

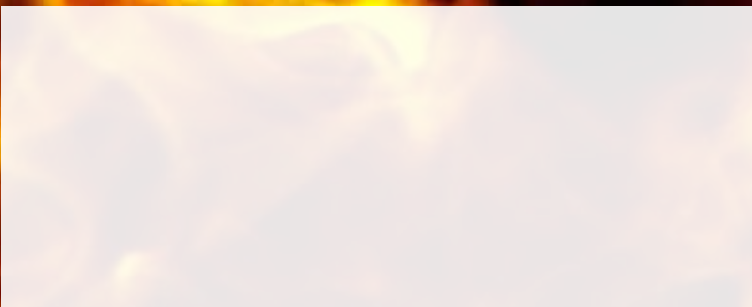
NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

March 2011



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From the President

The countdown has begun to implementation of the new English translation of the *Roman Missal* on November 27, 2011. That's not just a metaphor: The United States Conference of Catholic Bishops actually has a counter on its website marking the number of days before the new translation will officially begin to be used in the United States. Ironically, in the Gospel for Sunday, November 27, the First Sunday of Advent, Jesus tells his disciples: "You do not know when the time will come." No countdown clock for Christ's return in glory!

Musicians, clergy, liturgists, and other pastoral leaders clearly have an important role to play in preparing for the new translation. With a little less than nine months remaining before the countdown clock reaches zero, it's probably a good idea to reflect on how we will prepare ourselves and our communities.

In the *Parish Guide to Implementing the Roman Missal, Third Edition* from USCCB Publishing, there is a comprehensive calendar of activities for each month. This book is an excellent resource, and I recommend it highly. From my own perspective as a parish music director and from my experience of speaking about the new missal to diocesan groups, NPM chapters, and parish gatherings, I've been developing a set of principles to use alongside the published resources.

1. *Keep things in perspective.* Let's be clear about what's changing and what's not. The Latin edition of the new missal is the same as the previous edition but with some slight revisions and a lot of new material. It's the same Mass with the same ritual structure: rites for gathering and preparing; liturgy of the Word; liturgy of the Eucharist; and brief rites for concluding and sending forth. Yes, the new English translation will require some careful preparation and a period of adjustment, but it's a lot less change than many of us experienced with the introduction of the vernacular in 1964 or the implementation of a whole new Order of Mass and a new translation of that Order in 1970.

2. *Listen and learn.* All of us in Church leadership

positions have a responsibility to learn as much as we can about the new translation before we begin leading others to sing and pray with these new words. There are many excellent resources available for clergy, musicians, and other liturgical ministers. Come to this summer's NPM Annual Convention in Louisville (July 18–22) for practical workshops, in-depth lectures, publisher showcases, and exhibits of ministry resources. Visit the USCCB's *Roman Missal* web pages at www.usccb.org/romanmissal for news and resources. You'll find helpful books and resources from a number of other sources as well, including NPM, the Federation of Diocesan Liturgical Commissions, Liturgy Training Publications, and World Library Publications.

3. *Have a plan for your community.* Form a team to develop a comprehensive parish plan that includes catechesis, training of ministers, obtaining resources for assembly participation, and many other issues necessary for successful implementation.
4. *Don't peak too early.* The ritual edition of the missal won't be available until October 1, less than two months before the implementation date. That will be the time for immediate preparation of assemblies, choirs, and other ministers to sing and pray the new translation. Use the months between now and October to lay the groundwork, studying the many options for new musical settings of Mass texts, examining other ways that Sunday liturgy can be improved in your community, offering people access to the new texts, and providing educational opportunities for liturgical ministers and interested parishioners to learn about the new missal.
5. *Be neither grumpy nor glib.* The new English translation of the Mass is neither a triumph nor a defeat. It exists to serve the worship and prayer of the Church, and someday this translation will also be revised or replaced by another. Scholars will be reflecting on these texts for years to come, and we hope that the next round of translations will benefit from our experience and their research. In the meantime, pastoral leaders owe it to their communities to lead confidently and humbly, keeping their eye on what's really important—the mysteries we celebrate and the mission with which we have been entrusted.

Even as preparations for the new missal loom before us, we are during this month and next called to the observance of Lent. May this Lenten Season bring new life to you and the communities you serve as you prepare to celebrate the great Paschal Feast.

J. Michael McMahon
President



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

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Readers' Response

A Gift, a Plan

The "Hope and Harmony" reprise issue (November 2010) was a gift to those of us who could not attend the national convention. The articles helped me reflect as a pastoral leader with a "definite personal opinion" about approaches toward implementation [of changed repertoire and of the coming *Roman Missal*].

Reading Dr. Steven Janco's article, "Common Ground, Common Purpose, Common Good" in that issue reminded me of the principle that all liturgy is "ritual rehearsal" for our communal peak experience of the Paschal Triduum. Preparing the musical selections for the Three Days before any other celebrations of the year helps me incorporate many of the acclamations, songs, and hymn tunes for the Triduum on preceding Sundays and feast days—as appropriate. In one parish with diverse choirs and styles at each Mass, the Triduum plan guided the "crossover" music for a common repertoire (as much as possible), which would then be familiar to most regular worshippers by Easter.

This is not unlike a couple of parishes where the choir spent a late summer weekend at a retreat house or a whole Saturday at the church singing through a number of the anthems for the upcoming season. Like such preparation for the choir, it is equally essential for the congregation-as-unison-choir to be pre-exposed to the music they will be expected to sing for the most wondrous celebrations of the year.

Dr. Janco's article also led me to consider how to introduce to the assembly a new musical Mass setting with revised translations. Selecting the setting may take into account diocesan recommendations, multilingual parish needs, styles of music currently enjoyed by the parish, etc. Is there one musical setting that will endure for most of the year as the people become accustomed to the translation itself? If using a newly composed musical setting, it will be easy to implement the Gospel Acclamation, Eucharistic *Amen*, and Lamb of God litany in the months

before Advent. My hope would be that singing the new translations of the acclamations, litanies, and hymns of the Eucharist would be permitted at least a few months prior to implementation of the entire *Roman Missal*. Because people have become accustomed to slight variants when singing parts of the Ordinary, a gradual rolling-out of the new (sung) texts may also soften the transition.

My other hope is that participants at national liturgical conferences will be able to experience the Eucharist using the retranslated *Roman Missal* this year, as was done in the summer of 1964 when the National Liturgical Conference meeting in St. Louis celebrated the first official English-language High Mass in the United States (prior to its promulgation throughout the country). With proper planning and preparation, this could be a spiritually rich opportunity for parish leaders to worship and then participate in mystagogical follow-up sessions (workshops). The experience might also provide a model as to how

parishes might go about structuring a "Q & A" on the Monday following the first Sunday using the new texts.

I look forward to this continuation of insights shared among NPM members as we prepare for the *Roman Missal*—2011 USA Edition.

Peace + good!

Robert Zappula
Brooklyn, New York

Responses Welcome

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

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A Constitutive Dimension of the Gospel

By ROCCO PUOPOLO

The pithy saying, “If you want peace, work for justice,” can still be found on bumper stickers on a number of cars in church parking lots. It has been a long-serving indicator of our desire to reconcile the brokenness of our world—a theme found in the restoration prayer of the psalmist who painted a dream scene of a renewed community in Psalm 85, where the characters of kindness, truth, justice, and peace are personified as long-lost friends coming together. In the welcome and wonderful words of the preface to the Constitution on the Church in the Modern World *Gaudium et Spes* we read: “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.”

This novel intuition of the Church’s special engagement with the poor and afflicted was further developed in 1971, as bishop delegates came back to Rome for the first of their many synod meetings. At this synod, they looked at practical ways to implement Vatican II and gave particular attention to ways of articulating this concern about justice. The document *Justice in the World* came from this meeting as the product of the bishops’ reflection and became the reason that our Church has such a variety of justice and peace commissions at all levels, from Roman offices to local parish committees. It was the basis for our own U.S. bishops’ reflection on war and peace, the economy, and mission that were articulated in the social

pastoral letters of the 1980s.

One of the most challenging statements of that 1971 synod that was incorporated into *Justice in the World* (JW) is this: “Action on behalf of justice and participation in the transformation of the world fully appear to us as a constitutive dimension of the preaching of the Gospel, or, in other words, of the Church’s mission for the redemption of the human race and its liberation from every oppressive situation” (JW, 6). This statement electrified those who were engaged in justice work at the time. More importantly, it brought this ministry from the “fringe” of the Church’s activity (it was a common opinion that it was up to religious communities to do these ministries) to the very center of what it means to be Christian.

Justice and peace reflection centers as well as advocacy offices were formed to attend to the many issues that were raised by this synod. (The Africa Faith and Justice Network that I now direct in Washington, DC, is one of those responses to this synodal intuition.) Many Catholic high schools established a service week that is obligatory for seniors before they graduate. Parish youth programs have summer work camps in Appalachia and in central cities. Colleges offer alternative spring breaks or practical hands-on courses where the method used is participatory action research. All of these encourage relationship building, mutual trust, respect, and empowerment.

The 1971 synodal document began to flesh out and comment on the issues that move us to joy and sorrow, anxiety and hope for our world—issues like the nuclear arms race; systemic poverty; lack of popular participation in economic, political, and social aspects of society by most of the people; rural stagnation and lack of agrarian reform; urbanization;



Filipino Xaverian Missionary Patrick Santianez (center) celebrates his 2010 ordination to the diaconate with the youth he serves in Sierra Leone.

the sale of small arms; unemployment; pollution of our environment; and more issues that continue to surface. Sadly, despite all of the efforts that were encouraged or initiated by the 1971 synod, many of these challenges are still with us and have even intensified. The bishops stated: “Economic injustice and lack of social participation keep people from attaining their basic human and civil rights” (JW, 9). They also proposed a more integrated approach to what we understand human development to mean—a development that leads to liberation for the oppressed and the oppressor.

In Sierra Leone

I served in Sierra Leone, West Africa,

Father Rocco Puopolo is a Xaverian Missionary priest, currently serving as the executive director of the Africa Faith and Justice Network in Washington, DC. His e-mail is director@afjn.org.

for many years. The concepts found in this 1971 document hold a central place in many initiatives throughout the African continent. And, in 2009, bishops gathered in Rome once more for a Synod for Africa to review and renew efforts for justice and peace in the continent.

Let me give you two examples from the work of myself and my companions in Sierra Leone. In 1981 a new inter-territorial Pastoral Center to serve the seven dioceses of Sierra Leone, Liberia, and The Gambia opened in Kenema, the capital of the eastern province of Sierra Leone. The core of its post-secondary school program was the integral human development challenge outlined in the synodal text. All courses—whether they were for women, youths, rural farmers, teachers, or other students—were formed to aid participants not only in improving their skills and talents but also in empowering and assisting them to recognize their rights and responsibilities when it comes to human rights and civic participation. In later years, a peace, conflict analysis, and prevention program for adults and youths has been added in response to

the war in the 1990s. “If you want peace, work for justice!”

Another example of how this 1971 document was implemented in Sierra Leone comes from a neighboring diocese. All justice and peace committees of that diocese, although initiated by the diocese, are community-based, not parish-based, and each is inter-religious in makeup. All faith communities—Christian, Muslim, and Traditional Religionist—are invited to this local committee as they search and work for justice in their local community together.

Another Look

The 1971 document deserves a re-read, not because of its anniversary but because we need to stir the baptismal flames of grace that move us to act with justice, challenging this generation of Christians to put word into action. Our corpus of Catholic social thought is rich, but much of it remains a dead letter. I do pray that the day may come when we do not need justice and peace committees, reflec-

tion centers, and advocacy offices—not because of financial restraints such as those caused by the present economic crisis but because we have implemented the ways of the kingdom and renewed relationships one with the other, as this document directs us to do. As many of us know, these offices are often the first to merge with others, be downsized, or be terminated on diocesan and parish levels.

Justice in the World ends with words of hope: “The radical transformation of the world in the Paschal Mystery of the Lord gives full meaning to the efforts of people, and in particular of the young, to lessen injustice, violence, and hatred and to advance all together in justice, freedom, kinship, and love. At the same time as it proclaims the Gospel of the Lord, its Redeemer and Savior, the Church calls on all, especially the poor, the oppressed, and the afflicted, to cooperate with God to bring about liberation from every sin and to build a world which will reach the fullness of creation only when it becomes the work of people for people” (JW, 76–77).

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Association News

Convention 2011

Our Place in Louisville

Downtown Louisville, in the area around the Kentucky International Convention Center, seems almost to have been designed for our convention! All the hotels are within walking distance of the Convention Center, as is the Cathedral of the Assumption. The Cathedral is close to 4th Street Live, with its collection of restaurants, for those who are looking for a place for dinner before the Convention Eucharist on Thursday. The areas around the Convention Center and the Cathedral are safe, but we will be in a large city, so please take normal precautions.

Take a look at the map on the next page; it shows all of our hotels and our major venues.

Pre-Convention Master Classes and Clinics

Those arriving early for the convention have an opportunity to participate in a number of master classes and clinics, in addition to the two NPM Institutes that begin on Monday morning. (The Choir Director Institute and the Pastoral Liturgy Institute begin on Monday and continue through all breakout sessions.) Pre-registration is required for all the master classes and clinics, and participation in each requires an additional fee of \$30.00. (The two institutes cost \$90.00 each.)

Cantor Master Class for Adults and Youth. Join this group class for cantors and psalmists of all ages and experience. Joe Simmons and Bonnie Faber will offer concurrent sessions with practical suggestions to improve your ability to lead the assembly as a cantor and proclaim the sung Word of God. Participants are asked to bring two copies of a psalm if you wish to sing.

Advanced Guitar Master Class. Steve Petrunak and Jaime Cortez lead a group class for guitarists with experience, offering practical skills to improve your guitar playing and ability to lead the assembly

with the guitar. Bring your guitar, two pieces of music, and a folding stand.

For Pianists: Master Class and Hispanic Piano Clinic. Ed Bolduc will teach the piano master class, open to all pianists to observe or to participate. Time permitting, all those who attend may play one selection for the group and receive coaching from Ed.

In the Hispanic Piano Clinic, Peter Kolar will offer practical tools and techniques for playing various Hispanic styles and rhythms on the keyboard.

Sound Intensive. Come, learn from acoustics expert Dennis Fleisher the ins and outs of your parish PA system, including what *that* dial does.

Flutist Clinic. Dominic Trumfio will cover topics from warm-ups to improvisation that will help flutists to enhance and inspire the assembly's musical prayer at Sunday Eucharist and beyond. Bring your flute; music will be provided.

Chant Intensive. Charles Thatcher will cover chant notation and interpretation, Latin pronunciation, corresponding musical techniques and more—all in one morning session!

Institutes and Master Class during the Convention

DMMD Institute. Members of NPM's Director of Music Ministries Division (DMMD) are invited to participate in a master class in conducting with a master conductor. Dr. Ann Howard Jones, professor and director of choral activities at Boston University, will work with a number of "master class conductors," selected prior to the convention by application, and with other participants who will form a choir. All participants will have the repertoire to be prepared before the convention. Information about applying to conduct for the master class and about repertoire is available online at the NPM website and in the March issue of *Praxis*. This two-day institute will meet on Monday, July 18, 4–5:30 PM, and on Tuesday, July 19, 10:45 AM–12:00 NOON and 3:00–5:00 PM. *Application deadline is June 1.* Limited to DMMD members only; pre-registration

required; no on-site registration.

The **Choir Director Institute**, facilitated by Kathleen DeJardin and Rob Glover, will address choral warm-ups, practice, score study, large- and small-group conducting opportunities, music and rehearsal planning, new choral music, singing, and conducting in a variety of styles and voicings from easy to difficult.

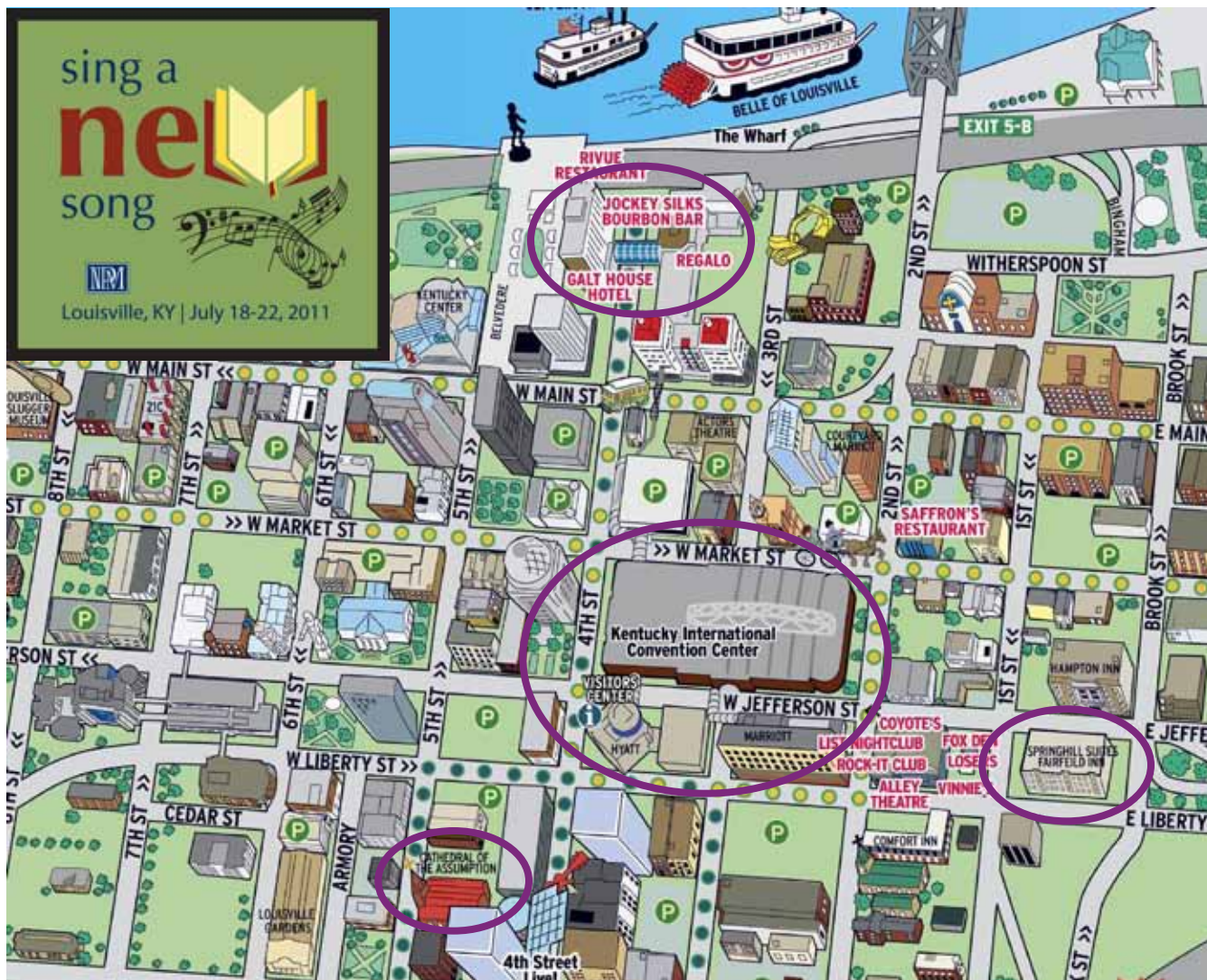
The **Pastoral Liturgy Institute**, with Eliot Kapitan and Mary Jo Quinn, SCL, will help pastoral musicians and leaders of worship understand the liturgical principles and sacramental rites which are the context for their music. It will also help participants to develop the pastoral skills necessary for effective ministry. This institute is open to all pastoral musicians and worship leaders. Eliot and Mary Jo bring a wealth of experience with liturgy in various settings, especially with liturgy in rural and smaller communities.

Please Note: The Choir Director and the Pastoral Liturgy Institutes begin on Monday, July 18, and continue on Tuesday, Thursday, and Friday during the convention breakout sessions. Participants in these institute will not be able to go to breakout sessions on Monday afternoon, Tuesday morning and afternoon, Thursday afternoon, and Friday morning. There is an additional \$90.00 fee for participation in either institute.

Organist Master Class. This special session will take place on Tuesday, July 19, 3:30–6:00 PM. Dr. Jim Kosnik and Sr. Mary Jane Wagner, SSSF, will address all aspects of organ playing—liturgical music and organ repertoire suitable for church and recital at any level. They invite all organists who wish to perform for the group as well as anyone (even non-organists) who wishes to attend the session to observe. If you plan to play, please check the "play" box on the registration form and bring two copies of your music selection with you. Pre-registration is required; no on-site registration; fee \$30.00.

Workshops for You

Sure, theory's fine, but how do I apply



Map of downtown Louisville, courtesy of the Greater Louisville Convention and Visitors Bureau

these grand ideas in my parish, in my school, in my community? That's what the workshops at an NPM convention are for: Theory meets experience and practical suggestion. In Louisville, we will be offering more than 120 workshops in five breakout sessions. Apart from those participating in the institutes, who are expected to attend all institute sessions, you are free to attend any workshop; you are not required to stay with one track, although you should note that some workshops span two breakout sessions.

We ask you to indicate which sessions you plan to attend when you register—this helps our planning and assigning appropriate spaces—but you are not required to stick to those choices when you get to Louisville. Still, if a session is overcrowded, those who have registered for that session will be admitted before other participants.

Here are some of the sessions being offered for people with a particular ministry or focus.

Roman Missal. Not surprisingly, there are lots of workshops on the new English translation of the third typical edition of the *Roman Missal*. Participants in these sessions will be able to explore singing new and old Mass texts (A-04), especially the chants of the new *Roman Missal* (A-06, B-06). They will be able to walk through the text (B-04) and explore the best way to ensure reception of the new texts (C-04). They will find suggestions about catechizing the community in preparation for the missal (C-21, F-14) and introducing new texts and tunes to a parish community (E-04, F-13). And they will learn the spirituality of liturgy reflected in the new texts (F-04).

Instruments. Name your instrument. If you're a **pianist**, you can learn more

about playing in contemporary and jazz styles (A-08) and about advanced piano accompanying (B-08). You can improve your skill at improvisation (C-08) and at leading the assembly from the piano (D-08). You can learn how to play in Hispanic styles and rhythms (E-08), and you can develop sight reading skills (F-08). If you're a **guitarist**, learn about multitasking—singing while you play (A-09), and take a look at the workshops for ensembles. Beginning **organists** can learn more about leading the assembly from the organ (A-10) and about organ repertoire for the Church year (B-10). They can learn (or remind themselves about) the basics (C-10), pedal work (D-10, E-10), and registration (F-10). Advanced organists can improve their practice techniques (A-11) and their organ registration and repertoire (B-11). They can learn (or learn more) about conducting from the console (C-11),

improvisation (D-11), and accompanying with the organ (E-11). They can get practical details about buying, building, and maintaining an organ (F-11). **Ensemble leaders** can explore management issues (B-09) and the make-up of an ensemble (D-09, E-09).

Choir. Small or large choirs can find help in Louisville. There are sessions about repertoire and other resources for small choirs (A-07) and repertoire that challenges both the director and the singer (B-07). There are sessions for directors of children's choirs (C-12, D-20) and a session on the new *Roman Missal* for choir directors (D-04). Another session explores the body and vocal production (D-07).

Chant? Did someone say "chant"? There are sessions on reading the chants of the new *Roman Missal* (A-06, B-06), on incorporating chant into your parish (C-06), and on chant notation (D-06) and conducting (E-06). And there is a session on finding the resources you need to study chant (F-06).

Composers can explore the integration of music and ritual (A-12), compositional techniques for liturgical texts (B-12), and creating contemporary Catholic music (C-13). They can participate in the Composers' Forum and learn what other composers are doing (D-12, E-12). They can learn about "experiencing" the music (F-07) and get an editor's perspective on composing (F-12).

Multicultural and intercultural communities can explore principles for planning worship for the whole parish (A-13, B-13) as well as the music, ritual, and resources of various cultures, especially Latino/Hispanic communities (A-14, B-14, C-14, D-13, E-13). And they can learn some practical lessons about preparing a multicultural/intercultural parish for the new English translation of the *Roman Missal* (F-13).

Cantors can learn about the NPM Basic Cantor Certificate (A-15) as well as about their ministry at liturgy (A-16). They can explore the skill of "animation" (B-15) and psalmody (B-16, C-16, D-15, D-16). They can learn about vocal skills (E-15) and about the differences when cantoring contemporary and traditional music (E-16). Cantor trainers may also update their skills (C-17). They can all learn about caring for an aging voice (F-15), and they can explore what it means to say that a cantor is a "liturgical minister" (F-16).

There is also an opportunity for cantors to complete requirements for the NPM Basic Cantor Certificate during the

National Catholic Handbell Festival



Join handbell choirs, choir directors, and individual ringers in a celebration of handbell music and its contribution to Roman Catholic liturgy. This three-day festival is led by Janet Van Valey.

The festival begins on Saturday, July 16, at 9:00 AM, and leads to a massed handbell choir concert for the NPM Convention on Monday, July 18, at 7:15 PM.

For more information and a registration form, contact: **NPM National Office**, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. (240) 247-3000; (240) 2147-3001 fax; www.npm.org.

Application deadline: March 16.

convention. Certification candidates are required to participate in breakout A-15 on Monday afternoon. A limited number of candidates will be accepted for this convention, so register early! More details are in the convention brochure on page sixteen.

Clergy will have opportunities to explore various aspects of the *Roman Missal* (A-17, D-17, E-17) and some practical tips from a singing presider (B-17). They can explore possibilities for presiding at the rites of initiation (C-18) and reflect on a presider's spirituality (F-17).

Handbell directors and choirs will have opportunities to improve their skills (A-19, B-20).

Music directors can deepen their understanding of *Sing to the Lord* (B-02), and **choir directors** can learn helpful techniques about preparing a score and rehearsing a choir (C-07).

And there are many other workshop opportunities to explore! Check them all out in the convention brochure in the January issue of *Pastoral Music* or online at <http://www.npm.org/EducationEvents/convention/index.htm>.

For Youth, Adults Working with Youth, and Young Adults

A Place for Youth. Young people of high school and college age are invited to join one another for informal gatherings in the Convention Youth Room, which will be open during the two Youth Gatherings (Monday at 6:00 PM and Thursday at 5:30 PM), during the lunch hour, and late in the evening on Tuesday, Wednesday, and Thursday for informal jam sessions and an open mic night. Two chaperones will be present whenever the Youth Room is open.

In addition, there are special workshops labeled "youth only." Though young participants are not limited to these workshops, they have been designed for younger pastoral musicians. They will explore the new musical translations in the missal (A-05), the role of music in the liturgy (B-05), and youth as musicians and ministers (C-05).

Adults Working with Youth will find help in the workshops that explore multigenerational worship (D-05), mentoring teens into parish life (E-05), and building youth music programs (F-05).

Young Adults in college are invited to participate in all the programs for youth. Those between the ages of twenty-two and thirty-five are invited to three "meet-ups" on Tuesday, Wednesday, and Thursday evenings. As the convention gets closer, more details will be posted on the NPM Youth Facebook page.

For Newcomers to Music Ministry

Anyone new to an NPM convention is invited to a Monday morning orientation (11:00-12:00 noon). People just getting started in music ministry are encouraged to consider several workshops designed to address their interests, concerns, and needs. These include an introductory session for new pastoral musicians (A-02), an overview of the career of a pastoral musician (C-02), and reflections by a seasoned pastoral musician on ways to balance ministry and performance (E-20).

Hovda Lectures, Clarence Rivers Series

The Hovda Lectures honor Father Robert Walker Hovda (1920-1992), a presbyter of the Diocese of Fargo, North Dakota, and

a leader of the liturgical movement in the United States. Our convention in Louisville offers the sixth set of these lectures; these feature scholarly reflections on the third edition of the *Roman Missal* and its English translation. They will look at the new translation and its preparatory process (A-03), the spirituality of the *Roman Missal* (B-03), psalmody in the new missal (C-03), the chant sources for the missal's music (D-03), and the connection between translation and Scripture (E-03).

Father Clarence Jos. Rivers (1931–2004) was a priest, composer, and liturgist with a deep passion for uniting the traditions of the Roman Catholic Church and the great gift of “soul” that African American religious experience offers to Western liturgical traditions. NPM is proud to offer a series of workshops and lectures in memory of Father Rivers that promotes liturgical music ministry with and to the African American community in the Roman Catholic Church. This year's series includes an exploration of spirituals, gospel music, and *Sing to the Lord* (C-15); a practical look at African American cantor techniques (D-14); and authentic interpretation of spirituals (E-14).

New Music Review

A panel composed of members of the Composers' Forum, led by Tom Kendzia, will perform and review selected unpublished liturgical music in two sessions (D-12 and E-12). Composers submitting pieces for review should follow these guidelines:

1. Music must be unpublished and written for the liturgy.
2. The submitted composition must be legible and reduced to one or two pages—mainly refrain/verse or two or three stanzas.
3. Only one piece may be submitted



per composer; any submission that contains more than one piece will not be considered.

4. The submission deadline is **May 1, 2011**.
5. Composers whose pieces have been selected will be notified by mail by **June 25, 2011**.
6. Do not send recordings.
7. Do not phone or e-mail.
9. You will be notified only if your composition has been selected.

Send submissions to: New Music Review, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Institutes 2011

Nine Institutes

This summer, NPM is offering nine institutes that provide opportunities for in-depth exploration of a particular ministry or repertoire or the foundations of Catholic liturgical practice. Three of those institutes will take place during the NPM Annual Convention in Louisville: the Choir Director Institute with Kathleen DeJardin and Rob Glover; the Pastoral Liturgy Institute with Mary Jo Quinn, SCL, and Eliot Kapitan; and the DMMD Choral Institute with Dr. Ann Howard Jones. Details about these institutes are found on pages four and nine in the convention brochure.

Six other institutes are scheduled around the country, and you will find a brochure detailing information about these and about how to register for them in the center of this issue. Information and registration are also available online at <http://www.npm.org/EducationEvents/institutes/index.html>.

There are three Cantor Express programs this summer: a bilingual (English and Spanish) program June 24–26 at the University of Dallas in Dallas, Texas; July 8–10 at Boston College in Chestnut Hill, Massachusetts; and August 5–7 at the Mission Renewal Center at Old Mission Santa Barbara in Santa Barbara, California.

The Guitar and Ensemble Institute will take place June 27–July 1 at Marydale Retreat Center in Erlanger, Kentucky. A bilingual NPM Pastoral Liturgy Institute is set for July 11–15 at the Vallombrosa Center in Menlo Park, California; and the NPM Institute for Music with Children is set for August 2–4 at Immaculata University near Philadelphia, Pennsylvania.

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>).

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 nppmem@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.

If you need additional copies of the 2011 NPM Institutes Brochure, call the National Office at (240) 247-3000, or e-mail your request to NPMsing@npm.org.

Program Scholarships

NPM program scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund. These scholarships are provided to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.



El Greco, *Pentecost*. Prado Museum, Madrid, Spain.

Pray through Us with Deep and Wordless Sighs: The Holy Spirit in Our Sung Prayer

By DAVID HAAS

When pastoral musicians think about music to celebrate the Holy Spirit, we typically and inevitably think about Pentecost, celebrations of confirmation, or Masses of the Holy Spirit in the fall, at the beginning of the academic year. But we are challenged by our Trinitarian faith to remember that our worship and our sung prayer are an invitation into the action of the Trinity, and this Trinitarian path is a guide for all liturgical celebration regardless of the season or the sacramental celebration. It permeates all our forms and celebrations of worship.

Our *Lectionary for Mass* celebrates the role of the Spirit in a galaxy of settings. Some texts speak of the Spirit as a force descending from heaven; others describe the Spirit as the source of inspiration, indwelling the life of those who believe. Some texts speak of the Spirit as the source of God's presence in creation, and still other biblical sources address the Spirit who sends the Church on mission to act in intentional and passionate discipleship. This is just a sampling of the many images and themes that surface in our liturgical life in regard to the Spirit.

Despite this variety of images and occasions, choosing "Holy Spirit" hymns and songs often becomes reduced to the usual and predictable times, and the predictable choices (good choices, mind you) usually fill the bill. They include "Come, Holy Ghost," "Come Down, O Love Divine," "Veni Sancte Spiritus," "Send Us Your Spirit," and others, but even this rich set of familiar choices limits the breadth of how we revere the Spirit not only in our worship but also in our personal and communal spirituality.

I believe that the key to expanding our horizons about music and texts that celebrate the Holy Spirit comes in digging deeper and perhaps exploring some contempo-

rary hymn and song texts written in recent years. A close reading of some of these texts or a "breaking open" of the hymn text may help us see more clearly multifaceted ways to view the Holy Spirit and the Spirit's role in our worship and spiritual life. While there are literally dozens and dozens of possibilities that one could use as a source for such an examination, I have chosen five texts by five different writers that present various avenues into the life of the Spirit in our personal, communal, liturgical, and ministerial lives. In the midst of such reflection, I hope that we can come to see that invoking and celebrating the Holy Spirit should be a normative part of our liturgical sensibilities and an integral part of our musical repertoire for communal prayer.

Spirit within Me

Let us begin with a beautiful text by the British hymn text writer Timothy Dudley-Smith, which calls out to the Spirit already at work "within me" to respond to the ache for conversion.

Spirit of God within me, possess my human frame;
fan the dull embers of my heart, stir up the living
flame:
strive till that image Adam lost, new minted and
restored,
in shining splendor brightly bears the likeness of the
Lord.

Spirit of truth within me, possess my thought and
mind;
lighten anew the inward eye by Satan rendered blind:
shine on the words that wisdom speaks and grant me
pow'r to see
the truth made known to all in Christ, and in that truth
be free.

Spirit of love within me, possess my hands and heart;
break through the bonds of self-concern that seeks to
stand apart:
Grant me the love that suffers long, that hopes, believes
and bears;
The love fulfilled in sacrifice, that cares as Jesus cares.

Mr. David Haas is a liturgical composer; director of The Emmaus Center for Music, Prayer, and Ministry; and campus minister/artist-in-residence at Benilde-St. Margaret High School in St. Louis Park, Minnesota. He is the lead composer and project coordinator of the published and recorded series Living Spirit, Holy Fire, a musical resource celebrating the Holy Spirit, published by GIA Publications.

Spirit of life within me, possess this life of mine;
 come as the wind of heaven's breath, come as the fire
 divine!
 Spirit of Christ, the living Lord, reign in this house of
 clay
 till from its dust with Christ I rise to everlasting day.¹

This is a hymn intentionally addressed *to* the Spirit, set to music by many composers, and it can be found in a variety of hymnals and anthologies. Here we see Dudley-Smith's craftsmanship at work in the way he develops the role of the Spirit in the entirety of salvation history and in the personal life of each believer. This story of God's salvific work is not a mere historical memory here; it invokes the dynamic of anamnesis, where our remembering the work of the Spirit makes that work and that Spirit present, front and center, to our current human condition. Spoken (or sung) in first person, this text obviously illuminates the personal conversion journey of the disciple, but its communal connection is not far away. As a believer offering this prayer, I pray for the Spirit to "possess" my life, to awaken the "dull embers of my heart, stir up the living flame." The other active cries are striking: "strive," "lighten

Here the Spirit is celebrated as the ongoing dynamic of the One who is eternal, everlasting, and relentless.

anew," "shine on," "break through" —all pushing toward the final stanza when the Spirit is called upon to "come as the wind of heaven's breath, come as the fire divine," which in one phrase moves us from the beginnings of Genesis to the power and passion of Pentecost. Here the Spirit is celebrated as the ongoing dynamic of the One who is eternal, everlasting, and relentless. Every line in this hymn stirs up the conversion movement that we all are called to embrace in every season of our lives, making this both a catechumenal and mystagogical homily, most certainly at the heart of our stance at every time and in every place we gather to worship.

Spirit Making All Things New

While similar to Dudley-Smith's text, this more recent text by Ruth Duck pulls us intentionally toward the more communal and missionary response required by those who would live a life in the Spirit.

Living Spirit, holy fire, burning bright to light our way,
 blaze among us and inspire lives that praise you day
 by day.

Warm us, draw your people near when our love draws
 weak or cold.

Free our frozen hearts from fear, that each story may
 be told.

Melt away the masks we wear, hiding what we know
 and feel.
 Risking growth, we want to share love in action, love
 that's real.

Open hearts; affirm us all, many-splendored, one in
 you,
 we embrace the work, the call: You are making all
 things new.²

Notice the thread that weaves through this entire text: the reality that, as a worshiping community, we are led to a sense of connectedness to all of the stories of faith and life that we bring to prayer. Everyone who gathers to pray is "many-splendored," yet at the same time we all find unity in God's presence and action in our lives. In this text is an innate trust that the Spirit is present, a trust that is presumed before the prayer even begins. The light of the Spirit is already "burning bright." With this awareness, we can dare to approach the Holy in such a vulnerable way: "melt away the masks we wear," and "risking growth, we want to share . . ." Such sentiments speak to a confident faith, one that can continue advancing with a "living Spirit," always moving, always acting, always inspiring. Here the Spirit is presented as deeply engaged in our journey of faith, providing a path for believers to move beyond themselves, to discover and grow in new ways to be community, to be family, to be bound together as the people of God. This is at the heart of what it means to be a praying community, regardless of the season or particular feast.

Spirit Blowing through Creation

In this text by Marty Haugen, we see the creation-centered work of the Spirit of God, always moving and stirring in everything around us.

Spirit blowing through creation,
 Spirit burning in the skies,
 let the hope of your salvation fill our eyes;
 God of splendor, God of glory,
 you who light the stars above,
 all the heavens tell the story of your love.

As you moved upon the waters,
 as you ride upon the wind,
 move us all, your sons and daughters, deep within;
 as you shaped the hills and mountains,
 formed the land and filled the deep,
 let your hand renew and waken all who sleep.

Love that sends the rivers dancing,
 love that waters all that lives,
 Love that heals and holds and rouses and forgives;
 You are food for all your creatures,
 you are hunger in the soul,
 in your hands the brokenhearted are made whole.

All the creatures you have fashioned,



Edward Hicks (1780–1849), *The Peaceable Kingdom* (1826), National Gallery of Art, Washington, DC.

all that live and breathe in you,
find their hope in your compassion, strong and true;
You, O Spirit of salvation,
you alone, beneath, above,
come, renew your whole creation in your love.

Spirit renewing the earth,
renewing the hearts of all people;
burn in the weary souls,
blow through the silent lips,
come now awake us, Spirit of God.³

Once again, this is a hymn directed *to* the Spirit, but it does not serve as a personal or communal examination of conscience, as do the texts of Dudley-Smith's and Duck's hymns. This particular text names, affirms, and celebrates the creative dynamics of the Spirit's work, with recognition that the Spirit already knows all of this. In this sense, the text echoes most of the prefaces for the Eucharistic Prayers, which function anamnetically, asking God to "remember" the events of salvation history so that we can participate in God's continuing act of salvation through Christ in the Spirit. So while we certainly do not need to inform God that the Spirit is "blowing through creation," as believers we do need to proclaim that publicly as a testament to our faith and as a prelude of evangelization, so that in our time we can sense and respond to the Spirit's presence.

The images found here are truly "eco-friendly," to say the least, and I believe that they serve as a challenge to humanity to celebrate the living breath of God in everything that surrounds us. The Spirit of Love is everywhere, both where it seems obvious and also in the places where we often forget God's work, a living Spirit that "sends the rivers dancing," that "waters all that lives," concluding

with the strong imperative in the refrain that it is the Spirit who renews the earth where all of the hearts of people dwell. We are called to follow and imitate the breath of the Spirit to care for our planet and all creation with which we come in contact. Only then can our hearts be awakened to receive the Spirit and, at the same time, live and act with the Spirit as our guide. These are certainly sentiments and actions of discipleship that transcend the particular celebrations of Pentecost or confirmation.

Vehicles of the Spirit

We sometimes forget that our participation in the divine incarnation through baptism does not simply make us members of the Body of Christ and vehicles of his saving work. We incarnate the work of the divine Trinity, we are "temples of the Holy Spirit" as well as "members of the Body of Christ." In this text, Mary Louise Bringle powerfully articulates the role of the Spirit as the source of our life of prayer.

Pray through us, Holy Spirit,
with deep and wordless sighs,
from faintest whispers of day break
to the hush of evening skies.

Pray through us, Holy Spirit,
in shimmers of delight
that spark our joy in creation—
gifts of touch and sound and sight.

Pray through us, Holy Spirit,
when anxious and distressed,
until we lay down our burdens
in your arms of quiet rest.

Pray through us, Holy Spirit,
for frail and troubled lands,
so we may aid in their healing
and enact what Love commands.

Pray through us, Holy Spirit,
that till our labors cease
we may draw strength from your goodness
and unfurl your wings of peace.⁴

This wonderful text finds its roots in Romans 8:26, Paul's humble assertion that we really do not know how to pray as we ought, and so the Spirit breaks into our lives, interceding "with deep and wordless sighs." The image of the Spirit praying "through" us affirms a most basic truth that our prayer is always *through* the power of One far greater than ourselves. It pushes us to remember that the Spirit is the energy that empowers our prayer in both its utterance and in its reception. In other words,

surrender is required of us all to recall that our prayers are already the prayers of the Holy Spirit, well known long before our cries are spoken. The Spirit of God moves, acts, and prays in and *through* us.

This text also moves beyond personal spirituality into the communal concerns of “frail and troubled lands” and the mission that is required of all of us to “enact what Love commands.” All of our commitments to service, social justice, and mission begin with our knowledge and acceptance of the Holy Spirit as our guide. The end of the Eucharistic liturgy is such a dismissal for disciples to leave the assembly to go out, speak, and act in the name of the Spirit of God.

Spirit in the Liturgy

All of these texts (and many others not examined here) celebrate the dynamic found in praying the liturgy: We gather together to surrender our hearts to pray “through, with, and in” Christ *by the power of the Spirit*. Liturgy only becomes our action to the extent that we open ourselves to the work of the Spirit, uniting us to the self-offering of Christ as it is received by the Father. All of our sung prayer is intended in this same vein, joined with the great hymn of Christ to the Father: “The primordial song of the Liturgy is the canticle of victory over sin and death.”⁵ The Spirit of God is the open door by which we become a vessel for the prayer, praise, and lament of the community to be offered in faith.

The Spirit is moving in our common liturgical life throughout the liturgical year, throughout the seasons, and our music and texts that address, invoke, and celebrate the Spirit certainly need to be prayed beyond the limits of serving as signature songs for Pentecost and confirmation. Pentecost celebrates the *entire life of the Church*, which does not conclude with that particular celebration. The life of the Church in its entire sacred cycle of the liturgical year and its sacramental life aches, groans, and longs for the Spirit even as it prays in and through that same Spirit. Our musical choices must reflect this call not just for the sake of musical variety but also—and far more importantly—to help free the praying community to ground and center their lives in the movement of the breath of God.

Abide, O Spirit of Life

When he convoked the Second Vatican Council, Blessed Pope John XXIII saw it as an inspiration of the Spirit that was revealed to him. We would do well to heed the call so beautifully rendered in this final text by Bill Huebsch, an adaptation of an ancient prayer to the Spirit, believed to be authored by St. Isidore of Seville (ca. 619). This prayer was used before each session of both the First (1869–1870) and the Second (1962–1965) Vatican Councils. May it be also be an ongoing reminder of our reliance on the Spirit

as guide and comforter in our song, in our prayer, and in the sometimes terrifying but often wonderful and grace-filled path of life.

We stand firm here before you,
with our weakness and longing for you;
we are bound to love one another.
Abide, O Spirit of life!

We ask you to guide all our actions,
and to show the path we should walk;
we desire to know what will please you,
Abide, O Spirit of Life!

May you be our sole inspiration,
may you see whatever we do.
May we act in your name forever;
Abide, O Spirit of Life!

May we walk together in justice;
teach us wisdom, unite our hearts.
May your grace be here now to guide us:
Abide, O Spirit of Life!

United in your name forever,
may our work reflect your desires.
May your mercy and love always fill us:
Abide, O Spirit of Life!

Let peace fill our hearts, let love fill our minds.
Make us loving disciples of Christ.
So may we be one, so may we be yours.
Abide, O Spirit of Life!⁶

Notes

1. Timothy Dudley-Smith, “Spirit of God within Me,” © 1968 Hope Publishing Company, Carol Stream, Illinois. Many composers have set this text, but my personal favorite is the setting by Michael Joncas to the tune *WILLOW RIVER*, © 1985, 1988 GIA Publications, Inc., Chicago, Illinois. It can be found in several of the hymnals published by GIA.

2. Ruth Duck, “Living Spirit, Holy Fire,” from the collection *Welcome God’s Tomorrow*, © 2005 GIA Publications, Inc., Chicago, Illinois. Lori True has rendered a lovely setting of this hymn, available as a choral octavo from GIA (G-7146).

3. “Spirit of God,” also known as “Spirit Blowing through Creation,” text and music by Marty Haugen, © 1987 GIA Publications, Inc., Chicago, Illinois. It can be found in several of the hymnals published by GIA.

4. Mary Louise Bringle, “Pray through Us, Holy Spirit,” from the collection *In Wind and Wonder*, © 2003, 2006 GIA Publications, Inc., Chicago, Illinois. Consider my setting of this text available in choral octavo from GIA (G-7668).

5. U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), 7.

6. Bill Huebsch, “Abide, O Spirit of Life,” © 2004 William T. Huebsch, music by David Haas, © 2005 GIA Publications, Inc., Chicago, Illinois. Available in choral octavo from GIA (G-6691).

Lord and Giver of Life: The Holy Spirit in the *Roman Missal*

By J. MICHAEL THOMPSON

In the 2001 instruction *Liturgiam authenticam* “on the use of vernacular languages in the publication of the books of the Roman Liturgy,” the members of the Congregation for Divine Worship and the Discipline of the Sacraments placed a very high value on the words of the liturgy. They wrote:

The words of the Sacred Scriptures, as well as the other words spoken [and sung] in liturgical celebrations, especially in the celebration of the Sacraments, . . . express truths that transcend the limits of time and space. Indeed, by means of these words God speaks continually with the Spouse of his beloved Son, the Holy Spirit leads the Christian faithful into all truth and causes the word of Christ to dwell abundantly within them, and the Church perpetuates and transmits all that she herself is and all that she believes, even as she offers the prayers of all the faithful to God, through Christ and in the power of the Holy Spirit (*Liturgiam authenticam* [LA], 19).

Again, they note the “liturgical texts’ character as a very powerful instrument for instilling in the lives of the Christian faithful the elements of faith and Christian morality” (LA, 26). Therefore, the document says, because the “Sacred Liturgy engages not only man’s intellect, but the whole person, who is the ‘subject’ of full and conscious participation in the liturgical celebration,” translators should “allow the signs and images of the texts, as well as the ritual actions, to speak for themselves” (LA, 28).

However, the truths expressed in these texts and in the signs and images they use may not be perfectly clear—certainly not on first or second hearing. They may need some explanation (see LA, 29) and some deeper personal or communal reflection. No matter how beautiful the original text or how good its translation, we may

need to take time with some of the richer images and the deeper truths. We may need, in fact, to use the ancient practice of *lectio divina* in meditating on them. Though originally applied to reflection on the Scriptures, this form of careful reading and deep reflection may prove useful in examining the liturgical texts as well as their Scriptural origins.

With that in mind, here is a set of 219 texts that name, describe, and address the Holy Spirit, drawn from the forthcoming English translation of the *Roman Missal* to be implemented next Advent.¹ Perhaps reflection on these texts will deepen our understanding of the Spirit and serve as an introduction to a new and meditative way of looking at the liturgical texts as we prepare for worship.

Eucharistic Prayers: In the Unity of the Holy Spirit

Each of the Eucharistic Prayers concludes with this doxology, which is our first text: “Through [Christ], and with him, and in him, / O God, almighty Father, / in the unity of the Holy Spirit . . .” The Spirit unites God and humanity, heaven and earth, liturgy and the rest of Christian life in various and marvelous ways. Here are some other texts in the Eucharistic Prayers that refer to the Spirit:

EUCCHARISTIC PRAYER I

2. *Communicantes* of Pentecost: “on which the Holy Spirit / appeared to the Apostles in tongues of fire. . . .”
3. *Hanc igitur* of Easter Vigil through Second Sunday of Easter: “also for those to whom you have been pleased to give / the new birth of water and the Holy Spirit”

EUCCHARISTIC PRAYER II

4. *Preface* of Prayer II: “whom you sent as our Savior and Redeemer, / incarnate by the Holy Spirit and born of the Virgin.”
5. *Epiclesis*: “Make holy, therefore, these gifts, we pray, / by sending down your Spirit upon them like the dewfall”
6. *Post-anamnesis* (second *epiclesis*): “Humbly, we pray / that, partaking of the Body and Blood of Christ, / we may be

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gathered into one by the Holy Spirit."

EUCCHARISTIC PRAYER III

7. *Thanksgiving*: "for through your Son our Lord Jesus Christ, by the power and working of the Holy Spirit, / you give life to all things and make them holy . . ."
8. *Epiclesis*: "Therefore, O Lord, we humbly implore you: / by the same Spirit graciously make holy / these gifts we have brought to you for consecration."
9. *Post-anamnesis (second epiclesis)*: "grant that we, who are nourished / by the Body and Blood of your Son / and filled with his Holy Spirit, / may become one body, one spirit in Christ."

EUCCHARISTIC PRAYER IV

10. *Thanksgiving*: "you sent your Only Begotten Son to be our Savior. / Made incarnate by the Holy Spirit / and born of the Virgin Mary . . . And that we might live no longer for ourselves / but for him who died and rose again for us, / he sent the Holy Spirit from you, Father, / as the first fruits for those who believe, / so that, bringing to perfection his work in the world, / he might sanctify creation to the full."
11. *Epiclesis*: "Therefore, O Lord, we pray: / may this same Holy Spirit / graciously sanctify these offerings . . ."
12. *Post-anamnesis (second epiclesis)*: "that, gathered into one body by the Holy Spirit . . ."

Introductory Rites: Communion in the Spirit

The Introductory Rites also introduce the Spirit as the living communion among the persons of the Trinity (*ad intra*) and between God and believers and among believers themselves (*ad extra*). Here, as at other points in the liturgy, we invoke the Spirit within the Trinity as we sign ourselves, other people, or objects with the cross that brings salvation.² This invocation of the Trinity is our thirteenth—and most familiar—text mentioning the Holy Spirit: "In the name of the Father, and of the Son, and of the Holy Spirit."

14. *Greeting A*: "and the communion of the Holy Spirit be with you all."
15. *Introduction, Rite of Blessing and Sprinkling Holy Water*: "let us humbly beseech the Lord our God / to bless this water / . . . May he help us by his grace to remain faithful to the Spirit we have received."
16. *Blessing of Salt* to be mixed with the holy water: "Grant, O Lord, we pray, / that . . . your Holy Spirit may be present / to keep us safe at all times . . ."
17. *Gloria in excelsis*: "with the Holy Spirit, / in the glory of God the Father. Amen."

Liturgy of the Word: I Believe in the Holy Spirit

The key texts from the Order of Mass mentioning the Holy Spirit in the Liturgy of the Word are statements of

faith. (Additional texts, of course, appear in the daily readings from the *Lectionary for Mass*.)

18. *Nicene Creed*: "and by the Holy Spirit was incarnate of the Virgin Mary . . . I believe in the Holy Spirit, the Lord, the giver of life, / who proceeds from the Father and the Son, / who with the Father and the Son is adored and glorified, / who has spoken through the prophets."
19. *Apostles' Creed*: "Jesus Christ, his only Son, our Lord, / who was conceived by the Holy Spirit . . . / I believe in the Holy Spirit . . ."

Proper Prefaces of the Year: Multifaceted Revelation

As might be expected, since the prefaces for the Eucharistic Prayers span the mysteries celebrated throughout the liturgical year, the many facets of the Spirit's work—and the many ways of imaging the Spirit—shine through these texts. These prefaces are for the Season of the Year; the proper prefaces for other Masses (e.g., ritual Masses) are included among the other euchological texts for those Masses.

20. *Baptism of the Lord*: "and by the Spirit's descending in the likeness of a dove / we might know that Christ your Servant / has been anointed with the oil of gladness / and sent to bring the good news to the poor."
21. *Priesthood (Chrism Mass)*: "For by the anointing of your Holy Spirit / you made your Only Begotten Son / High Priest of the new and eternal covenant . . ."
22. *Pentecost*: "bringing your Paschal Mystery to completion, / you bestowed the Holy Spirit today / on those you made your adopted children / by uniting them to your Only Begotten Son. / This same Spirit, as the Church came to birth, / opened to all peoples the knowledge of God / and brought together the many languages of the earth / in profession of the one faith."
23. *Sundays in Ordinary Time VI*: "For, having received the first fruits of the Spirit, / through whom you raised up Jesus from the dead, / we hope for an everlasting share in the Paschal Mystery . . ."
24. *Sundays in Ordinary Time VIII*: "For when your children were scattered afar by sin, / through the Blood of your Son and the power of the Spirit, / you gathered them again to yourself, / that a people, formed as one by the unity of the Trinity, / made the body of the Christ and the temple of the Holy Spirit, / might, to the praise of your manifold wisdom, / be manifest as the Church."
25. *Common Preface VI*: "whom you sent as our Savior and Redeemer, / incarnate by the Holy Spirit and born of the Virgin."
26. *Holy Trinity*: "For with your Only Begotten Son and the Holy Spirit / you are one God, one Lord: / not in the unity of a single person, / but in a Trinity of one substance. / For what you have revealed to us of your glory / we believe equally of your Son / and of the Holy Spirit, / so that, in the confessing of the true and eternal Godhead, / you might be adored in what is proper to each Person, / their unity in substance, / and their equality in majesty."



Photo by Kerry Deacon

27. *Annunciation*: "The Virgin Mary heard with faith / that the Christ was to be born among men and for men's sake / by the overshadowing power of the Holy Spirit . . ."
28. *Presentation of the Lord*: "For your co-eternal Son, was presented on this day in the Temple / and revealed by the Spirit / as the glory of Israel and Light of the nations."
29. *Holy Spirit I*: "[Christ] poured out the promised Holy Spirit / on your adopted children."
30. *Holy Spirit II*: "By the power of the Holy Spirit/ you came unfailingly to her [the Church's] aid . . ."
31. *Blessed Virgin Mary I*: "For by the overshadowing of the Holy Spirit, / she conceived your Only Begotten Son . . ."
32. *Joseph, Husband of Mary*: "to watch like a father over your Only Begotten Son, / who was conceived by the overshadowing of the Holy Spirit."
33. *Christian Unity*: "Through him you poured out / the Holy Spirit among all the nations, / so that in a wondrous manner he might prompt and engender unity in the diversity of your gifts, / dwelling within your adopted children/ and filling and ruling the whole Church."
34. *Thanksgiving Day*: "who have believed that Jesus, / by his death and resurrection, / gave them a new freedom in his Spirit."

Communion Rite: Incidental Reference

It is somewhat surprising that the only mention of the Holy Spirit in the prayers at Communion appears in a prayer offered privately by the priest.

35. *Private preparation of the priest*: Lord Jesus Christ, . . . / who, by the will of the Father / and the work of the Holy Spirit, / through your Death gave life to the world . . ."

Concluding Rite: The Spirit's Blessing

Some of the solemn blessings expand on the simple

Trinitarian blessing (uniting the invocation of the Trinity with the sign of the cross, as at the beginning of Mass) to describe how the Spirit's presence blesses us.

36. *Blessing*: "May almighty God bless you, / the Father, and the Son, + and the Holy Spirit."
37. *Solemn Blessing, Holy Spirit*: "May God, the Father of lights / who was pleased to enlighten the disciples' minds / by the outpouring of the Spirit, the Paraclete, / grant you gladness by his blessing / and make you always abound with the gifts of the same Spirit."
38. *Solemn Blessing, Dedication of a Church*: "And may he who has willed that all his scattered children / should be gathered together in his Son, / grant that you may become his temple / and the dwelling place of the Holy Spirit."

Appendix to the Order of Mass: Moving Hearts to God

The Appendix to the Order of Mass in the new *Missal* contains the Eucharistic Prayers for Masses of Reconciliation and for Various Needs. Here we find the Holy Spirit at work, especially in the Reconciliation Prayers, moving hearts to reconciliation, unity, and peace.

39. *Eucharistic Prayer for Reconciliation I*, Preface: "you grant them hope in Christ Jesus / and a desire to be of service to all, / while they entrust themselves / more fully to the Holy Spirit."
40. *Eucharistic Prayer for Reconciliation I*, Epiclesis: "Look, we pray, upon your people's offerings, / and pour out on them the power of your Spirit . . ."
41. *Eucharistic Prayer for Reconciliation I*, Post-anamnesis (second epiclesis): "and grant that, by the power of the Holy Spirit, / as they partake of this one Bread and one Chalice, / they may be gathered into one Body in Christ, / who heals every division."

42. *Eucharistic Prayer for Reconciliation II*, Preface: "Even more, by your Spirit you move human hearts . . ."
43. *Eucharistic Prayer for Reconciliation II*: Epiclesis: "And now, celebrating the reconciliation / Christ has brought us, / we entreat you / sanctify these gifts by the outpouring of your Spirit . . ."
44. *Eucharistic Prayer for Reconciliation II*, Post-anamnesis (second epiclesis): "and in this saving banquet / graciously endow us with his very Spirit, / who takes away everything / that estranges us from one another."
45. *Eucharistic Prayer for Various Needs*, Epiclesis: "Therefore, Father most merciful, / we ask that you send forth your Holy Spirit / to sanctify these gifts of bread and wine . . ."
46. *Eucharistic Prayer for Various Needs*, Post-anamnesis (second epiclesis): "and grant that, by the power of the Spirit of your love, / we may be counted now and until the day of eternity / among the members of your Son . . ."
47. *Eucharistic Prayer for Various Needs II*, Preface: "Now as your Church makes her pilgrim journey in the world, / you always accompany her / by the power of the Holy Spirit . . ."
48. *Eucharistic Prayer for Various Needs III*, Preface: "Through your Son, / you gather men and women / whom you made for the glory of your name, / into one family, / redeemed by the Blood of his Cross / and signed with the seal of the Spirit."
49. *Eucharistic Prayer for Various Needs III*, Epiclesis: "Therefore, Father most merciful, / we ask that you send forth your Holy Spirit / to sanctify these gifts of bread and wine . . ."
50. *Eucharistic Prayer for Various Needs III*, Commemorations: "By our partaking of this mystery, almighty Father, / give us life through your Spirit . . ."
54. *December 20*, collect: "the immaculate Virgin received through the message of an Angel / and so became the dwelling-place of divinity, / filled with the light of the Holy Spirit . . ."
55. *Baptism of the Lord*, entrance antiphon: "After the Lord was baptized, the heavens were opened, / and the Spirit descended upon him like a dove, / and the voice of the Father thundered: / This is my beloved Son, with whom I am well pleased."
56. *Baptism of the Lord*, collect: "Almighty ever-living God, / who, when Christ had been baptized in the River Jordan / and as the Holy Spirit descended upon him, / solemnly declared him your beloved Son, / grant that your children by adoption, / reborn of water and the Holy Spirit, / may always be well pleasing to you."
57. *Thursday, Second Week of Lent*, collect: "direct the hearts of your servants to yourself, / that, caught up in the fire of your Spirit, / we may be found steadfast in faith / and effective in works."
58. *Holy Thursday Chrism Mass*, collect: "O God, who anointed your Only Begotten Son with the Holy Spirit / and made him Christ and Lord . . ."
59. *Good Friday*, Solemn Intercessions III: "Almighty ever-living God, / by whose Spirit the whole body of the Church / is sanctified and governed . . ."
60. *Good Friday*, Solemn Intercessions VII: "Let us pray also for those who do not believe in Christ, / that, enlightened by the Holy Spirit, / they, too, may enter on the way of salvation."
61. *Easter Vigil*, Alternative Prayer after the Third Reading: "grant, we pray, that all nations, / obtaining the privilege of Israel by merit of faith, / may be reborn by partaking of your Spirit."
62. *Easter Vigil*, Litany of the Saints: By your gift of the Holy Spirit, Lord save your people."
63. *Easter Vigil*, Blessing of Water: "O God, whose Spirit / in the first moments of the world's creation / hovered over the waters, / so that the very substance of water / would even then take to itself the power to sanctify . . . O God, whose Son, / baptized by John in the waters of the Jordan, / was anointed with the Holy Spirit, / and, . . . after his Resurrection, commanded his disciples: / 'Go forth, teach all nations, baptizing them / in the name of the Father and of the Son and of the Holy Spirit,' / look now, we pray, upon the face of your Church / and graciously unseal for her the fountain of Baptism. / May this water receive by the Holy Spirit / the grace of your Only Begotten Son, / so that human nature, created in your image and washed clean through the Sacrament of Baptism / from all the squalor of the life of old, / may be found worthy to rise to the life of newborn children / through water and the Holy Spirit. / May the power of the Holy Spirit, / O Lord, we pray, / come down through your Son / into the fullness of this font . . ."
64. *Easter Vigil*, Blessing of Water (when there are no baptisms): "May he graciously renew us, / that we may remain faithful to the Spirit / whom we have received."
65. *Easter Vigil*, Renewal of Baptismal Promises: "Do you believe in the Holy Spirit . . . ? / And may almighty God, the Father of our Lord Jesus Christ, / who has given us new birth by water and the Holy Spirit . . . keep us by his grace . . ."

Proper of Time: The Spirit is at Work Even Now

As is the case with the Prefaces of the Eucharistic Prayers, the euchology (prayer formulae) of the seasons (now called the "Proper of Time") offers opportunities to explore the various aspects of the Spirit's work.³ Here, unlike the Prefaces in which we often seem to give thanks for the work of the Spirit in the past (only to pray, of course, that the Spirit continue that work in our time), we are praying more explicitly and directly that the Spirit continue to work among us. Not surprisingly, the most frequent invocations of the Spirit appear in the euchology of the Easter Vigil and in the weeks surrounding Pentecost. Our fifty-first text is the familiar conclusion of prayers in the collect⁴ form: "Through our Lord Jesus Christ, your Son, / who lives and reigns with you in the unity of the Holy Spirit, / one God, for ever and ever."

52. *Fourth Sunday of Advent*, prayer over the offerings: "May the Holy Spirit, O Lord, / sanctify these gifts laid upon your altar, / just as he filled with his power the womb of the Blessed Virgin Mary."
53. *December 17*, prayer after Communion: "we ask you to grant our desire: / that, aflame with your Spirit, / we may shine like bright torches / before your Christ when he comes."

66. *Easter Vigil*, prayer after Communion: "Pour out on us, O Lord, the Spirit of your love . . ."
67. *Easter Sunday*, collect: "grant, we pray, that we who keep / the solemnity of the Lord's Resurrection / may, through the renewal brought by your Spirit, / rise up in the light of life."
68. *Second Sunday of Easter*, collect: "increase, we pray, the grace you have bestowed, / that all may grasp and rightly understand / in what font they have been washed, / by whose Spirit they have been reborn, / by whose Blood they have been redeemed."
69. *Saturday, Sixth Week of Easter*, collect: "O God, whose Son, at his Ascension to the heavens, / was pleased to promise the Holy Spirit to the Apostles . . ."
70. *Monday, Seventh Week of Easter*, entrance antiphon: "You will receive the power of the Holy Spirit coming upon you, / and you will be my witnesses, / even to the ends of the earth, alleluia."
71. *Monday, Seventh Week of Easter*, collect: "May the power of the Holy Spirit / come to us, we pray, O Lord, / that we may keep your will faithfully in mind / and express it in a devout way of life."
72. *Tuesday, Seventh Week of Easter*, collect: "Grant, we pray, almighty and merciful God, / that the Holy Spirit, coming near / and dwelling graciously within us, / may / make of us a perfect temple of his glory."
73. *Tuesday, Seventh Week of Easter*, Communion antiphon: "The Holy Spirit, whom the Father will send in my name, / will teach you all things and remind you of all I have told you, / says the Lord, alleluia."
74. *Wednesday, Seventh Week of Easter*, collect: "Graciously grant to your Church, O merciful God, / that, gathered by the Holy Spirit, / she may be devoted to you with all her heart / and united in purity of intent."
75. *Wednesday, Seventh Week of Easter*, Communion antiphon: "When the Paraclete comes, whom I will send you, / the Spirit of Truth who proceeds from the Father, / he will bear witness to me . . ."
76. *Thursday, Seventh Week of Easter*, collect: "May your Spirit, O Lord, we pray, imbue us powerfully with spiritual gifts . . ."
77. *Thursday, Seventh Week of Easter*, prayer after Communion: "May the mysteries we have received, O Lord, we pray, / enlighten us by the instruction they bring / and restore us through our participation in them, / that we may merit the gifts of the Spirit."
78. *Friday, Seventh Week of Easter*, collect: "O God, who by the glorification of your Christ / and the light of the Holy Spirit / have unlocked for us the gates of eternity . . ."
79. *Friday, Seventh Week of Easter*, prayer over the offerings: "let the coming of the Holy Spirit / cleanse our consciences."
80. *Friday, Seventh Week of Easter*, Communion antiphon: "When the Spirit of truth comes, / he will teach you all truth, says the Lord, alleluia."
81. *Saturday, Seventh Week of Easter*, prayer over the offerings: "May the Holy Spirit coming near, we pray, O Lord, / prepare our minds for the divine Sacrament, / since the Spirit himself is the remission of all sins."
82. *Saturday, Seventh Week of Easter*, Communion antiphon: "The Holy Spirit will glorify me, / for he will take from what is mine and declare it to you, / says the Lord, alleluia."
83. *Pentecost Vigil, extended form*,⁵ introduction:

"Dear brethren (brothers and sisters), / we have now begun our Pentecost Vigil, / after the example of the Apostles and disciples, / who with Mary, the Mother of Jesus, persevered in prayer, / awaiting the Spirit promised by the Lord; / like them, let us, too, listen with quiet hearts to the Word of God. / Let us meditate on how many great deeds / God in times past did for his people / and let us pray that the Holy Spirit, / whom the Father sent as the first fruits for those who believe, / may bring to perfection his work in the world."

84. *Pentecost Vigil, extended form*, prayer after the first reading: "Grant, we pray, almighty God, / that your Church may always remain that holy people, / formed as one by the unity of Father, Son and Holy Spirit, / which manifests to the world / the Sacrament of your holiness and unity / and leads it to the perfection of your charity."
85. *Pentecost Vigil, extended form*, prayer after the second reading: "O God, who in fire and lightning / gave the ancient Law to Moses on Mount Sinai / and on this day manifested the new covenant / in the fire of the Spirit, / grant, we pray, / that we may always be aflame with that same Spirit / whom you wondrously poured out on your Apostles . . ."
86. *Pentecost Vigil, extended form*, alternate prayer after the third reading: "O God, who



have brought us to rebirth by the word of life, / pour out upon us your Holy Spirit”

87. *Pentecost Vigil, extended form*, prayer after the fourth reading: “Fulfill for us your gracious promise, / O Lord, we pray, so that by his coming / the Holy Spirit may make us witnesses before the world / to the Gospel of our Lord Jesus Christ.”
88. *Pentecost Vigil, simple form*, entrance antiphon: “The love of God has been poured into our hearts / through the Spirit of God dwelling within us, alleluia.”
89. *Pentecost Vigil, simple form*, alternate collect: Grant, we pray, almighty God, / that . . . , by the bright rays of the Holy Spirit, / the light of your light may confirm the hearts / of those born again by your grace.”
90. *Pentecost Vigil*, prayer over the offerings: Pour out upon these gifts the blessing of your Spirit, / we pray, O Lord”
91. *Pentecost Vigil*, prayer after Communion: “May these gifts we have consumed / benefit us, O Lord, / that we may always be aflame with the same Spirit, / whom you wondrously poured out on your Apostles.”
92. *Pentecost*, entrance and alternate entrance antiphons: “The Spirit of the Lord has filled the whole world / and that which contains all things / understands what is said, alleluia.” Or: “The love of God has been poured into our hearts / through the Spirit of God dwelling within us, alleluia.”
93. *Pentecost*, collect: “O God, who by the mystery of today’s great feast / sanctify your whole Church in every people and nation, / pour out, we pray, the gifts of the Holy Spirit / across the face of the earth”
94. *Pentecost*, prayer over the offerings: “Grant, we pray, O Lord, / that, as promised by your Son, / the Holy Spirit may reveal to us more abundantly / the hidden mystery of this sacrifice / and graciously lead us into all truth.”
95. *Pentecost*, Communion antiphon: “They were all filled with the Holy Spirit / and spoke of the marvels of God, alleluia.”
96. *Pentecost*, prayer after Communion: “O God, who bestow heavenly gifts upon your Church, / safeguard, we pray, the grace you have given, / that the gift of the Holy Spirit poured out upon her / may retain all its force”
97. *Second Sunday in Ordinary Time*, prayer after Communion: “Pour on us, O Lord, / the Spirit of your love”
98. *Ninth Sunday in Ordinary Time*, prayer after Communion: “Govern by your Spirit, we pray, O Lord, / those you feed with the Body and Blood of your Son”
99. *Nineteenth Sunday in Ordinary Time*, collect: “Almighty ever-living God, / whom, taught by the Holy Spirit, / we dare to call our Father”
100. *Thirty-Second Sunday in Ordinary Time*, prayer after Communion: “Nourished by this sacred gift, O Lord, / we give you thanks and beseech your mercy, / that, by the pouring forth of your Spirit, / the grace of integrity may endure / in those your heavenly power has entered.”
101. *Trinity Sunday*, entrance antiphon: “Blest be God the Father, / and the Only Begotten Son of God, / and also the Holy Spirit, / for he has shown us his merciful love.”
102. *Trinity Sunday*, collect: “God our Father, who by sending into the world / the Word of truth and the Spirit of sanctification / made known to the human race your wondrous mystery, / grant us, we pray, that in professing

the true faith, / we may acknowledge the Trinity of eternal glory / and adore your Unity, powerful in majesty.”

Proper of Saints and Commons: The Gospel of Holy Lives

The best sign of the Spirit’s presence in the Church—and the best way to find how the Spirit works among believers—is found in the lives of the saints. Both the proper texts for saints and the commons that celebrate whole categories of saints describe and praise the way the Spirit works.

103. January 22, *Vincent*, collect: “Almighty ever-living God, / mercifully pour out your Spirit upon us, / so that our hearts may possess that strong love / by which the Martyr Saint Vincent / triumphed over all bodily torments.”
104. January 24, *Francis de Sales*, prayer over the offerings: “Through this saving sacrifice which we offer you, O Lord, / kindle in our hearts that divine fire of the Holy Spirit / with which you wonderfully inflamed / the most gentle soul of Saint Francis de Sales.”
105. January 25, *Conversion of St. Paul*, prayer over the offerings: “may the Spirit fill us with that light of faith / with which he constantly enlightened the blessed Apostle Paul”
106. February 2, *Presentation of the Lord*, exhortation: “Prompted by the Holy Spirit, / Simeon and Anna came to the Temple. / Enlightened by the same Spirit, / they recognized the Lord / and confessed him with exultation.



Saints Cyril and Methodius, nineteenth century Russian icon

/ So let us also, gathered together by the Holy Spirit, / proceed to the house of God to encounter Christ."

107. February 14, *Cyril and Methodius*, prayer after Communion: "O God, Father of all nations, / who make us sharers in the one Bread and the one Spirit / and heirs of the eternal banquet"
108. February 23, *Polycarp of Smyrna*, collect: "God of all creation, / who were pleased to give the Bishop Saint Polycarp / a place in the company of the Martyrs, / grant, through his intercession, / that, sharing with him in the chalice of Christ, / we may rise through the Holy Spirit to eternal life."
109. May 26, *Philip Neri*, entrance antiphon: "The love of God has been poured into our hearts / through the Spirit of God dwelling within us" (E.T. alleluia).
110. May 26, *Philip Neri*, collect: "graciously grant / that the Holy Spirit may kindle in us that fire / with which he wonderfully filled / the heart of Saint Philip Neri."
111. May 31, *Visitation*, collect: grant us, we pray, / that, faithful to the promptings of the Spirit, / we may magnify your greatness / with the Virgin Mary at all times."
112. Saturday after the Second Sunday after Pentecost, *Immaculate Heart of Mary*, collect: "O God, who prepared a fit dwelling place for the Holy Spirit / in the Heart of the Blessed Virgin Mary, / graciously grant that through her intercession / we may be a worthy temple of your glory."
113. June 9, *Ephrem*, collect: "Pour into our hearts O Lord, we pray, the Holy Spirit, / at whose prompting the Deacon Saint Ephrem / exulted in singing of your mysteries"
114. June 11, *Barnabas*, entrance antiphon: "Blessed is this holy man, / who was worthy to be numbered among the Apostles, / for he was a good man, / filled with the Holy Spirit and with faith" (E.T. alleluia).
115. June 11, *Barnabas*, collect: "O God, who decreed that Saint Barnabas, / a man filled with faith and the Holy Spirit, / should be set apart to convert the nations"
116. June 24, *Birth of John the Baptist, Vigil*, entrance antiphon: "He will be great in the sight of the Lord / and will be filled with the Holy Spirit, / even from his mother's womb; / and many will rejoice at his birth."
117. August 1, *Alphonsus Liguori*, prayer over the offerings: "Be pleased, O Lord, to enkindle our hearts / with the celestial fire of your Spirit"
118. August 6, *Transfiguration*, entrance antiphon: "In a splendid cloud the Holy Spirit appeared. / The Father's voice was heard: This is my beloved Son, / with whom I am well pleased. Listen to him."
119. August 7, *Sixtus II and Companions*, collect: "By the power of the Holy Spirit, / we pray, Almighty God, / make us docile in believing the faith / and courageous in confessing it"
120. September 16, *Cornelius and Cyprian*, prayer after Communion: "we humbly beseech you, O Lord, / that by the example of the Martyrs / Saints Cornelius and Cyprian / we may be strengthened with the fortitude of your Spirit / to bear witness to the truth of the Gospel."
121. September 27, *Vincent de Paul*, entrance antiphon: "The Spirit of the Lord is upon me, for he has anointed me / and sent me to preach the good news to the poor, / to heal the broken-hearted."



All Saints, Greek icon

122. October 15, *Teresa of Jesus*, collect: "O God, who through your Spirit / raised up Saint Teresa of Jesus / to show the Church the way to seek perfection"
123. October 28, *Simon and Jude*, prayer after Communion: "we humbly implore you in the Holy Spirit, / that what we do to honor the glorious passion / of the Apostles Simon and Jude / may keep us ever in your love."
124. November 2, *Commemoration of All the Faithful Departed, Third Mass*, entrance antiphon: "God, who raised Jesus from the dead, / will give life also to your mortal bodies, / through his Spirit that dwells in you."
125. November 12, *Josaphat*, collect: "Stir up in your Church, we pray, O Lord, / the Spirit that filled Saint Josaphat / as he laid down his life for the sheep, / so that through his intercession / we, too, may be strengthened by the same Spirit"
126. December 7, *Ambrose*, prayer over the offerings: "As we celebrate the divine mysteries, O Lord, we pray, / may the Holy Spirit fill us with that light of faith / by which he constantly enlightened Saint Ambrose"

COMMONS

127. *Common of the Dedication of a Church, Anniversary of Dedication in the Church*, Communion antiphon: "You are the temple of God, and the Spirit of God dwells in you. / The temple of God, which you are, is holy" (E.T. alleluia).
128. *Common of the Dedication of a Church, Anniversary of Dedication in the Church*, final blessing: "And may he, who has willed that all his scattered children / be gathered together in his Son, / grant that you may become his temple

/ and the dwelling place of the Holy Spirit."

129. *Common of the Blessed Virgin Mary, Ordinary Time 4*, prayer over the offerings: "grant that, / enlightened by the Holy Spirit / and encouraged by the example of the Blessed Virgin Mary, / our hearts may always seek out and treasure the things that are yours . . ."
130. *Common of Martyrs, Several Martyrs in Easter Time 1*, collect: By the power of the Holy Spirit / we pray, Almighty God . . ."
131. *Common of Martyrs, Several Martyrs in Easter Time 2*, prayer over the offerings: "Look with such serenity and kindness, / we pray, O Lord, / upon these present offerings, / that they may be filled with the blessing of the Holy Spirit . . ."
132. *Common of Pastors, For a Bishop 1*, alternative collect: "grant that what he taught when moved by the divine Spirit / may always stay firm in our hearts; . . ."⁶
133. *Common of Pastors, For One Pastor 2*, entrance antiphon: "The Spirit of the Lord is upon me, / for he has anointed me / and sent me to preach the good news to the poor, / to heal the broken-hearted" (E.T. alleluia).
134. *Common of Doctors of the Church 2*, prayer over the offerings: "may the Holy Spirit fill us with that light of faith / by which he constantly enlightened blessed N. / for the spreading of your glory."

Ritual Masses: The Gospel of Our Lives

In our rituals, particularly those celebrated during Mass, we make clear how we believe or hope the Spirit will work in the lives of believers.

135. *For the Conferral of Baptism A*, proper form of the *Hanc igitur* in Eucharistic Prayer I: "graciously accept this oblation of our service, / that of your whole family, / which we offer you / also for those to whom you have been pleased to give / the new birth of water and the Holy Spirit . . ."
136. *For the Conferral of Baptism A*, intercessions of Eucharistic Prayer III: "Strengthen, we pray, in their holy purpose / your servants who by the cleansing waters of rebirth / (and the bestowing of the Holy Spirit) / have today been joined to your people . . ."
137. *For the Conferral of Baptism A*, intercessions of Eucharistic Prayer IV: "Be mindful, too, of those who take part in this offering, / those gathered here before you, / especially the newly baptized, / whom today you have brought to new birth / by water and the Holy Spirit . . ."
138. *For the Conferral of Baptism B*, entrance antiphon: "God has saved us through the bath / that gives rebirth and renewal in the Holy Spirit . . ."
139. *For the Conferral of Confirmation A*, collect: "Grant, we pray, almighty and merciful God, / that the Holy Spirit, coming near / and dwelling graciously within us, / may make of us a perfect temple of his glory."
140. *For the Conferral of Confirmation A*, alternative collect: "Fulfill for us your gracious promise, O Lord, we pray, / so that by his coming / the Holy Spirit may make us witnesses before the world / to the Gospel of our Lord Jesus Christ."
141. *For the Conferral of Confirmation A*, prayer over the offer-

ings: "and grant that, / being conformed more perfectly to your Son, / they may grow steadily in bearing witness to him, / as they share in the memorial of his redemption, / by which he gained for us your Holy Spirit."

142. *Conferral of Confirmation A*, proper form of the *Hanc igitur* in Eucharistic Prayer I: "graciously accept this oblation of our service, / that of your whole family, / which we offer you / also for those reborn in Baptism, / whom you have been pleased to confirm / by bestowing the Holy Spirit . . ."
143. *Conferral of Confirmation A*, intercessions of Eucharistic Prayer II: "Remember also, Lord, your servants / whom you have been pleased to confirm today / by bestowing the Holy Spirit . . ."
144. *Conferral of Confirmation A*, intercessions of Eucharistic Prayer III: "Remember also, Lord, / your servants reborn in Baptism / whom you have been pleased to confirm / by bestowing the Holy Spirit . . ."
145. *Conferral of Confirmation A*, Communion antiphon: "Rejoice in the Lord, all you who have been enlightened, / who have tasted the gift from heaven / and have been made sharers in the Holy Spirit" (E.T. alleluia).
146. *Conferral of Confirmation A*, prayer after Communion: "Accompany with your blessing / from this day forward, O Lord, / those who have been anointed with the Holy Spirit / and nourished by the Sacrament of your Son . . ."
147. *Conferral of Confirmation A*, solemn blessing: "May God the Father almighty bless you, / whom he has made his adopted sons and daughters / reborn from water and the Holy Spirit, / and may he keep you worthy of his fatherly love. . . . May his Only Begotten Son, / who promised that the Spirit of truth would abide in his Church, / bless you and confirm you by his power / in the confession of the true faith. . . . May the Holy Spirit, / who kindles the fire of charity in the hearts of disciples, / bless you and lead you blameless and gathered as one / into the joy of the Kingdom of God. . . ."

"Fulfill for us your gracious promise, O Lord, we pray, / so that by his coming / the Holy Spirit may make us witnesses before the world / to the Gospel of our Lord Jesus Christ."

148. *Conferral of Confirmation A*, prayer over the people: "Confirm, O God, / what you have brought about in us, / and preserve in the hearts of your faithful / the gifts of the Holy Spirit . . ."
149. *Conferral of Confirmation B*, entrance antiphon: "The love of God has been poured into our hearts / through the Spirit of God dwelling within us" (E.T. alleluia).
150. *Conferral of Confirmation B*, collect: "Graciously pour out your Holy Spirit upon us, / we pray, O Lord . . ."
151. *Conferral of Confirmation B*, prayer over the offerings: "Accept graciously these your servants, O Lord, / together with your Only Begotten Son, / so that . . . they may constantly offer themselves to you / in union with him / and merit each day a greater outpouring of your Spirit."

152. *Conferral of Confirmation B*, prayer after Communion: "Instruct, O Lord, in the fullness of the Law / those you have endowed with the gifts of your Spirit . . ."
153. *Conferral of Confirmation, additional prayers*, prayer over the offerings: "Accept the oblation of your family, / we pray, O Lord, / that those who have received the gift of the Holy Spirit / may keep safe what they have received . . ."
154. *Conferral of Confirmation, additional prayers*, prayer after Communion: "Pour on us, O Lord, the Spirit of your love . . ."
155. *Anointing of the Sick*, final blessing: "May the Holy Spirit shed light upon you."
156. *Ordination of a Bishop/Several Bishops*, entrance antiphon: "The Spirit of the Lord is upon me, for he has anointed me / and sent me to preach the good news to the poor, / to heal the broken-hearted" (E.T. alleluia).
157. *Ordination of a Bishop/Several Bishops/Priests/Deacons*, preface: "For by the anointing of the Holy Spirit / you made your Only Begotten Son / High Priest of the new and eternal covenant . . ."
158. *Ordination of a Bishop/Several Bishops*, solemn blessing: "O God, who care for your people with gentleness / and rule them in love, / endow with the Spirit of wisdom / those to whom you have handed on authority to govern . . ."
159. *Celebration of Marriage*, nuptial blessing: "Send down on them the grace of the Holy Spirit / and pour your love into their hearts, / that they may remain faithful in the Marriage covenant."
160. *Celebration of Marriage*, alternate nuptial blessing: "Graciously stretch out your right hand / over these your servants (N. and N.), we pray, / and pour into their hearts the power of the Holy Spirit."
161. *Celebration of Marriage*, alternate nuptial blessing: "and may the power of your Holy Spirit / set their hearts aflame from on high, / so that, living out together the gift of Matrimony, / they may (adorn their family with children / and) enrich the Church."
162. *Celebration of Marriage*, final blessing: "May the Holy Spirit of God / always pour forth his love into your hearts."
163. *Blessing of an Abbot*, final blessing: "May the Holy Spirit grant us all / to carry out with one accord the works of holiness and life, / that we may be imitators of our fathers, / one in mind and heart."
164. *Consecration of Virgins*, final blessing: "May the Holy Spirit, / who came down upon the Blessed Virgin / and, descending today, has consecrated your hearts, / fire you with zeal for the service of God and the Church."
165. *Religious Profession*, prayer after Communion: "we humbly beseech you, O Lord, / to inflame with the fire of the Holy Spirit these your servants . . ."
166. *Religious Profession B*, prayer over the offerings: "Receive in your kindness, O Lord, / the offerings of your servants / and transform them into the Sacrament of redemption, / filling with the gifts of the Holy Spirit / those whom with a father's care / you have called to imitate more closely your Son."
167. *Renewal of Vows*, prayer after Communion: "we humbly ask that these your servants . . . / may be strengthened by the power of Christ / and fortified by the protection of the Holy Spirit."
168. *Dedication of a Church*, preface: "You also established the Church as a holy city, / built upon the foundation of the Apostles, / with Christ Jesus himself the chief cornerstone: / a city to be built of chosen stones, / given life by the Spirit and bonded by charity . . ."
169. *Dedication of a Church*, final blessing: "May God, who has willed that all his scattered children / be gathered in his Son, / grant that you become his temple / and the dwelling place of the Holy Spirit."
170. *Dedication of an Altar*, collect: "fill your Church, we pray, with heavenly grace / as she dedicates to you this altar, / the table at which you will plentifully nourish / the faithful you gather as one / and will shape day by day, / through the outpouring of the Spirit . . ."
171. *Dedication of an Altar*, prayer over the offerings: "May your Holy Spirit come down upon this altar, / we pray, O Lord our God, / to sanctify the gifts of your people . . ."
172. *Dedication of an Altar*, preface: "Here the faithful drink of your Spirit / from the streams that flow from Christ, the spiritual rock, / through whom they, too, become a holy oblation, a living altar."

For Various Needs and Votive Masses: Special Requests

Where is the Holy Spirit when you need special help? What kind of help do we expect the Spirit to be? These texts highlight how we pray that the Spirit will work to meet community needs.

FOR VARIOUS NEEDS

173. *For the Church A*, Communion antiphon: "The Spirit and the bride say: Come. / Amen. Come, Lord Jesus."
174. *For the Church B*, collect: "O God, in the covenant of your Christ / you never cease to gather to yourself from all nations / a people growing together in unity through the Spirit . . ."
175. *For the Church C*, collect: "Grant, we pray, almighty God, / that your Church may always remain that holy people, / formed as one by the unity of Father, Son and Holy Spirit . . ."
176. *For the Particular Church*, collect: "graciously grant / that your faithful may be so united to their shepherd / and gathered together in the Holy Spirit / through the Gospel and the Eucharist, / as to worthily embody the universality of your people . . ."
177. *For Priests*, entrance antiphon: "The Spirit of the Lord is upon me, for he has anointed me . . ."
178. *For a Priest with the Care of Souls*, collect: "Incline your merciful ear to my prayers, / O God of all compassion, / and enlighten my heart by the grace of the Holy Spirit . . ."
179. *For Ministers of the Church*, entrance antiphon: "There are different graces but the same Spirit . . ."
180. *For Religious*, alternate Communion antiphon: "The Spirit and the bride say: Come. / Amen. Come, Lord Jesus."
181. *For the Twenty-Fifth (or Fiftieth) Anniversary of Religious*

Profession, prayer over the offerings: "by the power of the Holy Spirit / graciously conform him (her) more fully / to the image of your beloved Son."

182. *For the Unity of Christians A*, alternate collect: "We humbly ask you, Lord, lover of the human family, / to pour out more fully upon us the grace of your Spirit . . ."

183. *For the Unity of Christians*, preface: "Through him you poured out / your Holy Spirit among all the nations, / so that in a wondrous manner / he might prompt and engender unity / in the diversity of your gifts . . ."

184. *For the Unity of Christians B*, prayer after Communion: "Pour out on us, O Lord, the Spirit of your love . . ."

185. *For the Unity of Christians C*, entrance antiphon: "One body and one Spirit, / as you were also called to the one hope of your call; / one Lord, one faith, one baptism . . ."

186. *For the Unity of Christians C*, collect: "Look with favor on your people, Lord, we pray, / and pour out upon them the gifts of your Spirit, / that they may grow constantly in love of the truth . . ."

187. *For the Unity of Christians C*, alternate collect: "Make known in us, O Lord, / the abundance of your mercy / and, in the power of your Spirit, / remove the divisions between Christians, / that your Church may appear more clearly / as a sign raised high among the nations / and that the world, enlightened by your Spirit, / may believe in the Christ whom you have sent."

188. *For the Evangelization of Peoples A*, alternate collect: "O God, who sent your Son into the world as the true light, / pour out, we pray, the Spirit he promised . . ."

189. *For the Forgiveness of Sins: Other Prayers*, prayer over the offerings: "and grant, we pray, that the sacrifice / from which forgiveness springs forth for the human race / may bestow on us the grace of the Holy Spirit / to shed tears for our offenses."

190. *For Chastity*, collect: "Purify our hearts, O Lord, / by the heavenly fire of the Holy Spirit, / that we may serve you with a chaste body / and please you with a pure heart."

191. *For Charity*, collect: "Set our hearts aflame, O Lord, / with the Spirit of your charity, we pray . . ."

192. *For Charity*, prayer after Communion: "Pour out the grace of the Holy Spirit, O Lord, / on those you have replenished with the one Bread of heaven . . ."

193. *For Relatives and Friends*, collect: "O God, who by the grace of the Holy Spirit / have filled the hearts of your faithful with gifts of charity, / grant health of mind and body to your servants . . ."

VOTIVE MASSES

194. *The Most Holy Trinity*, entrance antiphon: "Blest be God



Holy Spirit window, St. Peter Basilica, Vatican City State

"Graciously increase the faith of the people consecrated to you, / that all may grasp and rightly understand / by whose love they have been created, / through whose Blood they have been redeemed, / and by whose Spirit they have been reborn."

- the Father, and the Only Begotten Son of God, / and also the Holy Spirit, for he has shown us his merciful love."
195. *The Most Holy Trinity*, collect: "God our Father, who, by sending into the world / the Word of truth and the Spirit of sanctification, / made known to the human race your wondrous mystery . . ."
196. *The Most Holy Trinity*, Communion antiphon: "Since you are children of God, / God has sent into your hearts the Spirit of his Son, / the Spirit who cries out: Abba, Father."
197. *The Mercy of God*, collect: "graciously increase the faith of the people consecrated to you, / that all may grasp and rightly understand / by whose love they have been created, / through whose Blood they have been redeemed, / and by whose Spirit they have been reborn."
198. *The Holy Spirit A*, entrance antiphon: "The love of God has been poured into our hearts / through the Spirit of God dwelling within us."
199. *The Holy Spirit A*, collect: "O God, who have taught the hearts of the faithful / by the light of the Holy Spirit, / grant that in the same Spirit we may be truly wise / and

ever rejoice in his consolation."

200. *The Holy Spirit A*, prayer over the offerings: "Sanctify, we pray, O Lord, the offerings made here, / and cleanse our hearts by the light of the Holy Spirit."
201. *The Holy Spirit A*, prayer after Communion: "May the outpouring of the Holy Spirit / cleanse our hearts, O Lord, / and make them fruitful by the inner sprinkling of his dew."
202. *The Holy Spirit B*, entrance antiphon: "When the Spirit of truth comes, / he will teach you all truth, says the Lord."
203. *The Holy Spirit B*, collect: "May the Paraclete who proceeds from you, we pray, O Lord, / enlighten our minds and lead us into all truth, / just as your Son has promised."
204. *The Holy Spirit B*, alternate collect: "cleanse, we pray, the thoughts of our heart / by the outpouring of the Holy Spirit, / that we may merit to love you perfectly / and offer you worthy praise."
205. *The Holy Spirit B*, Communion antiphon: "The Spirit, whom I will send you from the Father, / will glorify me, says the Lord."
206. *The Holy Spirit B*, prayer after Communion: "pour, we pray, the delights of your Spirit / into the recesses of our heart, / that what we have devoutly received in time / we may possess as a gift for eternity."
207. *The Holy Spirit C*, entrance antiphon: "The Spirit of the Lord is upon me, / he has sent me to preach the good news to the poor, says the Lord."
208. *The Holy Spirit C*, collect: "pour out, we pray, the gifts of your Spirit / across the face of the earth . . ."
209. *The Holy Spirit C*, alternate collect: "O God, by whose Spirit we are governed / and by whose protection we are kept safe, / extend over us your mercy / and give ear to our supplications . . ."
210. *The Holy Spirit C*, prayer over the offerings: "May the fire of the Spirit, O Lord, / sanctify the sacrificial gifts offered in your sight . . ."
211. *The Holy Spirit C*, Communion antiphon: "Send forth your Spirit, and they shall be created, / and you shall renew the face of the earth."
212. *The Holy Spirit C*, prayer after Communion: "May these gifts we have consumed / benefit us, O Lord, / that we may always be aflame with the same Spirit / whom you wondrously poured out on your Apostles."
213. *Our Lady, Mother of the Church*, preface: "As the Apostles awaited the Spirit you had promised, / she joined her supplication to the prayers of the disciples / and so became the pattern of the Church at prayer."
214. *Our Lady, Mother of the Church*, prayer after Communion: "we humbly pray, O Lord, / that, with the Blessed Virgin's motherly help, / your Church may teach all nations / by proclaiming the Gospel / and, through the grace of the outpouring of the Spirit, / fill the whole earth."
215. *The Most Holy Name of Mary*, prayer over the offerings: "Look favorably on the offerings made here, O Lord, / that through the intercession of Blessed Mary ever-Virgin / our hearts, filled with the light of the Holy Spirit, / may constantly strive to cling to Christ, your Son."
216. *Our Lady, Queen of the Apostles*, collect: "O God, who gave the Holy Spirit to your Apostles / as they prayed with Mary the Mother of Jesus . . ."
217. *St. John the Baptist*, entrance antiphon: "He will be great

Veni Sancte Spiritus
In festo Pentecostes

Seq. **V** Eni Sámcte Spí-ri-tus, Et emít-te caé-li-tus Lú-cis tú-ae rá-di-um. 2. Véni pá-ter páuperum, Véni dá-tor mú-nerum, Véni lúmen cór-di-um. 3. Conso-látor ópti-

in the sight of the Lord / and will be filled with the Holy Spirit, even from his mother's womb; / and many will rejoice at his birth."

218. *All the Holy Apostles*, prayer over the offerings: "Pour out on us, Lord, your Holy Spirit, / whom you poured in abundance upon the Apostles . . ."
219. *St. Paul, Apostle*, prayer over the offerings: "may the Spirit fill us with that light of faith / by which he constantly enlightened the blessed Apostle Paul / for the spreading of your glory."

Veni, Sancte Spiritus

There have been many attempts to unify the multifaceted view of the Holy Spirit presented in the Scriptures and the Church's liturgy. One of the most famous is the Pentecost Sequence attributed to either Pope Innocent III or Archbishop Stephen Langton of Canterbury: *Veni, sancte Spiritus*. Let us make its final prayer ours as we invoke the one named "father of the poor, giver of God's gifts, light of human hearts": "Give the faithful . . . reward for their virtuous acts, a death that ensures salvation, and unending bliss."

Notes

1. The texts of the English translation of the forthcoming *Roman Missal* are copyright © 2010, International Committee on English in the Liturgy (ICEL). Used with permission of ICEL and of the Secretariat of the USCCB Committee for Divine Worship.
2. For example, the priest signs the deacon with the cross and the name of the Trinity before the deacon proclaims the Gospel or sings the *Exsultet* (Easter Proclamation).
3. This set of texts also includes processional antiphons that mention the Holy Spirit.
4. The prayer known as the "opening prayer" in the current *Roman Missal* (*Sacramentary*) will be identified in the new missal as the "collect."
5. The new *Roman Missal* includes an extended form of the Pentecost Vigil Mass, which incorporates the various optional readings into a true vigil, like the Easter Vigil.
6. This phrase also appears in the collect of the Common of Doctors 1.

“Inspiration” and Writing Music: A Personal Reflection

By PAUL INWOOD

People are fascinated by the composer's craft. The questions and remarks they frequently address to me include these: "How do you do it?" "I want to try and understand the creative process." "Which comes first, text or music?" "Do you have to hear it to know what it sounds like?" "You must get a lot of satisfaction from hearing your music sung and played!"

Trying to pin down in words exactly what it is that a composer does, how the process works, and where the action of God's creative Spirit fits in is not an easy task. And there are other questions, too. What are the marks, in a composer's life, of the presence and work of the Spirit? Another way of phrasing this might be: What's the difference between a composer of liturgical music and a secular composer, between one who writes music that springs from the rite itself and one who is merely creating vocal or choral or organ music? Here's another question: Is composing for the Church a calling, a vocation, or does it just happen? And another: What is the source of a composer's inspiration?

I would like to begin to answer some of these questions by repeating an observation that first appeared in an article I wrote in 1973.¹ My opinion has not really changed since then. I wrote about the difference between an "art composer" and a "liturgical composer." The former will often say: "I am an artist. I have the right to express myself through my art, through the music that I write." My contention is that the composer for the liturgy can never make such a statement, can never say that she or he has that "right." All that we can say is: "I have the right to express *the assembly* through the music that I write." And therein lies the difference: not self-expression but expressing the assembly and its prayer.

Music's Purpose

The music for worship has a different purpose from

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"In every age, the Church has called upon creative artists to give new voice to praise and prayer. Throughout history, God has continued to breathe forth his creative Spirit, making noble the work of musicians' hearts and hands."

Sing to the Lord, 81

art music: It is not intended to entertain or amuse but to assist the prayer of the assembly by enhancing the text, slowing people down, lifting up hearts and minds to God, and drawing the community together in its onward journey toward the Kingdom. There are other purposes, too, and these will also be slightly different in the case of purely instrumental music as opposed to vocal or choral music.

So one source of inspiration for a liturgical composer must be the community for whom the music is being written. And this does not just mean a local community but the wider community of the Church, itself an expression of the presence of the Spirit in the world (as Augustine was keen on pointing out).² For the composer, that means knowing the community and what makes it tick—once again, not just the community in the locality but, as far as possible, the Church: diocesan, national, and international. (In that 1973 article I somewhat acerbically noted that a composer should not presume that one's latest pointillistic setting of the *Ave Maria* will necessarily be relevant outside a very restricted local context, if indeed at all! Acknowledging that kind of thing always takes humility—another essential attribute of a composer who lives and works in the Spirit.)

An offshoot of this community focus would be the composer perceiving where there are needs to be met. A proportion of the music that I write comes from realizing that there is no piece that I am aware of, or which I would personally want to use, which fulfills a precise niche in the liturgy. This might be the need for something that ties in with a particular piece of Scripture (and it's amazing how many passages actually have no hymns or songs that elaborate on them) or with a particular liturgical



St. Gregory the Great inspired by the Holy Spirit, with three scribes. Ivory, tenth century, Kunsthistorisches Museum, Vienna, Austria.

The music for worship . . . is . . . intended . . . to assist the prayer of the assembly by enhancing the text, slowing people down, lifting up hearts and minds to God, and drawing the community together in its onward journey toward the Kingdom.

function (such as an *Exsultet* that includes acclamations for the assembly, or a fraction song that dovetails into the Communion song without stopping, or a litany for the Scrutinies).

Inspired by Scripture, Commissioned to Write

I have just mentioned Scripture, which is another important source of inspiration. The composer for the

liturgy must be imbued with biblical words to the point not only of being able to quote large chunks from memory but also to feeling as if it is a perfectly natural part of your life. I was very fortunate when I was younger, as I was employed as a desk editor on the original 1970 editions of the *Lectionary for Mass* for the UK, Ireland, and Australia and later, once again, for the 1981 editions plus many of the people's derivatives (hand missals, missalettes, and the like). In the course of this work of preparing copy for the printer and proofreading it when it came back, I found myself reading huge amounts of Scripture, many times over, to the point where it felt as if I was literally drinking the words in.

I shall always be grateful for that time. Not everyone can have the same experience, but reading and reflecting on Scripture as a daily practice is, in my view, essential for a composer who works for the liturgy. And by some miraculous means the Spirit will ensure that when you are looking for inspiration the right piece of Scripture for your purpose will come into your mind at precisely the required moment.

Another important catalyst, of course, is being commissioned to write. That generates an excitement whose energy finds its outlet in the music written; the challenge of providing something to somebody else's specification is very stimulating. During one five-year period of my life, in the middle 1980s, literally everything I wrote had been commissioned by someone. The great harpsichordist and master of music at Westminster Cathedral—the late George Malcolm—once drily observed: "There are three problems with commissions: (1) they're too expensive; (2) they're always late; (3) when they do arrive, you find they're not what you wanted anyway." I've always remembered that, and think I can safely say that none of my commissioned pieces has ever offended in any of those ways!

Finding the Music

What about the process of "finding" the music? Often the text will come first, and the music I write will attempt to enhance the meanings and rhythms of the text. Sometimes both text and music "grow" together as an organic unity. Very rarely, I will encounter a musical germ that seems to require that I do something with it, and then it is a question of trying to discover what the text is that the music (usually a melodic scrap) is asking for. There is no one way that always works.

I know that some composers write by sitting at the piano or guitar and "doodling" until something comes along. I, too, occasionally did that at one time, but I stopped in 1980, at a point in my life when I was living somewhere where I had no access to a keyboard. (I am not a guitarist, though I know all about chord shapes and such.) I was thrown back on purely melodic writing as a starting point, and it was a considerable benefit. Instead of basing



Hildegard of Bingen, inspired by the fire of the Holy Spirit, dictates her vision to Volmar, her secretary and scribe. *Scivias Codex* (1174).

I believe that composing for the Church is a vocation, not something that just happens.

music on harmonic progressions, my music henceforth was based on melodies that I thought people would sing and find memorable.

I never went back to the keyboard again. In fact my best ideas normally come when I am in the shower or out walking! So no, I don't need to hear the music sung and played to know what it sounds like. It is all there in my head. And I try to write music that is not necessarily dependent on accompaniment for its effect, even though I can hear the underlying or implied harmonies as I write. The only times I use a keyboard are very occasionally to check the effect of an unusual harmonic progression or to experience the effect of a descant against everything else. I don't use computer playback either, though I often write at the computer keyboard.

The one thing that is common to all the methods I may use to write is the process of making myself open.

I know that I need to be a channel for the inspiration of the Spirit. It is not my music but God's music, and the music will be better in proportion to the extent that I can put my technique at the service of God. If I try to control too much, the result will be less good. However, that does not mean that I cannot use all my training and experience to provide good word setting, a clear formal structure, interesting harmonies, and well-crafted choir and instrumental parts. And it certainly doesn't mean that I can't tweak melodies to make them more interesting, or more natural, or more memorable. I will necessarily add the stamp of my own individuality to what I write, but the initial inspiration always comes from outside me. That's strange, because I usually feel that I am discovering it within. The only way I can explain this is that the seed has been planted in me. It's a gift.

Prayer Is the Root

And the root of all openness to God is prayer. Without that, nothing happens. It may not be conscious prayer as such, but it is certainly a placing of oneself in the presence of God. Some people reading these lines will have heard me talking about occasions when I was devoid of inspiration to the point of desperation, with a deadline looming. They will have heard me tell how I discovered that making myself totally vulnerable to God was the only answer. The genesis of pieces such as "Centre of My Life" lies in those experiences.

The work of the Collegeville Composers Group, where five composers sit around a table writing together, is rooted in shared *lectio divina*, another form of prayer that nourishes the creative impulse and helps to ensure that everything comes from God and not from the group.

I believe that composing for the Church is a vocation, not something that just happens. It is not about self-aggrandizement or making a reputation for oneself but a true ministry of service. I sometimes encounter, both live and even on YouTube, people who are performing my music in a fashion that is, shall we say, a long way from my original intentions! That is sobering and humbling, and it reminds me that any fulfillment I derive from hearing my music sung and played is because, somehow, those people have been able to use it as a means for prayer. Nothing else really matters.

Notes

1. "Reflections on the Contemporary Liturgical Composer," *Life and Worship* XLII:2 (April 1973).
2. Cf. Pope Benedict XVI's address to young people at the Randwick Racecourse Vigil, July 19, 2008.

Praise and Worship Music Meets Catholic Liturgy

By JOHN ANGOTTI

For the past couple of years, I have been working on a master's degree at Catholic Theological Union in Chicago, and the more I learn, the more I realize I don't know. I have become like a child, my mind like a sponge absorbing our history and theological understanding of the God who is and who ever shall be. I have learned to see through the eye of the Spirit, which has opened up the paschal mystery for me in new ways, clarifying my understanding of our mission as followers of Jesus Christ. I've come to see that the word "mission" stands for "moving in spirit, seeing inside others' needs." If we believe Jesus is God incarnate, then what Jesus tells us is what God wants us to know: Feed the hungry, help

the blind to see, don't oppress others who are different, forgive seven times seventy times, and wash each others' feet. Jesus challenged those in his own community to take a look at themselves and what they were doing, asking them how they were feeding the poor. Jesus taught that the greatest offering to God is to lay down one's life for a friend in humble service, in imitation of what he did for us on the cross.

One thing we need to notice in the Gospel is that, even before the Last Supper, the apostles were already in a dual relationship with Jesus: It was both personal and communal. They followed him because they knew him personally, and they understood that the mission they were on could only be accomplished communally.

Mr. John Angotti is a full-time music missionary who travels to many parts of the world providing inspirational music and witness through concerts, workshops, retreats, missions, conferences, and worship. He is originally from Clarksburg, West Virginia, and he resides in Memphis, Tennessee, with his wife and two children.

Communal and Personal

The rituals in Catholic liturgy are not mere mundane motions; they are communicative activities between God and us. The Holy Spirit unites us and calls us to enter into these activities, which are responses to and celebrations of



our existing relationship with God. It all has to go back to Jesus and spring forth from Jesus, who shows us the way, the truth, and the life through word and deed. Going to Mass is a response to God's invitation to accomplish the mission of Christ in our everyday life; we recognize that we are obligated to attend because we belong to God, not because someone tells us to. It is the Holy Spirit who moves in our lives at every moment, awakening us to the truth of God's ever-present love and grace, calling us to exclaim as a community of individuals: "We believe."

Praise and worship music has emerged as a personal response to this communal relationship, to this activity of communication. Its approach and lyrics are usually vertical, in that the genre most often uses the pronouns "I" and "you," which suggest a one-to-one relationship. The music, very much like the music of the Taizé community, is repetitive, inviting contemplation beyond the words. Similar to the rosary, which offers different mysteries to reflect on while praying repetitive prayer texts, praise and worship music concentrates on direct praise of God. This continual mantra can generate an emotion from within that some people interpret as spiritual.

Just to clarify: There is a difference between "spiritual" and "spirituality." Music that makes a person feel "spiritual" is what I would call the awakening of something beyond one's self. It connects one with the reality of the Holy Spirit moving through life's moments, and it causes a sensation that can evoke tears, or laughter, or the lifting of one's hands, as a child reaches out for its parents. "Spirituality" is what one does with that emotion.

Catholic worship is not intended to evoke that emotion, but if understood as it should be—as an activity in which the community of the baptized is joined to Christ in the power of the Holy Spirit as a living sacrifice of praise to the Father—how could we not feel something? If our Church documents affirm that, in order to receive the full effects of the liturgy, participants must be engaged fully, actively, and consciously, the question becomes: How conscious are we? We are called to be conscious in a personal way, acknowledging that we are already in relationship with Jesus. We are also called to be conscious in a communal way, through knowing the intention of the ritual. In this way, we can enter the liturgy more fully and actively; we know why we stand, sit, kneel, and why we sing. Without being conscious of the intention of the ritual, we can lead others in the wrong direction because our actions are based on our personal preferences. We may miss seeing that Mass is a foretaste of the heavenly worship to which we are all invited. "In that heavenly worship," I always say, "it's both Bach and Hendrix who are doing the music." The call is not to be comfortable but to widen our tents and see God who is beyond our understanding.

Praise and Worship and Liturgy

Given these two dimensions—the personal and the



The call is not to be comfortable but to widen our tents and see God who is beyond our understanding.

communal—how does praise and worship music fit in the structure of the liturgy? This is where Pope John Paul II's call for musicians enters the picture. The late pontiff said that musicians must have serious and rigorous professional training not only in their particular musical instrument but also in their faith. Just as a teacher or any other professional has to continue his or her education, so must musicians continue to work not only at being better musicians but also at better understanding the Church's liturgical rituals. None of this makes sense, of course, without a growing relationship with Jesus and a commitment to the mission we are called to embrace.

The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) states that something more is required of pastors of souls than just the mere observation of the rules that govern licit and valid worship (SC, 11).

In other words, the celebration of the liturgy is a deep response to the reality that one has been fed by the Lord. It's the response to that deep realization that one knows and loves Jesus and is known and loved by Jesus. The question, of course, centers on how one is fed, how one comes to that deep realization. If a person doesn't know Jesus in everyday life, it makes it difficult for that person to know, recognize, and worship the Lord on Sunday. Pastoral musicians, working in partnership with other Church leaders, need to develop creative ways to feed

their people spiritually that will provoke contemplation of the person and mission of Jesus Christ. Through creative prayer and events outside of Sunday worship, members of the assembly can be prompted to experience an awakening to the mission of Jesus in everyday life. From those fruits comes a conscious response of faith through the communal action of the liturgy.

Musicians really need to know the liturgy and the intention of the liturgy so that they can lead people to the reception of its full effects: an encounter with the living God and the impetus to be sent out on a mission of love. If a musician hasn't studied Catholic liturgy, how would she or he know what music to select for the entrance rite regardless of the style of the music (praise and worship or something more traditional)? "Just because we've done it like this" is not the right answer.

Example: Entrance Chant

The 2007 document *Sing to the Lord: Music in Divine Worship* (STL) states this about singing at the beginning of Mass: "After the entire liturgical assembly has been gathered, an Entrance chant or song is sung as the procession with the priest, deacon, and ministers enters the church. The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers" (STL, 142).

So does the text of the entrance song that you've chosen for next Sunday help us to enter into the reality described in paragraph 142? Does the music—or the style of music—lend itself to congregational singing or response, so that what is envisioned in *Sing to the Lord* is realized? Can a praise and worship song accomplish this task as well as a traditional song? (Yes.) Has the song released such a spirit of unity that when we look around we see each other as equals? Should there be an emotion of some kind generated from this rite? (Yes, there should be.) The entrance rite prepares the people to listen to the Word and leads them to the Eucharist in a spirit of awe and wonder.

I have discussed the use of praise and worship music with many of my colleagues, and we are all on the same page when it comes to the use of this music at Mass and other liturgies. Steve Angrisano sent me this: "A great worship song can capture a spirit and passion that's much more than simply an emotional response. Just as, for instance, 'Here I Am, Lord' often does (apparently, no matter how many times we sing it!). I've witnessed many praise and worship songs that have the unique ability to transcend the words and notes and truly become the passionate prayer of the community. That is the gift and power of sung prayer!"

Incorporating praise and worship music in a liturgical setting requires sensitivity. Music in liturgy serves a

function and is part of a larger action; it's not just singing songs at a prayer meeting. Many musicians, often because they've never been taught otherwise, simply pick their favorite praise and worship songs to sing at Mass, without attention to the theology of the lyrics and the flow of the Mass. This can create a feeling of disconnection, as if the song isn't really a part of Mass; sometimes the music may even create a break from Mass. So the key for me is fairly simple: Do not choose *any* song—traditional, praise and worship, or some other genre—that isn't a good fit for the message of the readings, the flow of the liturgy, and the abilities of those gathered.

But to the question "Can a praise and worship song fit these criteria?" the answer is "absolutely."

A Challenging Task

The task of the liturgical musician is a challenging one. First and foremost, the musician must be a disciple in training (see STL, 49). As a liturgical musician, I find that I must seek knowledge for personal growth and for liturgical discovery. Just as Scripture continues to reveal God to us, so do these beautiful rituals that, when celebrated, awaken us to the Spirit that calls us to mission. Praise and worship music, contemporary music, traditional music, and chant should be incorporated into the liturgy so long as the music meets the criteria of the unified pastoral, musical, and liturgical judgments outlined in *Sing to the Lord* (STL, 126–136). And these judgments must be made without the biased preference of one person's opinion.

The reason why this issue is so important is because it affects the whole world. It's that important because you don't know who is struggling with what in the pews. I do what I do today in my own musical missionary ministry and am an advocate for an inclusivity of styles in liturgy because I can't number the people who have come to me and said that, because of how the music was prayed, they have been awakened to make a difference. In some instances, people have told me that the liturgy and the music have helped save their lives.

I do not intend a song to draw on the emotions of the assembly, but the emotions are a response indicating that the song has properly done its job in the ritual, awakening the assembly to the presence of God. If Mass is to be effective, then somehow I have to feel something that generates an action. I believe that if Sunday doesn't lead us to Monday—with an awareness of God in all creation and that our mission and purpose are to love all people—then we may need to rethink what we are singing, how we are singing, and why we are singing. Does praise and worship music fit in Catholic liturgy? Some of it does, but not all. But all of it can be used in our formation and personal journey back to God. Changing hearts changes lives that change the world. I send you out on a mission of love.

Being Trinitarian

By RAYMOND STUDZINSKI, OSB

Some time ago, I came upon the remarks of an eight-year-old boy named Will, who was asked to say what he understood about God. His response may be typical for a boy his age; he said: “Well, if you want to know who God is, I don’t know. But God is our father, he’s supposed to be a man. Mary is our mother. God is invincible. And there, there, there’s like another person, there’s three people that are part God, mostly God. The Holy Spirit, Jesus, and God”¹ I suppose some of us may not be able to do much better than that eight-year-old when it comes to spelling out quickly what the Trinity really means to us.

We can hope that most of us live out the mystery of the Trinity, even if we cannot fully understand it, and our lives bear a Trinitarian stamp, even if we are not fully aware of it. So it may be helpful to reflect a little on what might be a way of living that would *not* bear that stamp. Sometimes we may fall prey to what Karl Rahner referred to many years ago as “cryptogamic heresy.”² It is allegiance to a heresy that we never fully declare but nevertheless espouse by the way we live and act. We are, in effect, heretics by our deeds if not by the words that we say and profess. If we are made in the image of God, we can verge into such heresy and be false to that image if we endeavor to live in splendid isolation concerned only with ourselves. Unfortunately some older models of holiness seemed to sanction such autonomous approaches to the spiritual life. American culture also privileges a lifestyle that is seemingly disconnected from others and pursues only its own interests and pleasures. However, revelation presents us with anything but a God who is isolated and only preoccupied with divine concerns. The God who comes to us through the Scriptures is a God caught up in what happens to us creatures, One who is moved by our ups and downs.

Rev. Raymond Studzinski, OSB, a monk of St. Meinrad Archabbey in Indiana, is an associate professor in the School of Theology and Religious Studies at The Catholic University of America, Washington, DC, where he teaches courses on religious development and spirituality. He recently published Reading to Live: The Evolving Practice of Lectio Divina (Liturgical Press, 2009).

Bumping against the Mystery

Fortunately, because the Trinitarian God is involved with us, we can’t help but bump up against the divine mystery in any of our attempted isolations. After all, God is as close to us as our clothing—in that wonderful image from Julian of Norwich. Julian, who lived as an anchoress, was convinced that the special revelations she had, many pertaining to the Trinity, were not just for herself but for others as well to whom she felt vitally connected. She was thoroughly Trinitarian and so wrote: “Thus in our Father, God Almighty, we have our being, and in our Mother of mercy [Christ], we have our reforming and our restoring, in whom all our parts are united and made perfect . . . and through whom the rewards and the gifts of grace of the Holy Spirit are fulfilled.”³ One of

Fortunately, because the Trinitarian God is involved with us, we can’t help but bump up against the divine mystery in any of our attempted isolations.

the things Julian’s reflection brings home, in contrast to eight-year-old Will’s statement, is that God has a feminine dimension. Proverbs clearly paints God as Wisdom. Wisdom is that feminine figure there at the beginning, before creation. Proverbs records Wisdom saying: “From of old I was poured forth, at the first, before the earth” (8:23). God as wisdom is poured forth in us to guide us in living and so enter ever more deeply into the mystery of God’s life and love. God is not distant—God is the God who abides in our hearts and directs us.

The Lord Jesus Christ is the one who came to this earth to make God’s love visible to us. He opened his arms wide in life and on the cross to embrace all of us and all dimensions of our life. As he breathed out his last, he breathed into us the Spirit that would enable us to love as he loved, to match in our lives the dynamics found in God’s triune life. The Gospel of John reminds us that the Spirit will give us what Jesus has, and what Jesus has is what the Father, the first person of the Trinity, has. In other words, we are made participants in the fullness of

God; we are caught up in a circle of outpouring love.

The Dance of the Trinity

The Trinity is about the intimate relationships which are found in God and about how we are drawn into that intimacy, into the dance which is God's triune life. To be a Trinitarian Christian is to be caught up in a dynamic movement, in a dance that has us encircling, encompassing, outstretching, mutually giving and receiving.⁴ As persons, like the Divine Persons, we cannot exist by ourselves. In the Trinity, we celebrate a God who is a dynamic community of persons. Our triune God is a God who is the source and origin of who we are, one who is the Wisdom we seek, one who is the spirit who animates and energizes us. This God calls us to let go of our stagnation and isolation and become ourselves a dynamic community of persons. We enter this dynamic life of our God by following the Spirit. And the Spirit draws us to give praise and glory to God through Christ in the power of that same Spirit. In our liturgy we live out in a special visible way the communion which we strive for in all our life's activities.

What we experience on a human plane also tells us something about the nature of God's Trinitarian life. Intimate relationships and community are, of course, something we crave at some deep level. We need that sense of closeness, connectedness, or else our lives seem somewhat impoverished. In our best intimate relationships, we flourish as the individuals whom we are destined to be. Rather than blurring our distinctiveness, our intimate relationships can make us appreciate our uniqueness. All this is, of course, what we believe is true about our Trinitarian God as a community of three persons.

God, who is dynamic, who wants to be present to us in many ways, is a God who makes all things new. God is a God who fashions from earth's countless individuals a people who are to make music together in praise of the Trinity. Together we become a chorus, a symphony of praise to our God. Mechtilde of Magdeburg captured



Holy Trinity, Olomuc, Czech Republic. Simon Forstner; photo by Jan Kameníček

a sense of our making music together and of our being Trinitarian in one of her poems. She wrote:

As the Source strikes the note,
Humanity sings –
The Holy Spirit is our harpist,
And all strings
Which are touched in Love
Must sound.⁵

Notes

1. Quoted in James Fowler and Sam Keen, *Life-Maps: Conversations on the Journey of Faith*, ed. Jerome Berryman (Minneapolis, Minnesota: Winston Press, 1978), 54.

2. Karl Rahner, "What Is Heresy?" in *Theological Investigations* 5, trans. Karl-H. Kruger (Baltimore, Maryland: Helicon Press, 1966), 498–512.

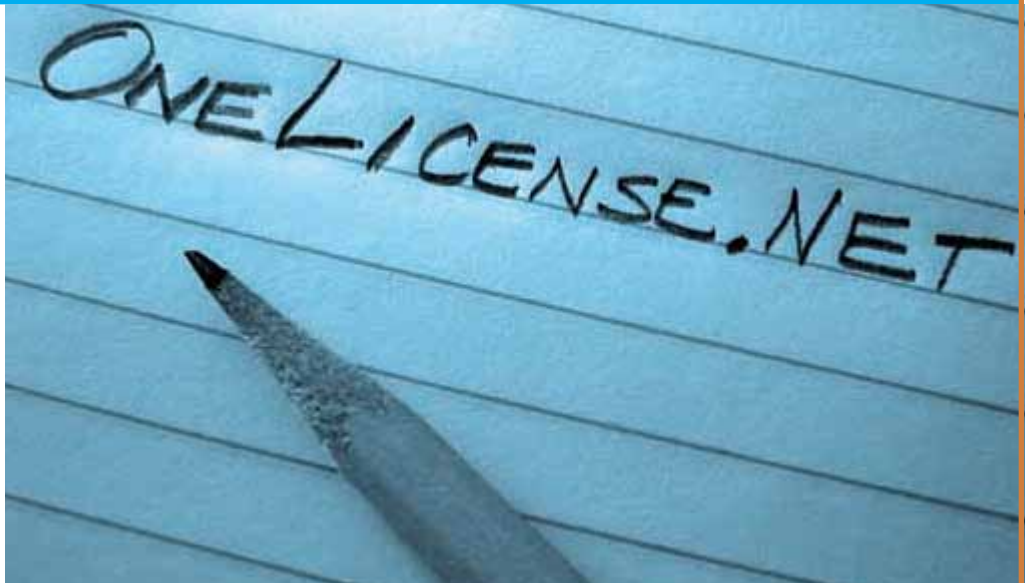
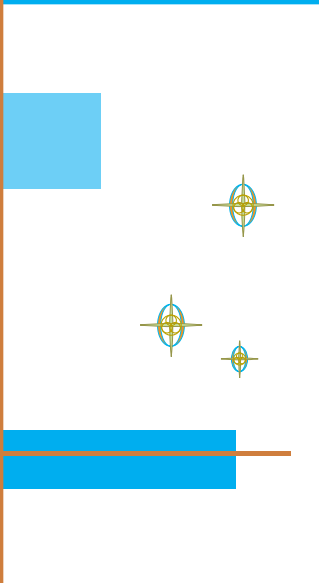
3. Julian of Norwich, *Showings*, trans. Edmund Colledge and James Walsh (New York, New York: Paulist Press, 1978), 294–295.

4. See Catherine Mowry LaCugna, *God for Us: The Trinity and Christian Life* (San Francisco, California: HarperCollins, 1991), 271–272.

5. "Effortlessly," trans. Jane Hirshfield, in *The Enlightened Heart: An Anthology of Sacred Poetry*, ed. Stephen Mitchell (New York, New York: Harper & Row, 1989), 65.

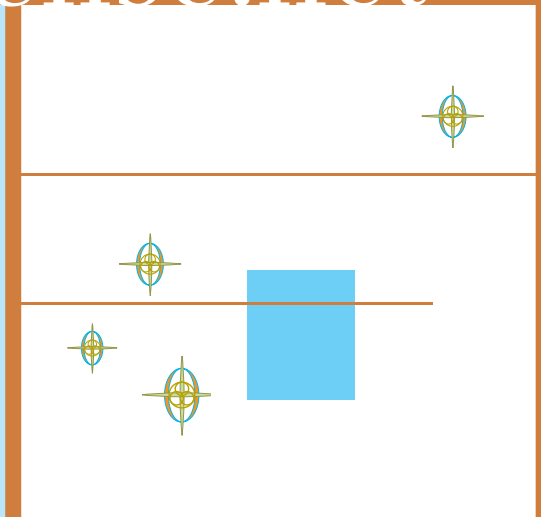


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Professional Concerns

By MOST REV. LEONARD P. BLAIR

In January 1964, Pope Paul VI spoke of the society of his day as “besieged by so many uplifted voices, the general noise and uproar, in our seething and oversensitized modern life.” What the Pope lamented in 1964 was tame compared to the uproar and over-sensitivity of life today, whether in politics, “culture wars,” or sometimes even in the Church.

The 1960s were certainly a turbulent time, but at least in the Church one can note the mostly positive and successful reception in the 1960s of the *Novus Ordo Missae*—perhaps the greatest liturgical change in history—compared to the apprehension and unease today created by those who take a negative view of the new English translation of the *Roman Missal*.

I like to tell priests that if thirty of us were locked up in a room to redo the Mass, we would come up with at least fifteen different liturgies. Nowhere is such variety of opinion and interpretation more evident than in the work of translation, where there is plenty of room for subjective judgments. With liturgical texts, however, certain principles are at work to guide us in a way that may not apply to other works of translation. These principles are set forth in the instruction *Liturgiam authenticam*.

A very fundamental principle in that instruction is that, for the Latin Church, the *Missale Romanum* is a treasury of theological and spiritual teaching, both scriptural and patristic (the very sources that were so important to the Second Vatican Council). A translation is not meant to create an “English Mass” which is only inspired by or derived from the Latin. Much less is the translation meant to ignore or soft-pedal biblical imagery or theological terminology. The Church has always uplifted the spiritual and cultural level of people by presenting the fullness of the faith in all its varied expressions.

When I hear the objection that the new translation sometimes uses words not found in common parlance, that it does not reflect the way people speak today, I have to ask how many Catholics usually

Most Rev. Leonard P. Blair is the bishop of Toledo, Ohio.

say “fruit of the womb” in ordinary conversation? Yet we don’t hear loud cries to abandon the Hail Mary. To Catholic ears the phrase sounds perfectly natural and “right” because we have been formed by this prayer. In similar fashion, the treasury of the *Missale Romanum* is meant to form us through English translations that truly reflect what the Latin text says.

Examples of distinctive language can also be found in our popular culture. Consider our national anthem. Some may complain that the notes of the *Star-Spangled Banner* are too high to sing, but I’ve never heard anyone object to the text. It’s what people expect of something solemn and sacred to our nation. Far be it from the liturgy, of all things, to sell people short.

An Underlying Problem

What then underlies negativity or hesitancy toward the new missal translation? For some it is simply a dogged belief that their views are correct and that the work of others is wrong (remember what I said about the thirty priests locked in a room). All of us are very tempted to be protective of our work and our views, but in a collaborative effort not everyone can have his or her own way. We have our say, but so do other contributors who have just as much right—and perhaps even more—to shape the final product. In an ecclesial spirit of prayer and humility we work together to make things the best they can be to serve the Church’s unity and growth, even as we are aware that in this world nothing is flawless.

Some critics of the new translation harbor the suspicion that anything that arises from the hierarchy these days must be a secret plot to undo the reforms of the Second Vatican Council. The reality is far different. Pope Benedict speaks of the “hermeneutic of continuity” which is so evident in the council documents, not “discontinuity.”

Those who are determined to fight old battles will not cease doing so, and a negative minority can always make life difficult. However, I believe that the

greatest challenge to the new translation was described succinctly by Father Frederick Faber, an English Oratorian of the nineteenth century, who wrote: “All change is for the worst, even when it is for the best.”

We Americans pride ourselves on the dynamism of our country, its culture, its economy (even in troubled times). We always want the latest innovative product, the newest home or car. Yet when it comes to changes in the way we do things personally, we are prone to echo Father Faber’s dictum. No one likes to abandon habitual and comfortable ways for new and potentially uncomfortable ones, even if in theory he or she knows that a change promises to be an improvement.

Music’s Important Role

Liturgical music can play an important role with the new translation by easing the hesitation of some and ensuring a successful implementation for all. Without prejudice to popular hymns and texts, the new English missal affords an excellent opportunity to reaffirm the marriage of liturgical music and liturgical texts, especially as these are rooted in the Bible.

In his recent Apostolic Exhortation *Verbum Domini*, Pope Benedict writes with regard to the liturgy: “From Scripture the petitions, prayers and liturgical hymns receive their inspiration and substance” (52). “Preference should be given to songs which are of clear biblical inspiration and which express, through the harmony of music and words, the beauty of God’s word” (70).

On a practical level, the difficulty of overcoming an automatic response (e.g. “And also with you”) and replacing it with something new (“And with your spirit”) can be greatly eased by the use of musical settings. It is much to be hoped that there will be an increase of chanted texts by clergy and people alike, not only to facilitate changes of translation but also to make the Mass texts themselves more prominent in liturgical music.

Confident

If, as with the introduction of the *Novus Ordo* in the 1960s, we are positive and persevering, the new translation will be successfully received and implemented, notwithstanding any difficulties and frustration that arise from something new. I am confident that our liturgical life will be greatly enriched as a result.

Chapter News

From the Council

As you can see from the news in this issue, our NPM chapters are alive and well, offering a variety of educational and networking opportunities as well as more specific support to musicians during this time of preparation for the third edition of the *Roman Missal*.

In this issue we especially celebrate the Minneapolis-St. Paul Chapter, which has moved from temporary to permanent status. Congratulations to the Twin Cities Chapter—our newest permanent NPM chapter!

Right now we are in a general formation phase with our musicians and assemblies, remembering the principles of the Second Vatican Council and teaching in-depth the Order of Mass and the upcoming changes. Soon our attention will move to the skills required to teach this new music successfully to the assembly.

What strategies will you employ with your choirs and assembly as you teach the new and revised Mass settings? Will you hold a summer choir camp? Use the prelude time before Mass in the fall to teach the assembly? Use snippets of new music creatively in other prayer opportunities? Whatever your strategies, we would love to share these with all our members as we move closer to the missal implementation.

Please e-mail your ideas to jackmill@aol.com by April 30. Thanks for helping us learn from each other.

Ginny Miller
for the Council of Chapters

From the Chapters

Erie, Pennsylvania

Wintertime finds our Chapter Board planning for the annual banquet on April 3 at Our Lady of the Lake Parish in Edinboro. There we will preview both new and revised Mass settings. Plans include an afternoon songfest followed by dinner. The day is hosted by Rev. William

E. Sutherland, pastor, and the parish musicians. The board and local choirs will demonstrate music from various composers, reading through selections for choir, cantor, and instrumental parts. Samples of the *Mass of Renewal* by William Gokelman and David Kauffman, winner of the NPM convention competition, will be available. We will also focus on introducing new music to congregations.

Musicians and other parish ministers continue to have the opportunity to attend sessions across the diocese focusing on the changes in the *Roman Missal* and how these changes will affect their music ministry. Our Chapter Board plans to offer more “reading sessions” this summer and fall.

As diocesan musicians meet, our networking contacts expand. Singing God’s praises through our love of music as well as sharing our talents at liturgies are producing new friendships and increasing the membership in our local chapter.

Rita McConnell
Chapter Director

Indianapolis, Indiana

The Indianapolis NPM Chapter has had several events this year. On Sunday, November 21, 2010, we held our St. Cecilia Sing and Mass with Archbishop Daniel Buechlein. January 21, 2011, was our annual “Bring Your Own Group” evening of music sharing, where parish choirs and ensembles gathered to sing their favorites for each other.

We are also looking forward to our March 7 annual Clergy and Musician Banquet.

Traditionally our annual retreat for pastoral music leaders is held during Lent, but this year we are trying something

different: We’ve planned it for August 28–30 at St. Meinrad Archabbey.

Anne Hatton
Chapter Director

Kansas City-St. Joseph, Missouri

Sister Claudette Schiratti, RSM, has recently retired as associate director of the Office of Worship and music director for our diocese, after dutifully serving in this position for more than seven years. Sister Claudette also served as our NPM Chapter Director during this time. We are grateful to Sister Claudette for her work with our chapter and wish her good health and an enjoyable retirement.

Replacing Sister Claudette in the Office of Worship and as our NPM Chapter Director is Katie Beyers. Katie is a music educator who graduated from the Conservatory of Music and Dance at the University of Missouri-Kansas City with expertise in vocal performance, choral conducting, and early sacred music history.

This is an exciting year for our diocese as well because we will be moving our chancery offices this month to a state-of-the-art Diocesan Center in Downtown Kansas City.

Katie Beyers
Chapter Director

Louisville, Kentucky

The Louisville NPM Chapter began the year with a September Chant Showcase at St. Martin of Tours, presented by Father Columba Kelly, OSB, director of the St. Meinrad Gregorian Chant Schola. This event was attended by approximately sixty music ministers.

In November, more than one hundred music ministers gathered for our St. Cecilia Sing at Our Lady of Lourdes Church. Many treasured hymns were sung by all, with organ, trumpet, and violin adding variety to the accompaniments. A reception followed.

January 13 was our Fourth Annual

Help create a list of strategies for teaching music of the new *Missal*. E-mail your ideas in bullet form to jackmill@aol.com by April 30.

NPM Chapter Anniversary Dinner at St. Margaret Mary Church. Besides celebrating our chapter anniversary, we also used the time to promote and discuss the upcoming 2011 NPM Convention here in Louisville, July 18–22. Guest speaker at the dinner was Rev. Ronald Knott, instrumental in promoting the success of our chapter.

*Elaine Winebrenner
Chapter Director*

Marquette, Michigan

The Marquette Chapter had its first meeting of the season in October at St. Mary Parish in Norway, Michigan, with twenty-five persons attending. We discussed the convention in Detroit and encouraged attendance at the upcoming convention in Louisville. The program for the evening was a review of some of the new Mass settings available to us. We were assisted in this program by music provided by WLP and Good for the Soul Music. A short business meeting with door prizes and great food followed.

The plan for the remainder of the season is to repeat these important music reading sessions in other portions of the diocese in order to reach as many musicians as possible with this assistance.

*Kathy LeDuc
Chapter Director*

Minneapolis-St. Paul, Minnesota

On November 22, 2010, the Feast of St. Cecilia, the Twin Cities Chapter celebrated its status as a new permanent chapter with an NPM St. Cecilia Sing festival at St. Olaf Catholic Church in downtown Minneapolis. Dr. Lynn Trapp, Chapter Director, and Father Mark Pavlik, St. Olaf Pastor, offered the welcome. The new chapter banner was raised, then a procession with core committee members (Kathy Borgen, Anne Susag, Karin Thompson, Michael Silhavy, Roger Stratton, Richard Clarke, Rob Glover, Lynn Trapp) opened the event which featured poetic readings and congregational song. Strings, woodwinds, percussion, trumpet, guitar, piano, and organ enhanced the program. Repertoire included music by Bach, Mozart, Glover, Haas, Wren, Manz, Rhondda, Berthier, Becker, Martin, and Haugen.

Musicians and readers leading the festival included core committee members, archdiocesan parishioners, Father

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small

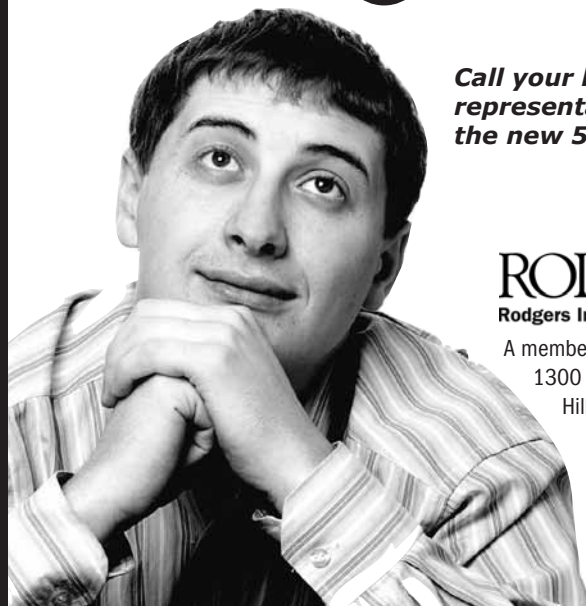
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More than one hundred people attended the November 8, 2010, hymn festival, "Touch the Earth Lightly," at St. Bernard Church, Mount Lebanon, Pennsylvania, sponsored by the Pittsburgh Chapter.

John Paul Erickson (director of worship), John Becker, Vicki Klima, Bonnie Faber, Donna Kasbohm, Father Michael Byron, David Haas, Marty Haugen, and Father Michael Joncas. The chapter hosts more than one hundred NPM members.

*Dr. Lynn Trapp
Chapter Director*

Pittsburgh, Pennsylvania

NPM Pittsburg began the 2010–2011 season with a "Night of Options" on September 13 directed by Bob Krandel (guitar), Doretta Whalen (vocal coaching/cantoring), and Dianne Falvo (liturgical piano). A mini concert followed.

On November 8 we held a hymn festival, "Touch the Earth Lightly," at St. Bernard Church, Mt. Lebanon, with Father Richard Wesolowski, parochial vicar, welcoming us. Stephen Schall was our host and provided refreshments. More than one hundred people attended the festival, which featured female text writers and was led by Dr. Fred Moleck, assisted by Dr. Kathy English, William McGrane, and the St. Bernard Contemporary Choir. Robin Schillo prepared the program for the evening.

On January 17, our chapter held a retreat at St. Thomas More Church, Bethel Park, led by Rev. Dr. Paul Colloton, director of continuing education for NPM. He focused on the theme "Ministry in a Time of Change." Approximately fifty people attended and, in addition to the retreat, enjoyed a time of fellowship for breakfast and lunch organized by our host, Nathan Bellas.

*Julianna Haag
Chapter Director*

Rapid City, South Dakota

The Rapid City Chapter of NPM has been busy this past year! At the June 2010 meeting, Bishop Blase Cupich spoke to the chapter on the new translation of the *Roman Missal*, and new board members were elected. Jacqueline Schnittgrund stepped down as director and Katie Severns, assistant director, was appointed to fill the role. In November, the annual St. Cecilia Banquet and awards ceremony was held, along with a day of reflection for musicians and a choir showcase.

Chapter members were offered presentations on the funeral liturgy and progressive solemnity with the third edition of the *Roman Missal* in January. In April we will host a day-long workshop on the Divine Mercy Chaplet.

In preparation for Advent 2011, our chapter is working with the diocese to hold a series of workshops over the summer on chant and Mass settings.

*Katie Severns
Chapter Director*

Rochester, New York

In September, our chapter hosted Rev. Virgil Funk, NPM president emeritus, in two events on the *Roman Missal*. On Friday night, Cathedral Pastor Father Kevin McKenna hosted a wine and cheese event for musicians and their pastors. Saturday brought a larger gathering for musicians and pastoral staff. Four follow-up meetings were planned through the next year, giving musicians the opportunity for support and networking.

Our November 19 St. Cecilia Sing was presided over by Rochester Bishop Matthew H. Clark, who received the 2010 St.

Cecilia Award. High School Music Ministry Recognition Awards were given to Emily Camaione, Emily Cordaro, Marcia Des Jardin, Becky Herring, Kristina Jewel, Allan Koza, Giovanni Magagnoli, Nicholas Malahosky, Cecilia Marini, Jacob Patrick, Monica Ramich, Emma Ritzmann, Jacob Strohm, and Shade Zajac. A highlight of the evening was a massed choir piece sung by children from around the diocese.

*Ginny Miller
Chapter Director*

Rockville Centre, New York

On November 22, 2010, thirty music directors from the Rockville Centre Chapter met for the annual St. Cecilia Luncheon at Bertucci's Restaurant, Melville, New York, where Chapter Director Chris Ferraro gave a brief presentation on the implementation of the third edition of the *Roman Missal*.

On January 17, 2011, we co-sponsored "An Afternoon for Organists with Dr. Ann Labounsky" with our local AGO Chapter. In the first session, Dr. Labounsky discussed and demonstrated AGO/NPM certification repertoire and keyboard-skill requirements, explained grading, and made suggestions for preparation. In the second session she suggested and played works of Langlais most suited to the liturgical year and also offered a master class.

On Sunday, January 23, Bishop Edward Grosz, auxiliary bishop of Buffalo, led our annual chapter retreat at Cure of Ars Church in Merrick, where we explored the *Roman Missal* through the lens of *Sing to the Lord: Music in Divine Worship*.

*Chris Ferraro
Chapter Director*

San Antonio, Texas

This year our chapter has focused on preparing for the third edition of the *Roman Missal* and the changes it will bring for musicians. To assist musicians, we held a series of meetings focusing on new Mass settings, working with the publishers to ensure that those who couldn't attend would also receive packets of the music presented.

At our August meeting we sang through new and revised settings by GIA, led by Dan Girardot. In September, we were led by Kathleen Demmy in settings from WLP, a preview of pieces from *Voices As One*, and showcase octavos from the

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Bobby Fisher, Eileen Bird, Barbara Bridge,
George Miller, Joe Camacho, Dominic
MacAller, Lynné Gray, Matt Reichert, Tom
Franzak and many more!



Participants in the St. Cecilia Luncheon sponsored by the Rockville Centre Chapter listen attentively to Chapter Director Chris Ferraro.

NPM Detroit Convention. Our October session, led by David Kauffman and Bill Gokelman, centered on their *Mass of Renewal*, the winning Mass setting from the 2010 NPM Convention, as well as songs inspired by the new translations.

In February we continued our work with the publishers, meeting to sing through mass settings from OCP and offering tips for working with the assembly. We also held a music skills workshop in Spanish.

John Halloran
Chapter Director

St. Louis, Missouri

A lot is happening in St Louis this

season. NPM-St. Louis and the Duchesne Branch kicked off the fall with a Musicians' Convocation in conjunction with the Archdiocesan Music Office. Our September 20 event began with Mass in the Cathedral Basilica with principal celebrant and homilist Archbishop Robert J. Carlson, who also addressed us at the dinner which followed. Thanking us for our ministry, he implored us never to forget how much God loves us: "Never—ever—be ashamed to give testimony to the God who loves you."

Two winter-spring meetings gave us a reprieve from the new translation preparations and featured excellent speakers. In February, Sister Catherine Vincie presented "Exploring the Order of

Christian Funerals and the Role of Music." On March 14, Rev. Ralph Wright will lead us in an early Lenten reflection on a "Spirituality of Hymn Texts for Catholic Worship."

The Duchesne Branch held three successful events. Between fifty and seventy-five members gathered for an October 25 Eucharist and blessing for musicians and choir members. The nineteenth annual Adult Choir Festival was moved from May to January. Parish choirs from the branch performed music from their Christmas repertoire for each other. A February 4 choral reading session featured the *Mass of Renewal* by Gokelman and Kauffman, winner of the new Mass competition sponsored by NPM. The fourteenth annual Children's Choir Festival will be held on March 7.

We will close the season with a dinner and presentation by Dr. Steven Janco, who will address practical aspects of implementing the new English translation of the Mass.

Heather Martin Cooper
Chapter Director

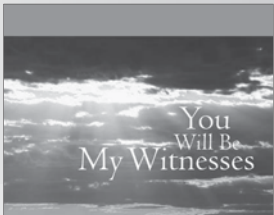
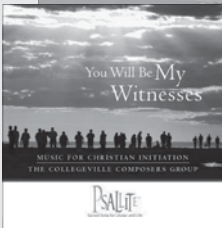
Washington, DC

In September, the DC Chapter gathered for a presentation on "Websites for Church Musicians." In October, we joined neighboring Arlington Chapter for a workshop on the "Revised *Roman Missal*," facilitated by Msgr. Anthony Sherman. Our "St. Cecilia Sing" featured a wide variety of musical styles and the usual wine and cheese repast.

January is usually our time for a cantor workshop. This year's event was led by Mary Lynn Pleczkowski, who provided an opportunity for a dozen of the attendees to gain their basic cantor certification. At the end of January, we gathered in Southern Maryland to address the implementation of the *Roman Missal* in our parishes.

This month will feature our Annual Lenten Retreat, and a visit from Dr. Steven Janco in April will provide another opportunity for us to join our Arlington neighbors to address our completed celebrations of the Triduum, the coming *Roman Missal*, and a look at our parish repertoires.

Charlene Dorrian
Chapter Director

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Reviews

Handbell Recitative

Come, Now Is the Time to Worship (MADRID). Brian Doerksen, arr. Douglas E. Wagner. 2–3 octaves, level 2. *Agape*, 2512, \$5.25. The tune MADRID (“Come, Christians, Join to Sing”) is the center of this upbeat arrangement. A dotted quarter rhythmic figure in the introduction moves the piece forward to the hymn tune proper. The treatment of the hymn is straightforward quarter/half note ringing that returns to the rhythmic and melodic original material used for the A section of the piece. The only technique used is a tower swing at the end, and there are no accidentals. The eighth note melodic pattern repeats several times throughout the composition. Ringers would be able to learn and ring this piece in a timely fashion.

There is a Balm in Gilead. Arr. Susan E. Geschke. 2 octaves, level 2. *Agape* 2502, \$4.50. Susan’s ability to write a simple arrangement of this spiritual gives the listener an interesting interpretation of the familiar text and melody. There are flowing eighth notes or slight eighth/quartersyncopation accompaniment figures under the melody. Directors will have opportunities to vary the tempo in the sections marked “freely” or in the few *ritardandos*. This could be a good teaching piece for melody and accompaniment dynamic contrasts.

Hymns of Joy and Praise, Volume III. Arr. Lloyd Larson. 3 octaves, level 1–2. *Agape*, 2516, \$8.95. This collection of eight hymn tunes familiar to most congregations exhibits creative writing to refresh our hearts and souls. For example, Lloyd presents a simple chord arrangement of the melody “Ah, Holy Jesus,” then he places the melody in the bass with a scale-wise treble chordal accompaniment above. There are few accidentals or tempo changes. The arrangement begs to be played with musicality and sensitivity by any level bell choir. A contrasting arrangement of “Christ the Lord Is Risen Today” begins with an eighth note peal above the solid quarter note melody. There are a few meter changes from one

to two as well as accidentals that change familiar chords just enough to hold our attention. Each arrangement is less than eighty measures, but each one is a jewel. This collection would be a welcome addition to any handbell ministry.

Ring Praise! Nathaniel Riley. 2 octaves, level 2. *Agape*, 2507, \$4.00. What a fun piece! It reminds me of a Russian sleigh ride. The syncopation, quick eighth notes running into quarter and half notes at cadences, minor key, dynamic changes, and length of eighty-four measures will provide many fun rehearsals for ringers. Don’t be fooled by this 2-octave level 2 piece. It needs accomplished ringers to allow the clarity of chord changes and rhythmic precision to bring the piece to life!

Celebrate with Joy. Cynthia Dobrinski. 3–6 octaves, level 3–. *Agape*, 2515, \$4.50. A new Dobrinski piece! This one uses several short sounding techniques and mart lifts to good effect. There is a key change from F to Db that just happens without several measures of accidentals, and then she takes us to C without a retard in sight! But as Cynthia works back to F, she does add accidentals and dynamic changes. The introduction and coda move quickly into and out of the main body of the piece and will not take long to learn. Folks will smile when they hear this piece!

Praise to the Lord. Arr. Kevin McChesney. *Agape*. 2–3 octaves, level 3, 1499, \$4.50. 3–5 octaves, level 3–. *Agape*, 2180, \$4.50. SATB with opt. handbell accompaniment, C5654, \$1.90. Many of us have long known the 2–3 octave arrangement that Kevin wrote on this hymn of praise in the early 1990s. The malleted accompaniment figure in the bass with shakes and occasional marts added in the treble had a fresh sound at the end of the twentieth century that has carried the piece into the twenty-first century and a 3–5 octave arrangement. Both pieces may be played together if you have more than one choir in your church or school or are planning an uplifting festival piece. Now Kevin has added the SATB choral setting that can be accompanied by piano

or either handbell arrangement. The choral writing varies from unison singing to two-, three-, or four-part harmony. This is a very easily learned choral anthem that can readily combine handbells with other music ministries. Use one, two, or three of these settings—or all three together—and you’ll have a winner!

Bwana Awabariki (May God Grant You a Blessing). Traditional Swahili, arr. Susan T. Nelson. 3–5 octaves, opt. 3–5 octaves handchimes, drum, level 2. *Agape*, 2533, \$4.50. This is a very approachable African piece for level 2 ringers. Susan has incorporated handchimes into the chordal “answer” to the handbell solo or the “call,” each of which is a measure long. The drum part (which is printed at the end of the handbell piece) is written in the African tradition of dialogue with the soloist, which in this case means the ringers. The ringers will need to be very solid rhythmically with their eighth/quarter patterns because the drum part often has different patterns to play. If you decide to add the drum, a good middle school drummer would be able to accompany this piece if she or he is comfortable with syncopation and does not speed up the walking/swaying tempo.

This Is My Father’s World. Arr. Susan E. Geschke. 2 octaves, level 2–. *Agape*, 2521, \$4.00. A descending quarter note melody creates an interesting introduction to the familiar TERRA BEATA tune that so many denominations know and love. After a repeat of the intro material, Susan leads into the traditional Swedish melody “Children of the Heavenly Father.” She has created a treatment of both melodies not only with traditional harmonizations but also with an occasional accidental to keep interest. Beginning ringers, whether young or old, will enjoy the moderate tempo and careful use of eighth notes as they bring the tunes to life for their listeners.

Proclamation. Michael Joy. 5, 6, or 7 octaves, level 4. *Choristers Guild*, CGB655, \$4.95. Michael has created a piece that can be rung either as a processional or as a piece

beginning at the bell tables. This is not an easily memorized processional, since it is a level 4 piece, but it is one that can be learned in a few rehearsals. Clear directions are printed in both the program notes and the music for when to ring and when to begin to process. If you would rather not process, Michael has written music similar to the processional part to begin the piece, and this music has been placed on different pages. There is nice editing work from Choristers Guild so that either approach will flow into the main section of the piece without problems. The piece is basically in 6/8 with syncopations, key changes, sixteenth notes, and techniques that will keep ringers in all positions on their toes.

Processional on All Things Bright and Beautiful. *Arr. Anna Laura Page. 3–5 octaves, level 1. Choristers Guild, CGB657, \$4.50.* Anna Laura has arranged this well-know British hymn tune so that young ringers can play it successfully with several well placed techniques to add color. Your ringers will need to know how to perform the echo, mart lift, thumb damp, and shake as well as dynamic contrasts between the verse and chorus sections. Anna Laura begins this arrangement with a layered-style processional. Each

group of ringers memorizes a simple four-measure pattern of quarter notes and half notes and then adds its part to the whole choir. If your ringers would like to process and ring, the bridge to the hymn tune is very easy.

Jesus Loves Me. *Bradbury, arr. Lorie Line, handbell setting arr. Kevin McChesney. 3–5 octaves handbells, opt. G2, level 2+. Choristers Guild, CGB647, \$4.50.* Children, golden agers, teenagers, and middle agers will all agree that this sensitive and warm arrangement of a beloved children's hymn is worth playing and hearing many times. The delicate use of ornamental sixteenth notes, dynamics that support the melodic line, chords with added sixths and seconds: All combine with the nineteenth century tune for a reflective composition that should be included on everyone's repertoire list. This is a keeper!

Chanson Joyeuse (Song of Joy). *Julie C. Stitt. 3–5 octaves handbells, opt. 2 octaves handchimes, level 3+. Choristers Guild, CGB654, \$4.95.* Truly this is a song of joy! Choirs who deal well with frequent meter changes—4/4 to 6/8—and many accidentals—Cb and Fb included—will enjoy learning and performing this piece. Julie uses the optional handchimes to great ef-

fect for an accompanying ostinato pattern under a moving melody. The andante sections flow out of the allegro beginning and middle sections and lead nicely into the concluding tempo I section, which uses many ideas from the beginning. This piece is definitely worth the rehearsal time to learn the many techniques as well as the tonal and meter changes. Enjoy!

Peaceful Blessing (Vesper Hymn). *Dimitri Bortniansky, arr. Sandra Eithun. 2–3 octaves handbells or handchimes, level 1. Choristers Guild, CGB641, \$3.95.* Sandra has treated the familiar "Vesper Hymn" with full quarter note chords as well as with bells in the fours and fives featured on the melody and treble bells accompanying with light thumb damp. She has written a lovely introduction that is also included in the coda material. This piece will impart a sense of peace and beauty on either handbells or handchimes as the ringers work to make smooth dynamic contrasts and phrase shaping. This is an excellent piece for beginning ringers of all ages.

Carillon Festiva. *Cathy Moglebust, 3–6 octaves, level 4. Choristers Guild, CGB656, \$4.95.* If your choir likes a challenge and loves sixteenth notes, this original com-

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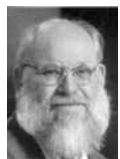
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position will fill their expectations! Cathy has included program notes explaining the tonal story of the piece, which will help with the musical interpretation. The moving eighth note carillon pattern is accompanied with interesting tonal clusters that will tweak both listeners' and ringers' ears. There are two greatly contrasting sections that will challenge ringers in all octaves as they work to perform all the techniques and tempos accurately up to tempo.

Donna Kinsey

Book Reviews

What, Then, Is Liturgy? Musings and Memoir

Anscar J. Chupungco. *Liturgical Press* (A Pueblo Book), 2010. ISBN: 978-0-8146-6239-7. 251 pages, paperback, \$29.95.

A clear description of this book comes directly from the author: "I consider this book the product of my musings on liturgical worship after three decades of studying and teaching. It is also a book of liturgical memoir." This Benedictine liturgical scholar "was formed in the liturgy of Vatican II at a time when the council ended and the work of postconciliar reform was in full swing" (page xiv). His professors at the Pontifical Liturgical Institute were all active in the various Vatican commissions or the Consilium for the Implementation of the Liturgy Constitution. Although for several years Chupungco dedicated most of his teaching and scholarly writing to the topic of liturgical inculturation, he also taught liturgical theology and spirituality. This book is the result of urging by one of his students at Maryhill School of Theology in the Philippines.

The book is deliberately not scholarly; there are no footnotes. It does, however, contain the recollections of a learned scholar and teacher who sat at the feet of key framers of Vatican II's Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. I found the book delightful, almost always very interesting, and I particularly found Chapter Five very enlightening. The book is not a rambling memoir but a well-organized recollection of personal stories and the author's teachings on the general topics and special issues one would deal with in a course on liturgical theology and spirituality today. But it is theology with a face, and I think anyone with some liturgical background would find it interesting and enriching.

Chapter One begins with the tensions generated by the liturgical reforms of Vatican II and with some of the challenges facing the global Church today, such as the role of women, the shelved issue of inculturation, and the observance of Sunday. Chapter Two attempts to define what liturgy is. The third and fourth chapters treat the Trinitarian and ecclesiological components of liturgical worship with particular attention to the Church as the Body of Christ. Chapter Five deals with the outward shape of liturgical worship, namely symbols, languages (including translation), rites, music, and vesture. Chapter Six addresses the deeper meaning of liturgical worship, which is spirituality.

Of particular interest to us today is Chupungco's treatment of translation of ritual languages found in Chapter Five. The treatment begins with how the International Commission on English in the Liturgy (ICEL) dealt with this question of translating texts before its Advisory Committee, which first met in 1965, was replaced in 2000 by a Consultants' Committee. Chupungco was a member of the Advisory Committee for a number of years. The author devotes thirty-one pages (178–209) to a careful explanation of the nature of ritual language, to a defense of dynamic equivalence as the only justifiable method of translation, and to a detailed critique of *Liturgiam authenticam*, the document published by the Congregation for Divine Worship and the Discipline of the Sacraments on March 28, 2001, laying down new norms for translation. He finishes his treatment of the subject with the following paragraph:

Liturgiam authenticam set out on a momentous journey, completely ignoring its 1969 predecessor. It evidently lacks the pastoral insight of a document that is suffused with the enthusiasm and vitality of the council. It does not build on the past. It ignores the wisdom and the positive contributions of its predecessor to the shaping of contemporary ritual language. It is a reactionary document that practically confines its concern to the avoidance of errors. It lacks a clear, broad, and far-sighted vision of what liturgical worship should be in the third millennium.

I believe anyone in a responsible ministerial role in the coming year would benefit greatly by studying these pages carefully.

Larry Madden

A Primer on Christian Worship: Where We've Been, Where We Are, Where We Can Go

William A. Dyrness. *Eerdmans*, 2009. ISBN: 978-0-8028-6038-5. 154 pages, paperback, \$18.00.

William Dyrness identifies two related objectives for this volume: "to introduce (and sometimes interpret) the current conversations about worship for worship leaders, pastors, and lay leaders"; and "to seek to awaken the average worshiper to the importance of these issues" (pages viii–ix). A more comprehensive goal, he adds, is "to encourage the process of worship renewal—and the related theological renewal—that has begun in many places." He brings to these tasks his own viewpoint as a Protestant in the Reformed tradition; however, he also emphasizes the ecumenical nature of his approach to exploring Christian worship. As a professor of theology and culture, he believes that contemporary differences among Christians are more about culture than about historical and theological substance (page 13). Here, he notes especially the impact of today's media culture on worship.

Initially, I thought that Professor Dyrness's stated objectives might be too ambitious for a primer and for a book of 154 pages, but with an efficient and accessible style, he effectively discusses key aspects of worship renewal, offers appealing insights, and raises provocative questions—several of which are provided at the end of each chapter.

After creating a framework and making clear his motivations for the volume in chapter one, in chapter two he presents a "Looking Back" at worship in the Middle Ages and in the Reformation period. Here, he surveys the symbolism of medieval worship, the elements of the medieval Mass, and the efforts of this period to stimulate a deeper faith. He then turns to a brief overview of the approaches of Martin Luther and John Calvin and the reformers' "quest for a purified worship." Dyrness contends that medieval worship and Reformation spirituality continue to determine the development of Christian worship for both Catholics and Protestants (page 42).

In chapter three, Professor Dyrness offers a definition of worship, on each element of which he elaborates: "Christians believe worship is 1) a set of culturally

embedded and corporate practices 2) through which God forms them into the likeness of Christ, 3) in and through the story of Jesus Christ, 4) by the power of the Holy Spirit, in order that 5) they might live their lives to the glory of God" (page 45). He then provides a sampling of the styles of spirituality identifiable in the Protestant tradition. The survey is presented to help the reader appreciate that the various movements within the Protestant tradition, along with the Catholic and Orthodox traditions, make up our shared heritage.

In the next chapter, Dyrness explores the Trinitarian character of worship, which Christians of diverse traditions would agree forms the basic structure of worship. His brief discussion of the Trinitarian nature of worship leads him to identify and develop in the final chapters three significant implications of worship's Trinitarian character. The first of these—the relational and narrative dimensions of worship—is addressed in chapter five. Dyrness begins with a look at the narrative of our lives, since it is our own stories that we bring to worship. Of particular note here is his discussion about "contextual issues," where he names three representative contemporary realities that affect the worshiper in twenty-first century America: the increasing pluralism of our culture, the prominence of economic facts and an encroaching materialism, and, finally, a frantic pace of life (pages 100–102).

In chapter six, Dyrness examines the polity implied by the practice of worship. He considers essential lessons of liturgy, which can shape the worshiper's way of living: hospitality, reconciliation and love, allowing lament, joining us to a new community, and honoring God's material creation. In the end, Dyrness asks a central question for all Christians to reflect on: "Will our lives be shaped by our worship, or will they deny what we confess?" (page 136).

Dyrness concludes by attending to the embodiment of the various dimensions of worship he identified in preceding chapters. Here, he invites readers to consider five steps that he urges can lead to a renewal of worship: 1) reflect on the history and character of your congregation; 2) review and reflect on the liturgy; 3) listen to the culture; 4) release the poets; and 5) re-imagine worship.

A *Primer on Christian Worship* will have broad appeal to Christians of various traditions. Dyrness invites all of us to ap-

preciate what we hold in common about worship, which includes critical questions about the impact of contemporary cultural realities on worship and about whether we take seriously the transformative power of worship. Moreover, he suggests that the tensions that emerge in contemporary Christian worship are not new but rather are rooted in the Middle Ages. Further, "they call us all," Dyrness writes, "to reflect on the sources of our inclinations and even our prejudices, as we seek to be faithful worshipers in the twenty-first century" (page 42).

Anne Koester

Ceremonial for Sacred Music

Extraordinary Form, 1962 Missale Romanum, second edition. Scott Haynes, sjc. Biretta Books, Ltd., 2010. SY369. 132 pages, paperback, \$15.00.

The Canons Regular of Saint John Cantius, established by Cardinal Francis George in the Archdiocese of Chicago and headquartered at St. John Cantius Parish, have developed a reputation as a reliable source for information about the Extraordinary Form of rituals in the Latin (Roman) Church. They provide online tutorials, CDs, videos, workshops, and even a step-by-step illustrated walk-through of Latin High Mass in the Extraordinary Form (Scott Haynes, sjc, *Traditional Latin High Mass Illustrated by Pictures*). All of

these resources are presented without reference to the "liturgy wars," without liturgio-political rhetoric, and without denigrating the Ordinary Form of Latin Church ritual.

Nowhere is that more the case than in this excellent *Ceremonial for Sacred Music*. Prepared by Father Haynes, it is, for the most part, a detailed description of what is required for music for various Masses and other services in the Extraordinary Form as well as what is expected of the musicians who lead this music. The whole work begins with a generally admirable "Spirituality of Sacred Liturgical Music" that echoes the author's personal appropriation of the role of music and of the place of pastoral musicians in the Church's liturgy as well as an insightful reading of the Church's official texts (not merely those that apply to the Extraordinary Form). Many parts of the work should sound familiar to those who have read the documents on music—or even articles in *Pastoral Music*. Consider these brief quotes: "To sing well, moreover, is to sing with a heart that is on fire for God If the renewal of liturgical music today is to bear lasting fruit, then each of us must foster a liturgical piety based on profound and prayerful meditation on the Word. . . . True Christian, spiritual music is never an end in itself. It returns the soul to God, causing the listener to become sanctified." And there is this theological point, which takes the comments about

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the “primordial song of the Liturgy” in the bishops’ document *Sing to the Lord* (7) to its Trinitarian origin: The Church’s praises “are the echo of that ineffable canticle sung in the Godhead from all ages. For the Eternal Word Jesus Christ is a divine canticle singing the Father’s praise” (and, we might add, in the communion of the Holy Spirit).

Immediately following this reflection on spirituality, Father Haynes includes an important section on congregational singing, affirming that “Holy Mother Church desires that the congregation sing with full voice at the Holy Sacrifice of the Mass” and that “the people of God are singers in a true sense, as they chant the praises of God.” In the question-and-answer format that marks most of this work, the author explores what the congregation should sing, what should be avoided, what sort of resources and training congregations should have, and so on. Only then does he move on to explore the role of the “singers” (that is, the liturgical ministers and other trained singers), the choirmaster, and the organist, with a special section on when the organ may best be used.

The rest of the book is filled with rubrical instructions and practical suggestions about what music may be used and how it should be performed in various rites: sung Mass (i.e., “High” Mass), *Missa recitata* (i.e., “Low” Mass), funeral Masses and other requiems, nuptial Mass, vespers, Benediction of the Blessed Sacrament, and confirmation. (This material is summarized later in the book in a set of very useful charts.) The section on Low Mass illustrates why permission to use the Extraordinary Form is limited to use of the 1962 *Missale Romanum* and not to earlier editions. The *Rubricae generales* (*General Rubrics*) for celebrating Mass were changed in this edition from earlier versions, highlighting, among other things, that “the nature of the Mass demands that all those present take part in it, after the manner proper to them” (RG, 272). Further, this edition was published after the promulgation of other documents that affirmed such practices as the “dialogue” Mass, in which the congregation joined in the responses of the altar servers and some other Mass texts.

The next section of the *Ceremonial* looks in detail at the various seasons of the year according to the calendar in use in 1962: Advent; Christmas to Lent; Lent, Passiontide, and Holy Week; the Sacred Triduum; Easter to Trinity; and Pentecost to Advent. There is also a section on the

Forty Hours Devotion.

The final part of this work includes a “Liturgical Music Lesson for Clergy,” for which a vocal coach familiar with chant may be useful. There are instructions, with square-note examples, for singing the orations, chanting readings using the prophecy tone and the epistle tone, and singing the Gospel.

The author has provided a most valuable resource for those who are interested in beginning celebrations of Mass in the Extraordinary Form as well as those who are already celebrating in this form but may need to brush up on their understanding of music’s place in the 1962 rituals as well as the proper practice of sung liturgy. The only suggestion I can make for the third edition of this book would be a better review of the text by one or more editors. There are occasional glitches in this edition, not least among them the two different titles for the book on the cover and on the first page.

Gordon E. Truitt

Saint of the Day

Sixth Revised Edition, ed. Leonard Foley, OFM, rev. Pat McCloskey, OFM. St. Anthony Messenger Press, 2009. ISBN: 978-0-86716-887-7. 408 pages, paperback, \$19.95.

Readers may be familiar with a very popular book called *My Life with the Saints*, by James Martin, SJ (Loyola Press). One reason for its popularity is that it brought the mythic and sometimes mysterious figures of the saints out of recesses of our childhood memories and into the mind of an adult believer. Many of us, after all, packed away the lives of the saints with our confirmation books and notebooks. Having chosen a saint’s name for our confirmation name, we were done with the lives of the saints.

I imagine any adult Catholic can remember the story of at least one saint that so captured imagination as never to be forgotten. But that dramatic memory is only half the story. The enduring power of the lives of the saints is that they can teach us about the many different forms friendship with God can take. They tell us that holiness takes some quite ordinary and extraordinary forms in the lives of men and women of every age. When the story is told right, we can learn something about ourselves from the lives of the saints.

Saint of the Day, in its sixth revised

edition, is a grown-ups’ guide to what it means to be holy as marvelously modeled by women and men from every epoch. Arranged according to the daily calendar, each entry includes a biography, a comment, and a quote. Offering not more than two pages on any one saint, it is a perfect accompaniment to daily prayer or daily reflection.

Saint of the Day tackles both facts and legend in a way that points to the gift of the Catholic imagination that knows the power of story. It captures the peculiarly Catholic tradition of relating stories that contain more legend than fact because it is not the truth of the story that matters as much as the lesson the story teaches.

For example, on August 10, the Church celebrates the feast of Lawrence, who was martyred in 258 or thereabouts. The legend is that he was burned over a fire and that he actually quipped: “It is well done. Turn me over!” Offering a more reflective view of this unsubstantiated legend, editors Leonard Foley, OFM, and Pat McCloskey, OFM, point to the fact that though we know almost nothing about Lawrence, we do know that his life meant something to the local community because the celebration of his feast spread rapidly, and his tomb was a favorite destination for pilgrims. It is a fact that he died for Christ; it is a fact that this is the essence of holiness—a total response to Christ. This entry captures the spirit of the book: saints as teachers of the way of holiness.

If you are new to praying with the saints or have not followed the legacy of Pope John Paul II, who over the twenty-seven years of his pontificate beatified and canonized more women, men, and children than all of the popes in the previous 1,000 years, this book will introduce you to some of the saints of the twentieth century. Pope John Paul II was committed to celebrating new and diverse expressions of holiness, particularly in marriage and lay life. You will meet men and women such as the Italian physician, wife, and mother Gianna Beretta Molla; the Native American Blessed Kateri Tekakwitha; and the Mexican catechist to whom Our Lady of Guadalupe appeared: Juan Diego.

If there is a shortcoming to the text, it is that it really can’t be read “cover to cover” as a story; the style becomes repetitive. However, for individual daily prayer, for preaching, and as a resource for catechists, *Saint of the Day* is a welcomed addition to the lives of the saints genre.

Susan Timoney

About Reviewers

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Dr. Gordon E. Truitt is the senior editor for publications of the National Association of Pastoral Musicians.

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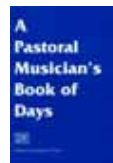
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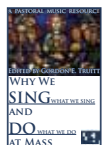
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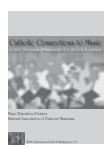


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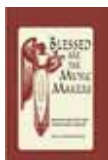
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Pittsburgh

March 27

Music in a Great Space: Jonathan Biggers, organist. Co-sponsored by Shadyside Presbyterian Church and the Organ Artists Series. Contact: Music in a Great Space, Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

Pittsburgh

April 10

Music in a Great Space: Jory Vinikour, harpsi-

chordist. Contact: Music in a Great Space, Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

CONFERENCES

CALIFORNIA

Anaheim

March 18–20

Los Angeles Religious Education Conference. Theme: "Hold Firm . . . Trust! *Mantente Firme . . . ¡Confía!*" 193 speakers, 308 workshops (219 English, 54 Spanish, 8 Vietnamese). Youth Day, March 17, 26 workshops. Liturgy and music workshop speakers include Donna Anderle, John Angotti, Steve Angrisano, Laura Ash, Betsey Beckman, Ed Bolduc, Richard Cheri, William Cieslak, OFM CAP, Jaime Cortez, Santiago Fernandez, Edward Foley, CAPUCHIN, Paul Ford, Richard Fragoni, David Haas, Marty Haugen, ValLamar Jansen, Tom Kendzia, Peter Kolar, Ricky Manalo, CSP, Michael Mangan, Jesse Manibusan, J-Glenn Murray, SJ, Pedro Rubalcava, Richard Vega, Christopher Walker, and Bishop Gabino Zavala. Place: Anaheim Convention Center. Additional information: www.recongress.org.

COLORADO

Colorado Springs

July 11–14

National Biennial Convocation of The Fellowship of United Methodists in Music and Worship Arts. Pre-event handbell workshop with Kevin McChesney. Keynote: James Jordan. Leadership includes Mary Dark, Tim Conder, Carla DeSola, Elise Eslinger, Joe Galema, Eugene Lowry, Dan Rhodes, and Mary Scifres. Information at <http://UMFellowship.org/Convocation>.

CONNECTICUT

Mystic

May 13–15

Hymns, Psalmody, and Chants for a Singing Church. A singing Church worships with hymnody, psalmody, Gregorian chant, and other beautiful expressions of sacred song. This workshop gives particular attention to the introit of the Mass and its important themes as well as to hymnody and psalms for the liturgical year. Instructor: Dr. William Tortolano. Place: St. Edmund's Retreat, Enders Island. Additional information: St. Edmund's Retreat, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; fax: (860) 572-7655; e-mail: admin@endersisland.com; web: www.endersisland.com.



Mystic
June 5–10

Five Days of Gregorian Chant and Liturgical Music. Participants will study Gregorian modes and neumes, chironomy, semiology, Latin diction, chant in English, and the role of chant in the liturgy. Instructor: Dr. William Tortolano. Place: St. Edmund's Retreat, Enders Island. Additional information: St. Edmund's Retreat, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; fax: (860) 572-7655; e-mail: admin@endersisland.com; web: www.endersisland.com.

INDIANA

Notre Dame
June 20–22

Notre Dame Center for Liturgy Conference. Theme: Formed by the Liturgy/Reformed by the Liturgy. Keynote: David Fagerberg. Plenary sessions: Paulinus Odozor, cssr, John Laurence,

sj, Margaret Pfeil, and Brian Daley, sj. Further information at liturgy.nd.edu/conference.

MARYLAND

Gaithersburg
April 8–9
Concert and workshop with David Haas and Lori True. Place: St. Rose of Lima Church, Gaithersburg. Contact Jeannie Vanover: (240) 506-0258.

NORTH CAROLINA

Lake Junaluska
June 19–24
Lake Junaluska Music and Worship Arts Week. Theme: A Season of Creation. Sponsored by The Fellowship of United Methodists in Music and Worship Arts. Workshops on handbells, visuals, dance, instrumental ensemble, drama, preaching, children's choir, middle school choir, senior high choir, adult choir, chamber choir, and organ. Concert events feature Raleigh Ringers and Junaluska

Singers. Additional information at <http://fummwa.affiniscap.com>.

RETREATS

MINNESOTA

Minneapolis
April 2
Music ministry retreat at St. Olaf Church, Minneapolis. Contact Dr. Lynn Trapp: (612) 332-7471.

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

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NPM National Office
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910-4461

Phone: (240) 247-3000



2011 Calendar of Events

March

17

Webinar

Chant in Parish Worship • Rev. Anthony Ruff, osb



April

7

Webinar

Preparing Music for Sunday Mass • Dr. Patrick Gorman



May

12

Webinar

Preparing Music for Sacraments and Other Liturgical Celebrations
Dr. Judy Bullock



June

24–26

Bilingual Cantor Express

Joe Simmons, Olfary Gutierrez • University of Dallas, Dallas, TX

27–July 1 Guitar and Ensemble Institute

Bobby Fisher, Steve Petrunak, Jaime Rickert, Bonnie Faber, Karen Kane, Jeff McLemore, Stephen Lay, Brian Malone • Marydale Retreat Center, Erlanger, KY

July

8–10

Cantor Express

Joe Simmons, Mary Clare McAlee • Boston College, Boston, MA



11–15

Bilingual Pastoral Liturgy Institute

Paul Covino, Dolores Martinez • Vallombrosa Center, Menlo Park, CA

18–22

Thirty-Fourth Annual NPM Convention

Sing a New Song • Louisville, Kentucky

Rev. J-Glenn Murray, sj, Rev. Msgr. Kevin Irwin, Dr. Paul F. Ford

Dr. Dolly Sokol, Dr. Jerry Galipeau, Most Rev. Joseph E. Kurtz (*celebrant, Convention Mass*)



August

2–4

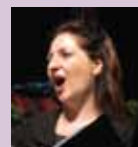
Music with Children Institute

Donna Kinsey, Lee Gwozdz, Dan Girardot • Immaculata University, Philadelphia, PA

5–7

Cantor Express

Mary Lynn Pleczkowski, Dan Girardot • Mission Renewal Center,
Old Mission Santa Barbara, Santa Barbara, CA



INFORMATION ABOUT WEBINARS, INSTITUTES, AND THE ANNUAL CONVENTION AT WWW.NPM.ORG.

En la unidad del Espíritu Santo

Concluimos nuestras oraciones formales frecuentemente al pedir que sean oídas “por nuestro Señor Jesucristo... en la unidad del Espíritu Santo.” Las iniciales colectas de la Misa terminan de esta manera, tanto como la mejor oración que juntos ofrecemos: la Plegaria Eucarística.

Esta unidad que el Espíritu Santo lleva a nuestro rezo por conectarnos con la oración perfecta de Cristo al Padre se arraiga en la vida íntima de la Trinidad, pero no es lo que no puede quedar dentro de la Trinidad. Como todo relacionado con el Dios trino, la unidad del Espíritu Santo extiende más allá de la Deidad, uniendo a Dios y a la humanidad, los cielos y la tierra, la liturgia y el resto de la vida en maneras maravillosas.

Es por el Espíritu Santo que declaramos en el Credo Niceno y en el Credo, que la Segunda Persona de la Santísima Trinidad se encarnó en Jesucristo y que por ese mismo Espíritu que nos incorporamos a Cristo por los sacramentos de la iniciación. Por el Espíritu nuestros dones de pan y vino (y nosotros mismos) son consagrados en la Plegaria Eucarística y transformados en el Cuerpo y la Sangre de ese mismo Jesucristo.

Como la unidad de la Trinidad extiende a los creyentes por el poder del Espíritu Santo, también trabaja el Espíritu por nosotros para propagar esa unidad entre la familia humana. Rezamos en la Segunda Plegaria Eucarística para la Reconciliación que Dios “concédenos tu Espíritu, para que desaparezca todo obstáculo en el camino de la concordia.” Es este Espíritu, como nos dice el sacerdote en la Vigilia de Pentecostés, quien “llevará el trabajo [de Dios] en el mundo a la perfección.”¹

El Espíritu de nuestra música

Creemos que los rituales de la liturgia católica son las actividades comunicativas entre Dios y nosotros, llevándonos a la comunión con la Trinidad por nuestra unión con Cristo que ofrece a sí mismo. Es el Espíritu Santo enviado por el Padre y habitando en nosotros como el Cuerpo de Cristo que nos une y nos llama a compartir en estas actividades rituales—respuestas, renovaciones y



celebraciones de nuestra relación con Dios. Es el Espíritu Santo quien actúa en nuestras vidas a cada momento, despertándonos a la verdad del amor y la gracia indefectibles de Dios, llamándonos a exclamar con y como iglesia: “Sí, creo.”

Los que preparan y dirigen la música del culto deben ser, primariamente, discípulos (ver *Sing to the Lord*, 49). Deben buscar el sentido de las Escrituras que proclamamos y la liturgia en que participamos, profundizando su discipulado para trabajar y guiarnos en la música que llevará y expresará el significado de estos textos y acciones.

Los compositores para la liturgia no deben conocer solamente el arte del compositor y el lugar de la música en el culto ritual, sino también deben entregarse totalmente a Dios, practicando el *lectio divina*, aceptando que su trabajo es y debe ser una vocación, un ministerio del servicio que provee un medio de oración para los individuos y para la comunidad.

Todos los músicos pastorales deben abrirse al trabajo del Espíritu mientras exploran los himnos y los arreglos musicales de las Escrituras y de los textos rituales que los compositores han preparado, preguntándose cómo estos textos y arreglos ayudan y profundizan el culto de la comunidad, la vida espiritual y el otorgamiento de poderes guiados por el Espíritu en la misión de ser cristino y de participar en el trabajo de Dios de transformar nuestro mundo. La raíz de tal transparencia al Espíritu es la oración.

Escuchemos, pues, la llamada del Espíritu a abrirnos a la acción divina, a permitir que el Espíritu Santo trabaje en nosotros para que podamos responder: “Envía to Espíritu, . . . sea renovada la faz de la tierra.”²

Notas

1. La referencia se refieren a la nueva edición del *Missale Romanum, editio typica tertia*.
2. Bob Hurd, “Envía Tu Espíritu,” © 1988, 2000, Bob Hurd. Obra publicada por OCP, Portland, Oregon.

In the Unity of the Holy Spirit

Frequently, we conclude our formal prayers by asking that they be heard “through Christ our Lord . . . in the unity of the Holy Spirit.”¹ The opening collects at Mass end this way, as does the greatest prayer we offer together: the Eucharistic Prayer.

This unity that the Holy Spirit brings to our praying by connecting us with Christ’s perfect prayer to the Father is rooted in the inner life of the Trinity, but it’s not something that can remain within the Trinity. Like everything about the Triune God, the unity of the Holy Spirit reaches out beyond the Godhead, uniting God and humanity, heaven and earth, liturgy and the rest of life in marvelous ways.

It was by the Holy Spirit, we declare in the Nicene Creed and in the Apostles’ Creed, that the Second Person of the Holy Trinity became incarnate as Jesus Christ, and it is by that same Spirit that we are incorporated into Christ through the sacraments of initiation. By the Spirit our gifts of bread and wine (and we, ourselves) are consecrated in the Eucharistic Prayer and transformed into the Body and Blood of that same Jesus Christ.

As the unity of the Trinity reaches out to believers through the power of the Holy Spirit, so the Spirit works through us to spread that unity among the human family. We pray in the Second Eucharistic Prayer for Reconciliation that God will “endow us with [Christ’s] very Spirit, who takes away everything that estranges us from one another.” It is this Spirit, the priest tells us at the Pentecost Vigil, who will “bring to perfection [God’s] work in the world.”

The Spirit of Our Music

The rituals of Catholic liturgy, we believe, are communicative activities between God and us, bringing us to communion with the Trinity through our union with the self-offering Christ. It is the Holy Spirit sent by the Father and dwelling in us as the Body of Christ that unites us and calls us to share in these ritual activities—responses



to, renewals of, and celebrations of our relationship with God. It is the Holy Spirit who moves in our lives at every moment, awakening us to the truth of God’s ever-present love and grace, calling us to exclaim with and as the Church: “I believe.”

Those who craft and lead the music of worship must be, first of all, disciples (see *Sing to the Lord*, 49). They must seek the meaning of the Scriptures that we proclaim and the liturgy in which we participate, deepening their discipleship in order to craft and guide us in the music that will carry and express the meaning of these texts and actions.

Composers for the liturgy need not only know the composer’s craft and the place of music in ritual worship, they must also make themselves totally vulnerable to God, practicing *lectio divina*, accepting that their work is and must be a vocation, a ministry of service that provides a means of prayer for individuals and the community.

All pastoral musicians need to open themselves to the work of the Spirit as they explore hymns and settings of Scripture and ritual texts that composers have prepared, asking themselves how these texts and settings aid and deepen the community’s worship, spiritual life, and empowerment to be guided by the Spirit in the mission of being Christian and participating in God’s work of transforming our world. The root of all such openness to the Spirit is prayer.

Let us, then, hear the call of the Spirit to open ourselves to divine action, to let the Holy Spirit work in us, so that we can respond: “We embrace the work, the call: You are making all things new.”²

Notes

1. All references to liturgical texts in this insert refer to the English translation of the forthcoming *Roman Missal*, copyright © 2010, International Committee on English in the Liturgy.

2. Ruth Duck, “Living Spirit, Holy Fire,” from the collection *Welcome God’s Tomorrow*, © 2005 GIA Publications, Inc., Chicago, Illinois.

WWYD

What Will YOU Do?

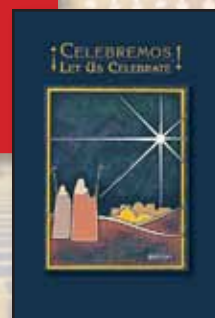
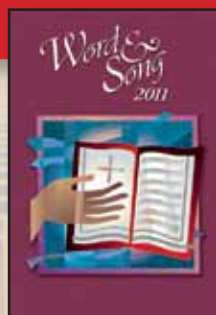
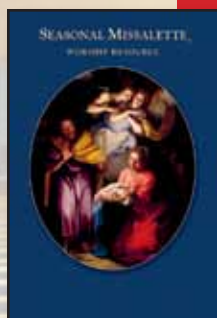
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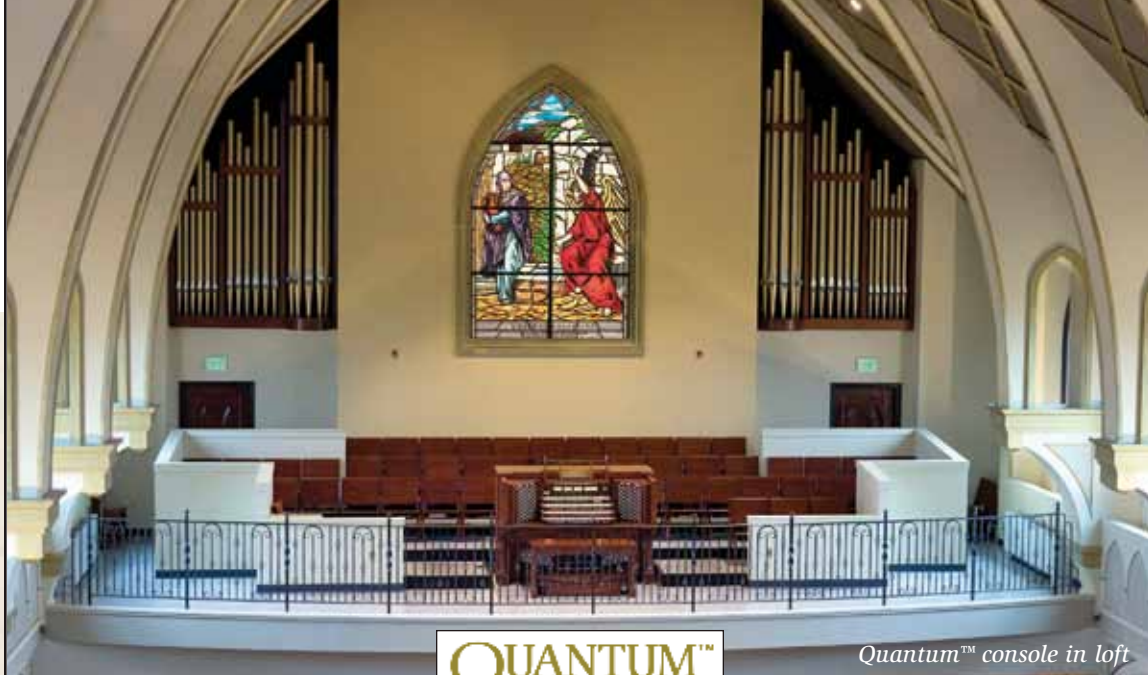
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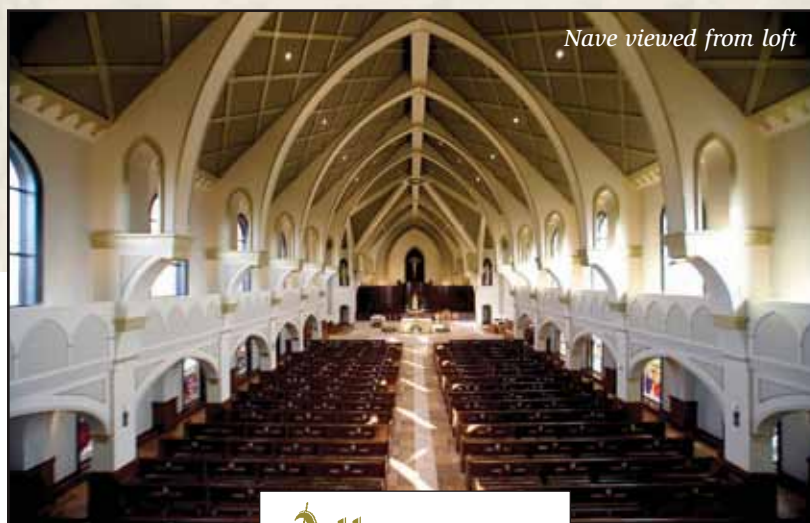
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Nave viewed from loft

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