbey followed (named for the street it's on and because it's built in an 1873 Presbyterian Church).

We look forward to our fall event, which will focus on how the new texts will affect musicians and what will be expected of them and on changing our chapter's status from "temporary" to "permanent."

Sylvia Chapa
Chapter Director

Rochester, New York

Our NPM Rochester Chapter celebrated its twenty-fifth anniversary at the annual Pastoral Musicians Dinner on April 23 at the Rochester Museum and Science Center. Bishop Matthew Clark, who had signed for the chapter's beginning twenty-five years ago, was the dinner speaker. He spoke with hope and encouragement about the many challenges facing us today; he also blew out the candles on our anniversary cake.

Two continuing education scholarships, made possible by the James and Kathleen Leo Scholarship Fund, were awarded that night. They went to Clare Schreiber (Holy Trinity, Webster) and Amy Sauter (St. Luke the Evangelist, Geneseo). A new scholarship, for a young pastoral musician, was awarded



Participants in the June meeting of the NPM Chapter in Richmond, Virginia

to Joshua Condon (All Saints, Corning). We also held a raffle for a one-year NPM membership for a parish not currently a member.

Ginny Miller
Chapter Director

St. Paul and Minneapolis, Minnesota

The Twin Cities Chapter of NPM held its inaugural meeting on January 4, 2010, hosted by Richard Clarke, director of music and liturgy at St. Bartholomew Church in Wayzata. Dr. Lynn Trapp, convener, was joined by leadership committee members Kathy Borgen, Richard Clarke, Robert Glover, Michael Silhavy, Roger Stratton, Anne Susag, and Karen Thompson in designing a program year to establish the chapter. After a light meal, Father Joseph Weiss, SJ, pastor at St. Thomas More Parish, St. Paul, and chapter chaplain, led the opening prayer of the meeting. Sung evening prayer followed a business meeting and a tour of the new worship space led by Father Michael Reding.

We ended our first program year at Guardian Angels Church, Minneapolis, where the director of music, Roger Stratton, served as host. After a presentation on "Pastoral Leadership and Care of Choral Ensembles," we experienced a beautiful prayer in word and song as the parish choir and instrumentalists led us in a marvelous songfest on the theme of Corpus Christi. Our leadership committee

is thrilled with the activity and response of musicians to the initial year of the chapter.

Dr. Lynn Trapp
Convener

Scranton, Pennsylvania

In February, in preparation for the Triduum, Sister Joan Katoski, IHM, offered a presentation entitled "The Water,

the Cross, and the Candle," which helped all in attendance explore and experience the symbols of the Triduum. At our March meeting, we used the celebration of Tenebrae as a retreat for our musicians.

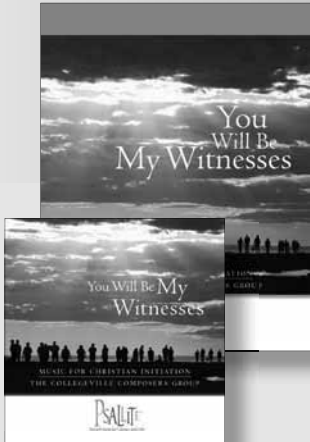

The chapter officers are excited about the programs we have planned for the fall 2010 season. As is the case for many people across the country, our meetings have been planned to help our members prepare for the revised translation of the *Roman Missal*.

Rob Yenkowski
Chapter Director

Venice, Florida

The Diocese of Venice's NPM Chapter sponsored a music workshop in March. It began with sung morning prayer followed by two workshops. The first workshop, titled "Choir Rehearsal Techniques," discussed how to run a choir rehearsal smoothly and the various elements that go into preparing it. The second workshop, on the Sacred Triduum, included an overview of the Three Days and examples of music our churches would be using for their Triduum celebration this year.

Father John Mark Klaus, TOR
Chapter Director





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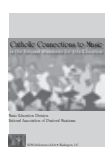
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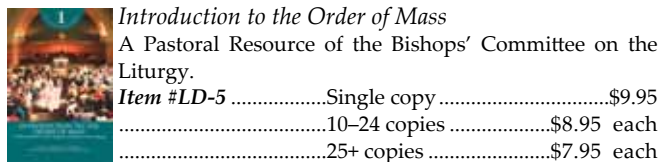
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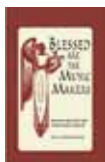
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Reviews

Choral

Christ Be Near: Worship Music for Feasts and Seasons

Tony Alonso, Marty Haugen, and Michael Joncas. *GIA Music Collection*, G-7581, \$18.95; CD-807, \$16.95.

This collaborative project among three well-established composers is notable for its breadth of musical styles and for its unique peer-review process. The texts feature some of the most eloquent modern and traditional strophes: They range from work by contemporary writers Susan Briehl, Mary Louise Bringle, and Delores Dufner, OSB, to the ancient *Lauda Sion* and *St. Patrick's Breastplate*. Several of the compositions deserve special attention.

Christ Be Near at Either Hand. Joncas sets John Fennelly's adaptation of the text of *St. Patrick's Breastplate* in two alternate arrangements: the SAB folk arrangement (in D minor) is scored for keyboard, guitar, flute, and oboe; and the extended concertato version (in C minor) presents variations in the SATB choral writing with organ. The haunting melody beautifully uses mode mixture, and, occasionally, large leaps provide expressive opportunities. The C instrument parts elegantly dovetail with the vocal lines, joining phrases together in a seamless manner.

In the Arms of God. Alonso's gentle lullaby setting, structured in refrain-verse format, sounds comforting in D-flat major. The refrain melody is written lower and with expected repetitions so as to be accessible and satisfying for congregations, while the verses span a larger range suitable for cantors or choral sections. This pastoral setting conveys healing, peace, and trust in God in the midst of brokenness or loss, making it especially suitable for funerals or times of grief.

God Is Still Speaking. Haugen's lively refrain celebrates God's continued revelation, and because the choral writing guarantees rhythmic vigor it may be sung with or without accompaniment (e.g.

piano, guitar, percussion). The assembly's "response" to the cantor's "call" repeats phrases of music from the refrain, making it easy to learn. Echoing the United Church of Christ's motto, this piece may be used with great success as an acclamation of the Word.

Lauda Sion. Joncas's setting of Thomas Aquinas's text is a welcome addition as a musical setting of the Sequence proper to the Solemnity of the Body and Blood of Christ. Assemblies will readily learn its sequential melody, while the contrast of modes between the two sets of verses (sung by cantors and then four-part chorus) maintains musical variety.

Merciful God: A Ritual Song for Lent. Alonso's setting of Mary Louise Bringle's text includes alternate refrains for Ash Wednesday, "Lent Gathering," and "Lent Communion" that give an opportunity for unifying the Lenten Season. The simple and beautiful cello part adds a rich expressive element and merits its additional purchase.

Timothy Westerhaus

Choral Recitative

All the items reviewed here are from *World Library Publications* (WLP).

O Lord, with Wondrous Mystery. Hendrik F. Andriessen, arr. Paul M. French; text by Michael Gannon. *Three-part choir, congregation, C instrument, organ*. 002048, \$1.30. The arrangement of Andriessen's (1892–1981) singable melody includes two Eucharistic stanzas that connect the transformative sacrament with the Paschal Mystery. French adds to the beauty of the simple and compelling melody with a lyrical introduction and postlude that feature an obbligato C instrument (part included). The three choral parts can be realized by several combinations of singers (SAA, TTB, or SAT), but singing in unison also works well due to the natural phrase structure of the tune. While the piece is suitable for the ritual moments of preparing the altar or the Communion procession, one

only desires a greater number of stanzas for this accessible work.

Aclamación del Evangelio, Gospel

Acclamation. Peter M. Kolar. *Verse text: Philippians 2:15. SATB choir, cantor, descant, congregation, guitar, piano*. 012662, \$1.40. With festive, dance-like and marching rhythms in forward-moving harmonies, this Gospel Acclamation will aptly accompany the procession of the Book of the Gospels. Using contrasting keys, the D-flat major "Alleluia" refrain is easily juxtaposed with the A-major verse by use of a prominent common tone. Should guitarists participate, they would have to be able to play in both keys with ease because of the quite tonal shift. Though Kolar includes the text for just one verse in English and Spanish, additional verses could be developed. The interesting vocal parts are notable for their active rhythms, which are best performed detached, rather than legato as the score indicates, to feature their lively character.

Near the Cross. William H. Doane, arr. Michael Philip Ward. *Text by Fanny J. Crosby. SATB choir, descant, congregation, guitar, piano*. 008526, \$1.65. This gospel music uses 9/8 meter and chromatic harmonies to evoke the genre's characteristic style. The choir sings homophonically throughout the verse-refrain structure so that the vocal interest lies in the harmonies rather than in rhythms. On the other hand, the piano accompaniment is active with soloistic riffs that serve as a useful guide for those not comfortable with improvising in the style. If the congregation is invited to sing, this piano part may be simplified to avoid obfuscating the melody. Due to the textual images "healing stream" and "Calvary's mountain" and the theme of finding glory in the cross, *Near the Cross* is especially suitable for the season of Lent.

Kyrie eleison. Nicholas Palmer. *SATB choir*. 005289, \$1.15. Palmer's unaccompanied setting of the Greek penitential text uses an additive, sectional structure for each strophe: Tenors and altos begin with an

eight-measure “Kyrie”; they repeat the music exactly at “Christe” with an added bass part; the return of the “Kyrie” adds the soprano to the other repeated voice parts. The choral writing uses straightforward counterpoint with all voices functioning equally; for example, the bass voice does not serve as a harmonic foundation but rather as an independent melodic line. Following the tripartite polyphony, a homophonic “Kyrie” iteration symbolically gathers the prayers of all the faithful into a unified conclusion.

A Festive Alleluia. *James V. Marchionda, op. SATB or two-part choir, cantor, congregation, guitar, keyboard, flute, and two optional trumpets. 005233, \$1.40.* Though Marchionda’s *Alleluia* has been available for some time, this octavo reminds us of several flexible options: The composer includes a Lenten refrain text; he provides seasonal verses for Advent, Christmas, Lent, Easter, Pentecost, and Ordinary Time (eighteen in all); and he simplifies the choral refrain in an alternate two-part setting that preserves the best attributes of the vocal writing. In addition, the instrumental parts (not-included) add a vital texture. Assemblies will find the refrain and the call-and-response verses easy to learn because of the shared melodic material.

Timothy Westerhaus



The Appian Way

may seem excessive, yet celebrating in their own languages has stirred people to a new enthusiasm about the liturgy and its place in their lives. As many say, we understand it now. With vernacular worship having made such a difference, we probably cannot be too careful as we introduce the new English translation that is on its way.

Seven sessions of the booklet or pamphlet set take up particular parts of the Mass. The Mass part is first described, and then whatever changes the new transla-

tion will bring are explained. Sometimes background material is also provided. Clear comparison tables of the present and the new texts are given throughout the booklet/pamphlets.

The one response that has received a lot of blog time — “And with your spirit” — is discussed in the session “Introductory Rites,” where the response first occurs. “And with your spirit” is a closer translation of the Latin “*Et cum spiritu tuo*” than our current “And also with you.” Here is an instance where the new translation brings us closer to the Scriptures, as this response is also found in four Pauline writings as a greeting of farewell.

Because the *Gloria* and the Profession of Faith are the people’s parts that will be most changed, each text is given its own study session. The accompanying charts in these sections are particularly helpful. In the session on the creed, the “heavy” word “consubstantial” is carefully discussed. Even though the current phrase “one in being” is actually closer to the Greek original, the translators chose “consubstantial” because it is closer to the Latin translation of the Greek text. The booklet does its best with the creed’s use of “incarnate,” but the discussion seems to have a shaky biology. It is hard to imagine that “incarnate” gives us a more nuanced meaning than the current “born” — see Luke 2:6–7.

The session on the Eucharistic Prayer

Books

Understanding the Revised Mass Texts

Paul Turner, with additional material by Kathy Coffey. *Liturgy Training Publications*, 2010. *Leader’s edition*, 62 pages, paperback, URMTL, \$8.95; *congregational booklet*, 47 pages, paperback, URMT, \$1.25 (bulk discounts available); also available as individual pamphlets: series pack (one each of eight pamphlets), packs of twenty-five, and individual pamphlets.

Understanding the Revised Mass Texts is a very ambitious program to introduce the new English translation of the Mass texts. It is designed to be used with study groups that would meet for eight hour-long sessions. There is a booklet or set of pamphlets for the participants from which they are able to prepare. There is also an extensive “leader’s edition.”

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takes up another controversial phrase. In the new translation the blood of the Lord is poured out “for the many”: It is an exact equivalent of the Latin, and the booklet points out that in Mark and Matthew Jesus himself speaks of his blood shed “for the many.” This is another instance where the new translation brings us closer to the words of Scripture, but there is continuing discussion of what “for the many” means in its Gospel context. There will be hard work harmonizing these words with the overwhelming New Testament assertion that Christ died for all.

The first session in this guide gives the rationale for moving the English text closer to the Latin. The section uses an effective metaphor: having loved a particular book one has read but being disappointed in the movie version. Moving closer to the original Latin text is like trying to recapture some of the beauty of the book. The session also warns us to get ready for the longer sentences that echo the Latin syntax. It promises, though, that the longer sentences will produce “prayers that express more nuance of meaning” (page 3). The translation closer to the Latin will also give our liturgy “a more noble tone” (page 5). The prayers too “will sound humbler, a bit more modest in the presence of an awesome God.” It is a bold enterprise to speak before “the majesty of God” (page 6).

The “leader’s edition” has an introduction that covers the basics of how to facilitate a group effectively, then it provides an extensive lesson plan for each session. There are starter questions that ask people to make comparisons from daily life. It closes each session with “Points to Ponder.”

This reviewer would make one criticism. There is rarely evidence of the *General Instruction of the Roman Missal* being used in the descriptions of the Mass parts, or, for that matter, anywhere else in the discussions. If the *General Instruction* had been used, it would have given a different tone in many instances. The role of the ordained priest and his relationship to the gathered people would certainly have been one example.

In all, however, a parish that uses these tools and puts the time and energy into them should find its congregation well prepared. They should remember a lot of the new words from their study and have some understanding of why we are now using them.

James Challancin

The Mass: A Guided Tour

Thomas Richstatter, OFM. St. Anthony Messenger Press, 2009. ISBN: 978-0-86716-646-0. 129 pages, paperback. \$12.95.

In *A Guided Tour*, Franciscan Thomas Richstatter promises a different type of adventure for a Catholic understanding of the Eucharist, through what he calls Vatican II’s life-giving and growth-producing changes of the Mass. The fundamental image of “pilgrimage” structures the book: pilgrimage, unlike taking a tour, is life-transforming, and once back home, the pilgrim sees the familiar with new eyes. At a time when we are entering into praying the new English language translation of the revised edition of the *Roman Missal*, might this pilgrimage help us celebrate with greater understanding and passion and a deeper commitment to mission?

A series of succinct yet surprisingly comprehensive chapters, accessible to the ordinary reader, take us on two well-planned pilgrimages. Part One, with four chapters, visits four “sites” central to understanding the Eucharist. “Christmas,” Chapter 1, lucidly presents Vatican II’s integrated theology of creation as “sacrament” or visible sign of God’s love, Jesus as the perfect sacrament, the Church as sacrament of Christ, and the seven sacraments. Christ’s becoming human—Christmas—reveals God’s loving plan for the world, transparently expressed in Christ’s death and resurrection. Since every Eucharist celebrates the Paschal Mystery, three chapters or “mysteries” (“Holy Thursday,” Chapter 2; “Good Friday,” Chapter 3; and “Easter Sunday,” Chapter 4) de-mystify key shifts in theological expression and understanding of the Mass.

The second pilgrimage, Part Two, builds closely on the first pilgrimage, and in four chapters, visits the four “movements” of the Eucharistic celebration: “Gathering” (Introductory Rites), “Storytelling” (Liturgy of the Word), “Meal Sharing” (Liturgy of the Eucharist), and “Commissioning” (Concluding Rite). The connections between Eucharist and mission are a particularly welcome emphasis, as are sound liturgical catechesis and interesting tidbits of information, e.g., that the current *Lectionary for Mass* includes fourteen percent of the Old Testament and seventy-one percent of the New Testament, while the lectionary of

the preconciliar Missal (i.e., the “extraordinary form”) includes just one percent of the Old Testament and seventeen percent of the New. A brief conclusion rounds off a journey of imagination and promise for those interested in catechesis on the Eucharist.

Although *The Mass* provides a sound standard introduction to or refresher on contemporary liturgical and sacramental theology of the Eucharist, the presentation is original in bringing the spirituality of the Eucharist to the fore. Without overwhelming us, Richstatter skillfully touches on many different issues and concepts he deems to be “important things” in the Mass. Appealing questions and images provoke thought; early Church teachers are quoted helpfully; Scripture and magisterial teaching are cited; ecumenical points are mentioned. The book astutely recalls older, sometimes grade-school-yet-still-familiar definitions and views of Eucharist to draw us into adult theological-spiritual reflection. Judicious selections from the Mass’s prayers that will be familiar to worshipers underline points made.

Don’t skip the *Introduction*. The clue to getting on this pilgrimage concerns “icebergs”—the unseen eighty-seven percent lying beneath the waterline, our under-the-surface understanding of Eucharist. With so much polemic surrounding the liturgical reforms, such as the new edition of the *Roman Missal*, this slim book is timely. Before engaging in conscious, logical discussion, we must claim and tame our “invisible” attitudes, memories, values, and stories that not only influence but can even collide with attitudes and ideas on this pilgrimage. This book will achieve its aim if readers grow in awareness of some of that personal eighty-seven percent under-the-surface understanding of the Mass.

This pilgrimage takes some good “side trips,” e.g., to sacraments as signs perceptible to our human nature and how they celebrate and express meaning. Consider the shift in the meaning of Good Friday from the death of Jesus as “the victim” to his love and “joyful union with God.” At Mass this joyful union, symbolized and effected by meal sharing, is the inner reality and meaning of sacrifice (at-onement). Thus we can understand that Good Friday is more about life than death, love than punishment; the bread and wine are transformed to change *us* into Christ.

Throughout, the book’s analogies and stories apply the points being presented,

e.g., “Storytelling,” Chapter 6, on the liturgy of the Word, provides straightforward explanations of the use of the Bible in the Mass, the lectionary’s structure, and its connections with the liturgical year. The chapter on the liturgy of the Eucharist covers related matters of import not always clearly understood: Communion outside Mass, Communion from the tabernacle, adoration, and Benediction.

Most chapters include excellent thumbnail historical sketches of the celebration of the Mass, and questions invite readers into conciliar sacramental meaning and liturgical practice so that they will perceive more fully their *own* experience of Jesus and of Eucharist. And that is always a good model of adult faith formation.

Victoria Rosier, *OP*

The Synoptic Gospels Set Free

Preaching without Anti-Judaism. Daniel J. Harrington, *sj.* Paulist Press, 2009. 231 + xii pages, paperback. ISBN 978-0-8091-4583-6. \$19.95.

Daniel Harrington’s most recent book provides preachers and other readers the rich gift of encountering the Gospel texts through a homiletic perspective. As he suggests in the title and subtitle, Harrington provides two guiding forces for his work: a concise presentation of each synoptic Gospel in its first century milieu and ample explanations of lectionary-based texts that may lead one to pit Christianity against Judaism. Thus the reader is given a fresh understanding of the Jewishness of each synoptic writer and an explanation why an anti-Jewish interpretation does an injustice to the overall Gospel. What I appreciated most from Harrington is the homiletic prodding from the questions he raises for reflection after each text is reviewed.

As I began reading Harrington’s book, I thought to myself that I cannot remember conveying any anti-Judaism in my preaching. Then I realized that I had simply avoided any explanation of what the Gospel texts were provoking in me on this topic. It is clear that Jesus used homiletic stories in his ministry; therefore, I appreciate the fact that Harrington invites the reader to use the same homiletic paradigm to do what Jesus did: reach across borders; challenge the minds and hearts of his listeners; and preach a kingdom of justice, peace, and mercy!

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century Jewish context is the aim of the book, and Harrington certainly assists the reader by arranging his book so that each synoptic Gospel is introduced and then followed by sound commentary on lectionary texts that Harrington says may be viewed as problematic or significant for better relations between Christians and Jews. I especially benefitted from the commentaries on the Passion Narratives in Matthew 26: 1–27:66 and Mark 14: 1–15:47 and the explanation of Luke’s last words in Chapter 23:34, 43, 46. It is my experience that these texts are often left unexplained or simply not addressed in

homilies because many preachers do not want to tackle the cultural and historical nuances. Harrington’s book coaches us to tackle these issues as he provides many examples of the inter-connectedness of all Biblical texts and how one can draw upon all of Scripture to serve as a much needed homiletic resource.

An example of what this means: Harrington points out that Mark’s Gospel is often viewed as a passion narrative with a long introduction. Harrington treats three central elements that have particular significance for Jewish-Christian relations: The character of the Last Supper (Mark 14:12–26), the responsibility for Jesus’ death (14:43–15:20), and the interpretation of Jesus’ last words (15:34). The commentary for each of these, along with reflection questions, gets the homiletic process started and stirs one’s mind to think creatively about an essential truth: As a Jewish man, Jesus celebrates the Jewish Passover, is tried before the Jewish authorities, and quotes the Jewish psalms in his utmost need, and his words are recorded in Aramaic. Harrington ably assists in the understanding and interpretation of these events with penetrating analysis and great faith.

Homilists, religious educators, and study groups in parishes and communities will find this book a thoughtful resource to begin fresh conversations about Jewish-Christian relations. Harrington states in his epilogue: “While the three Synoptic Gospels present a common vision of Jesus, they also present distinctive portraits of him. By attending to their Jewish settings and roots as well as their



Blue Ridge Mountains. Photo courtesy of U.S. Park Service.

literary and theological individuality, this volume has attempted to present a positive and constructive approach towards reducing the anti-Jewish potential in certain Gospel texts” (page 223).

This homiletic-friendly Scripture scholar exceeds his stated goal in this book. He reaches beyond the ancient cultures of the Gospels and explicates their nuances for a deeper understanding of their insight and inspiration for today’s disciple.

James J. Greenfield, *osfr*

Music in Catholic Liturgy

A Pastoral and Theological Companion to Sing to the Lord. Gerard Dennis Gill. Liturgy Training Publications (Hillenbrand Books), 2009. ISBN: 978-1-59525-028-5. 137 pages, paperback. \$19.00.

Johann Sebastian Bach once said that “music is an agreeable harmony for the honor of God.” I daresay the same might be said about this book on music in Catholic liturgy. It manifests an implicit harmony that aligns with the very harmony liturgical music hopes to achieve while opening the reader to the possibilities that exist to honor God when we sing the faith we celebrate.

With thoroughness that exhibits insight and clarity, Father Gerald Dennis Gill unpacks the riches of the U.S. bishops’ document on music in the liturgy, *Sing to the Lord* (2007). His methodical review of the document answers questions often asked by sacramental, liturgical, and

music ministers; his theological perspective provides depth to the basic tenets of the document; his pastoral vision proposes possibilities for a renewed perception of music in the liturgy. This book, advertised as a resource for anyone involved in the preparation of the sung celebration of the liturgy, offers support, sustenance, and strategy.

Drawing on the directives given in *Sing to the Lord*, Gill illuminates the major points of the document in a non-threatening manner. The overall impression to be gained is one of love for liturgy and the contribution music makes to authentic liturgical celebration. On one end of each chap-

ter, a well-formulated introduction gives direction and purpose; on the other end, a concise conclusion captures the essence of the material covered. In between, the views and explanations provided stimulate reflection and potentially challenge the reader to reclaim the importance of music in Catholic liturgy.

Part I focuses on many familiar concepts. It refreshes what we know to be true about music and the liturgy; in that respect it is inspiration at its best. Definitions for the sacred liturgy and sacred music are carefully spelled out as are the reasons for singing worship; the responsibilities of the singers are delineated; quality music is identified. Part II continues laying the foundation for what is to come by detailing the notion of progressive solemnity and emphasizing the influence of the liturgical, pastoral, and musical judgment imperative for informed decision making about the liturgy and its music. Putting this entire exposition in the context of sacramental encounter raises the information to a new level and, by touching one’s heart of faith, deepens the understanding that music, by its very nature, brings beauty and dignity to the liturgy. These first two sections of the book set the tone for the practical input that follows.

In the words of the author, the longest section, Part III, is a “detailed overview according to the respective liturgical books and with a constant reference to *Sing to the Lord* for singing the actual liturgical celebrations.” Each chapter is carefully developed with respect to the particulars of liturgy. This section is as reader-friendly as sections I and II.

Whether it is how to sing or what to sing, be it music for Eucharist or another sacrament, Liturgy of the Hours or other liturgical rites, the notes and comments spread liberally throughout are crafted with an attentiveness that allows them to be both accessible and easily applied in any liturgical situation.

This book both instructs and guides. It is the ideal place to begin serious reflection on the role and significance of liturgical music. Complete with index and selected bibliography, it provides a comprehensive rendering of the intent of *Sing to the Lord*. It is clearly informed by scholarship; it illuminates the theological foundation of this new document on liturgical music with depth of meaning; and it encourages informed application of the directives that will allow Catholic communities everywhere to sing the liturgy. Gill has composed a work that is easily understood and inherently inspirational; it is at one and the same time melodically and harmonically pleasing. I believe it can provide learning for all of us involved with liturgy and music as it challenges us to reconsider the many

ways that musical liturgy can promote life-changing encounters with God in praise, honor, and thanksgiving.

Charlotte Anne Zalot, OSB

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La Liturgia y la Misión de la Iglesia

Aquí está una de las preguntas más básicas para la vida cristiana: ¿Qué es la misión de la Iglesia? ¿Para qué sirve? ¿Por qué existe? El primer documento del Concilio Vaticano Segundo—la Constitución sobre la Sagrada Liturgia *Sacrosanctum Concilium*—dió una respuesta concisa a tales preguntas: La misión de la Iglesia, centrada en la Eucaristía es la «gran labor en la cual Dios es perfectamente glorificado y [los seres humanos] son santificados» (SC, 7). La Constitución Dogmática Sobre la Iglesia *Lumen Gentium* describe aquella misión como un trabajo de presencia y de unidad. Dice que «la Iglesia está en Cristo como un sacramento o un signo e instrumento tanto de una unión íntima con Dios como de la unidad de la entera raza humana» (LG, 1). Esa misión de unidad extiende especialmente hacia los pobres y los afligidos: «la Iglesia abraza con amor a todos que son afligidos con el sufrimiento humano y en los pobres y los afligidos, ella reconoce la imagen de su pobre y sufrido Fundador. Ella hace todo lo posible para aliviar su necesidad y, en ellos, se esfuerza para servir a Cristo» (LG, 8). Es decir, la misión de la Iglesia es continuar la misión de Cristo (ver *El Catecismo de la Iglesia católica*, 849-851).

¿Como expresan e implementan aquella misión nuestra celebración de la Eucaristía y de los otros sacramentos de la Iglesia y los rituales? Lo hacen en aceptar y en expresar, como el corazón de su oración, la misma misión de oración de Cristo. En la oración de petición y la oración eclesial, nos unimos a Cristo, el gran Sumo Sacerdote, quien “vive eternamente para interceder” para “aquellos que se acercan a Dios por Él” (Hebreos 6:25). Para hacer tal oración, sin embargo, tenemos que dejarnos ser «de adentro afuera» por nuestro diálogo con Dios, algo que nos enseña que la liturgia no existe por sí misma; tampoco es servir las necesidades de los bautizados o los deseos



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de la Iglesia su fin principal. La Liturgia—como Cristo mismo, como la Iglesia que continúa su misión—está para servir la transformación del mundo.

Para realizar una misión tan grande, tenemos que depender del poder del Espíritu Santo obrando en nosotros—ese mismo Espíritu que trabaja en Cristo, quien elevó a Cristo de la muerte y hacia la exaltación en una vida nueva. Para discernir la acción del Espíritu, necesitamos la oración personal, la reflexión, la contemplación. Tenemos que traer los resultados que esa vida personal de oración a la liturgia como ofrenda y como el regalo para ser transformado, tan plenamente como el pan y el vino son transformados en el Cuerpo y la Sangre de Cristo. Después,

tenemos que ofrecer este don en el servicio a Cristo, a través del poder del Espíritu, para la transformación del mundo.

Una diligencia atenta a la transformación realizada en la liturgia nos dirige hacia el mundo que servimos, actuando sobre el cambio que nos ha pasado, para la renovación del mundo. Traemos un regalo divino, hecho presente en el canto y el cuento, la palabra y el silencio, el gesto y el descanso. Ofrecemos una Palabra salvífica encarnada en el servicio, el cuidado, la liberación, los actos de justicia, y la oposición contra la injusticia. Compartimos la visión de un mundo sanado por el poder curativo de Cristo.

Estamos todavía en camino hacia tal transformación, pero es nuestra misión continuar en el camino. Estamos todavía en camino con mentes que se tienen que abrir, corazones insensatos que tienen que captar lo que es el más importante, y ojos que tienen que reconocer, finalmente, a Aquel cuya vida tenemos que vivir, cuyo sueño tenemos que cumplir, cuyo deseo es nuestro mandato. Y así servimos a Cristo—en los pobres, en cada uno, en la belleza de la liturgia—hasta que Él vuelva.

Liturgy and the Church's Mission

Here's one of the basic questions for Christian life: What is the mission of the Church? Just what is it here to do? Why does it exist? A lot of good, believing people might be stumped by such a question or at least take some time to come up with a good answer.

The very first document of the Second Vatican Council—the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*—put the answer to such questions succinctly: The mission of the Church, centered in the Eucharist is the “great work wherein God is perfectly glorified and [human beings] are sanctified” (SC, 7). The Dogmatic Constitution on the Church *Lumen Gentium* describes that mission as a work of presence and of unity. It says that “the Church is in Christ like a sacrament or as a sign and instrument both of a very closely knit union with God and of the unity of the whole human race” (LG, 1). That mission of unity reaches out especially to the poor and afflicted: “The Church encompasses with love all who are afflicted with human suffering and in the poor and afflicted sees the image of its poor and suffering Founder. It does all it can to relieve their need and in them it strives to serve Christ” (LG, 8). In other words, the mission of the Church is to continue the mission of Christ (see the *Catechism of the Catholic Church*, 849–851).

How does our celebration of the Eucharist and the Church's other sacraments and rituals express and implement that mission? It does it by taking up and expressing, as the heart of its prayer, Christ's own mission of intercession. In petitionary and ecclesial prayer, we unite ourselves to Christ, the great High Priest, who forever “lives to make intercession” for “those who approach God through him” (Hebrews 6:25). In order to make such prayer, however, we have to let ourselves be turned inside-out by our dialogue with God, which teaches us



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that the liturgy does not exist for its own sake nor is its primary purpose to serve the needs of the baptized or to do the bidding of the Church. Liturgy—like Christ himself, like the Church which continues his mission—is in service to the transformation of the world.

In order to accomplish so great a mission, we need to rely on the power of the Holy Spirit at work in us—that same Spirit at work in Christ, who raised Christ out of death and into exaltation in a new life. To discern the Spirit at work, we need personal prayer, reflection, contemplation. We need to bring the results of that personal life of prayer to the liturgy as offering and as gift to be transformed, as fully as bread and wine are

transformed, into the Body and Blood of Christ. Then we need to offer this gift in service to Christ, through the power of the Spirit, for the world's transformation.

Mindful attentiveness to the transformation at work in the liturgy leads us back to the world we serve, acting on the change that has happened in us, for the world's renewal. We bring a divine gift, made present in song and story, word and silence, gesture and rest. We offer a saving Word made incarnate in service, care, liberation, acts of justice, and opposition to injustice. We share a vision of a world made whole through the healing power of Christ.

We are still on the way to such a transformation, but it is our mission to continue the journey. We are still on the way with minds that need to be opened, foolish hearts that need to grasp what is most important, and eyes that need to recognize, finally, the One whose life we are to live, whose dream we are to fulfill, whose very wish is our command. And so we serve Christ—in the poor, in each other, in the beauty of the liturgy—until he comes again.

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