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From the President

As most of us begin a new program year, a major focus of our planning is implementation of the third edition of *The Roman Missal* and the new English translation of the Mass that will be introduced over the coming months. This issue of *Pastoral Music* offers a number of helpful resources for musicians and other pastoral ministers in these final weeks before full implementation on November 27. You will find in these pages both “big picture” articles to enrich our understanding and practical resources to support our ministry and bolster our leadership.

NPM Senior Editor Dr. Gordon Truitt introduces this issue with a very insightful essay on the place of the new missal and the new translation in the history of the liturgical renewal begun at Vatican II. Unfortunately there have been way too many “byte-size” analyses of the new texts, particularly on blogs, that fail to provide adequate depth to consideration of the new Missal. Dr. Truitt’s article is a really fine contribution to understanding the context of this *Missal* in the ongoing renewal of the liturgy and of the Church.

Is your parish already well informed about the coming changes or have you barely started the preparation process? Michael Prendergast provides a user-friendly guide to parish implementation with helpful questions and suggestions for parishes of all types.

Have you been wondering about the work of composers in preparing musical settings of the new texts? NPM Board member Father Ricky Manalo, CSP, offers the perspective of one composer on the challenge of writing music for new words.

Do you really know what’s in the new *Missal*? With so much attention focused on the new translation, many of us have not yet taken time to explore some of the new features of the missal. Chief among these are texts for the celebrations of many new saints that have been added to the calendar. As I glanced through some of the saints who have been added to the calendar and

read their stories of heroic discipleship, I was struck by the richer diversity and the truly universal call to holiness now reflected in the Roman calendar.

Just a few weeks ago we witnessed a very spirited NPM convention in Louisville, an event that left me with the very strong impression that many—if not most—musicians are rather excited about the new missal. Although the convention provided a wide variety of workshop offerings and musical experiences, a great deal of attention was devoted to the *Roman Missal* in the plenum addresses, workshop sessions, Hovda lectures, and publisher showcases. Based on the “feel” of the convention and the evaluations that we’ve received so far, it seems as though musicians are reveling in an opportunity to re-evaluate parish repertoire, re-examine musical priorities, and dig into new music crafted for the new texts.

Over the course of the next three months, most of us will be doing our very best to introduce new texts and new music in a way that fosters the full, conscious, and active participation of the people. Now is also a good time to be considering the follow-up to November 27. Only after people have become accustomed to the new translation will they really be able to *pray* the texts. Only then will all of us really begin to reflect on new layers of meaning for our faith and life of discipleship.

In the November issue of *Pastoral Music* we will be including some very insightful addresses delivered at this year’s NPM convention that will help us in our movement from implementation to appropriation, so that on November 28 our work can continue.

A handwritten signature in black ink that reads "J. Michael McMahon". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

J. Michael McMahon
President

PASTORAL Music



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Cover: Looking out from the Duomo in Barga, Tuscany, Italy, courtesy of Roger Cave, Harpenden, Hertfordshire, UK. **Page twelve:** Baptistry window by John Piper in St. Michael Cathedral, Coventry, UK, photo courtesy of Steve Cadman, London. Additional photos in this issue courtesy of the Vatican Library and Vatican Museum, Vatican City State; Dr. Abraham Lubin, Bethesda, Maryland; NASA; Alon Grego, The Israel Project; Ellen Reed Garmann, Dayton, Ohio; and NPM file photos.



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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 Consistent, Particular Voice

I was knocked off my chair from excitement as I flipped through the May 2011 issue of *Pastoral Music*. I was so happy to see young authors, and it was not surprising that these young authors are articulate, mature, wonderful sharers of the faith.

As I read through the issue, it was obvious to me that it was the working of the Holy Spirit, for while there are a few different authors, there is also a consistent, particular voice. A voice of young adults that is asking for respect. For a voice. For diversity. One that says: Don't stick us at the little tykes altar called "youth Mass." One that asks for Eucharistic adoration

and mission trips and retreats. One that says of musical styles: We want it all!

I remember that at the first NPM convention that I attended (Milwaukee, 2005), Michael Joncas spoke of the Church's musical "Style Wars." Maybe this war is nearing a close? Few students I work with or have encountered around the country take much issue with a particular style of music. They expect [Michael] Maher and Latin chant. They expect hymns and folk. They expect it all—as it all represents the Church's song. And at least the young people I work with also have a good sense of quality. While they want it "all," they also know how, within each genre, to find the prayerful, liturgically appropriate, and superior melodies and harmonies.

I hope that we allow this movement

to continue and to inspire us all.

Bryan Schamus
West Lafayette, Indiana

Brian Schamus is the assistant director of campus ministry at St. Thomas Aquinas, the Catholic Center at Purdue University.

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: NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001.



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Association News



2011 Convention

... But the Shouting

With a “call to the post” sounded by one of the buglers from the Kentucky Derby at Churchill Downs, the Thirty-Fourth Annual Convention of the National Association of Pastoral Musicians began on July 18 in Louisville. With the largest number of paid registrations in recent years—nearly 2,600—plus additional speakers, volunteers, choir members, and aides from the local churches, the Louisville Convention represented not only strong interest in the new English translation of the *Roman Missal* but also in the key role of pastoral music in the life of the Church. Many of the participants were young—teens and adults—and the lively sessions in the Youth Room showed the talent of many of these young musicians as well as their desire to improve their skills and their understanding of the liturgy.

The November issue of *Pastoral Music* will include a complete report on this year’s convention as well as plenty of photos and the text of the plenum sessions. But if you haven’t visited the NPM Facebook page yet—or the NPM Youth page—to view photos, videos, and comments about the convention, now’s your chance.

Institutes

The two institutes at the Louisville

Convention—the Choir Director Institute and the Pastoral Liturgy Institute—drew record numbers of participants. With sixty-eight participants, the Choir Director Institute was especially popular. A third and then a fourth faculty member—Paul French and Rex Rund—had to be added to the two announced members—Kathleen DeJardin and Rob Glover—to offer small-group instruction for all the people who wanted to be part of this institute.

The four independent institutes drew 143 participants, with the largest number (sixty-eight) attending the Twenty-Fifth Annual Guitar and Ensemble Institute.

Look for some comments by participants in the 2011 Institutes in the November issue.

Webinars

NPM began offering webinars online in the spring of 2010. By the fall of that year, they had attracted such interest that 1,100 paid participants had viewed the first NPM webinars. In the winter and spring of 2011, we offered five very successful webinars in a series on *Sing to the Lord*; some dioceses even made this series a basis for training as cantors and psalmists.

Because these online programs have proved to be an attractive, cost-effective, and user-friendly format for providing continuing education, a new series of nine webinars is planned for 2011–2012. Each session will take place on a Thursday, 2:00–3:00 ET. Here are this year’s topics, dates, and presenters:

- September 15, 2011: How to Evaluate New Mass Settings. Jeremy Helmes.
- October 20: A Checklist for *Roman Missal* Implementation. Diana Macalintal.
- November 17: The Musical Judgment in the “Three Judgments, One Evaluation.” Steven Janco.
- December 15: Toward Better Singing: Working with Cantors and Choir Members. Kathleen DeJardin.
- January 19, 2012: Practical Ap-



On the Record

NPM recorded four of the plenum presentations at the 2011 Annual Convention and more than sixty workshop sessions. For a complete list of the audio recordings available from this year’s convention—and to order recordings—go to the NPM website: www.npm.org.

proaches to Bilingual (Spanish/English) Music. Peter Kolar.

- February 16: Yes, You! What You Need to Know about Latino Catholics. Allen Deck, sj.
- March 15: Praying and Singing the New *Grail Psalter*. Abbot Gregory Polan, OSB.
- April 19: What Do Youth Want? What Do They Need? Robert McCarty.
- May 17: A Vatican II Approach to Latin and Chant in the Liturgy. Paul Ford.

For additional information on these webinars, visit the NPM website: www.npm.org.

Meetings and Reports

Lay Ecclesial Ministry Certification

During their June meeting in Bellevue, Washington, the U.S. Conference of Catholic Bishops decided to move the responsibility for certifying Catholic lay

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ecclesial ministers from the current civil corporation headquartered in Milwaukee to a committee of the bishops. The Milwaukee-based Commission on Certification and Accreditation will dissolve by January 1, 2012, and be replaced by a subcommittee of the Bishops' Committee on Catholic Education.

The new Subcommittee on Certification for Lay Ecclesial Ministry will also work closely with the USCCB Committee on Laity, Marriage, Family Life, and Youth and the Committee on Evangelization and Catechesis. With this move, the USCCB will end its involvement in accrediting lay ministry formation programs, although the subcommittee will be available for consultation with dioceses and academic institutions to improve the quality of those programs.

NPM has been involved with four other organizations to develop certification standards for lay ecclesial ministers. In addition to NPM, the cooperating organizations are the National Federation for Catholic Youth Ministry, the National Association for Lay Ministry, the National Conference for Catechetical Leadership, and the Federation of Diocesan Liturgical Commissions. A set of common standards—including standards for certified directors of music ministries—was approved by the USCCB Commission on Certification and Accreditation in 2005 and published in 2006. The organizations are finalizing an update of those standards that will be submitted this fall.

Liturgical Commissions' National Meeting

Under the banner "Strangers No Longer in the Household of God," the 2011 National Meeting of Diocesan



Liturgical Commissions will take place October 10–15 in Portland, Oregon. This annual meeting is co-sponsored by the Federation of Diocesan Liturgical Commissions and the USCCB Com-

mittee on Divine Worship. This year's meeting is hosted by the Archdiocese of Portland and the participating archdioceses and dioceses of FDL Region Twelve in Alaska, Idaho, Montana, Oregon, and Washington. For additional information, visit the FDL website: www.fdlc.org.

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First Place



Thomas Schuster
Miami, Florida

Second Place



Andrew Peters
St. Louis, Missouri

Third Place



Ryan Murphy
Pittsburgh, Pennsylvania

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Please visit www.rodgersinstruments.com to learn more about these outstanding young players. Details about the 2012 competition will be published on the site this fall.

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INSPIRATION, INNOVATION AND ASSURANCE SINCE 1958

Chanting Scripture: Insights from the Jewish Experience

BY HENRY BAUER, ABRAHAM LUBIN, AND JANICE LENT

The oldest and most important ritual in Judaism's liturgical tradition is the regular chanting of the Torah (Pentateuch) in a manner that goes back to biblical times. The key word is *chanting* and not simply "reading" or "reciting" the sacred words. The earliest reference to this tradition is found in the book of Nehemiah: "And they read in the book, in the Law of God, distinctly; and they gave the sense, and caused them to understand the reading" (Nehemiah 8:8). This verse is interpreted in the Talmud to refer to the melodic rendition of the Scripture through a system of cantillation or *trop* symbols.

The Yiddish word *trop* is actually borrowed from a medieval term that refers to the extension of pre-existing chant in church music. In Jewish liturgy, *trop* symbols written above, below, or beside the words in a Hebrew text indicate the melodic patterns to be used when chanting the text. Thus the Torah with *trop* is a continuous song. The Jewish *trop* system was originally an oral tradition comprising symbols identified through gestures or hand signals (chironomy). During the tenth century, it was transcribed into graphic symbols similar to those used today.

The Hebrew term for cantillation is *ta'am*, which has several levels of meaning: "taste," "reason," and "accent." The music enhances the reading and ensures that each scriptural text is read with proper expression, independent of the particular reader. Because music is so important in

conveying the full meaning of the biblical text, the Jewish custom of chanting the Scripture assumed the significance of a law with theological implication. Rabbi Shefatiah in the name of Rabbi Yohanan said: "If one reads the Scripture without a melody . . . of him the Scripture says (Ezekiel 20:25), 'Moreover, I gave them laws that were not good . . .'"¹ Rabbi Natronai Gaon (ca. 1105) termed the cantillations "tradition from Mount Sinai,"² suggesting that they were given at Mount Sinai and thus are as authoritative and ancient as the Ten Commandments and the Torah itself.

The Jewish *trop* symbols provide the musical equivalent of punctuation marks, as illustrated in Figure 1 on page twelve. Genesis 12:1 is translated: "And the Lord said to Abram, 'Go forth from your native land and from your father's house to the land that I will show you'." The *trop* symbol circled in green in Figure 1 is the *etnachtah*, which looks like a carat accent mark below the text. It functions as a comma and corresponds to the notes circled in green in the lower part of the figure. The rising pitch (from C to G) on the word *Avicha* signals the listener to expect another phrase.

Similarly, the *trop* symbol circled in red is the *sof pasuk*, which functions as a period and corresponds to the notes circled in red. The descending notes (from A to the tonic F) on the word *areka* signal the completion of the sentence. (In Hebrew, *sof pasuk* literally means "end of sentence.") Figure 2 provides two examples of more elaborate melodic Jewish *trop* symbols, which do not appear in Genesis 12:1.

The musical motifs indicated by the *trop* symbols vary according to the various Jewish communities and their particular traditions. There are six melodic systems used for different groups of scriptural texts (e.g., Torah, prophetic books) as well as for different festivals of the year. These melodic motifs reflect both major and



Hazzan Abraham Lubin looks on as his grandson Sam chants Torah from a synagogue scroll.

minor keys as well as modal tonalities.

Because of the extreme importance of the sacred ritual of chanting Scripture, it is the customary way to celebrate a young person's arrival at age thirteen, the age of religious maturity according to Jewish law. When a person thus becomes a *bar mitzvah* or *bat mitzvah* (son or daughter of commandment), the climax of the celebration occurs when the thirteen-year-old is called to the Torah in the synagogue for the very first time, is counted in the *minyan* (a religious quorum of ten that constitutes community), and chants the scriptural lesson of the Sabbath day.

Chanting Scripture in the Catholic Tradition

The Catholic Church inherited the tradition of chanting Scripture from Judaism, and the practice has had a long history in the Church. Liturgical books from the tenth century indicate that the readings during Mass were being sung to simple formulas. The early manuscripts have *glifs*

Mr. Henry Bauer is the director of music ministries at St. Jane Frances de Chantal Church, Bethesda, Maryland. Dr. Abraham Lubin, the hazzan (cantor) of Congregation Beth El in Bethesda, holds a master of music degree from De Paul University and a doctorate in music from the Jewish Theological Seminary of America (Conservative). Janice Lent is a cantor and flutist at St. Jane Frances de Chantal.

on the page to indicate the raising and lowering of pitches. These *glifs* formed a simple music notation system conceptually similar to the Jewish *trop* system.

Medieval copies of recitation formulas are scarce, because most surviving music books were made by and for trained musicians, and the recitation of prayers and lessons was not among their duties in the Mass.³ Surviving documents indicate that distinctions in the formulas were made according to the function of the text (Old Testament Lesson, Epistle, and Gospel) and the solemnity of the occasion. More ornate and unusual lesson tones for genealogies and passions are found in the early chant notations.

Although more monotone than the Jewish *trop*, the Catholic formulas also served as punctuation: Most consisted of a reciting tone concluding with a cadence at the end of a sentence or at a semicolon. Different cadences were given for interrogative sentences. Because the formulas were easily memorized, musical notation was often not necessary. In early Catholic books, the *glifs* indicating pitches were simply for reference by the singers.

Though the readings were chanted at a *Missa cantata* (sung Mass, either “solemn” or “high”) into the 1960s, using these ancient formulas, popular familiarity with chanting the readings at Mass declined as the *Missa recitata* (spoken Mass, “low” Mass) became the common experience of Catholics. Although the *Liber Usualis* continued to provide formulas for chanting the Scripture readings in Latin,⁴ the practice fell out of favor after Vatican II.⁵

However, formulas for chanting the Scripture readings—now in the vernacular—have once again made an appearance in the English translation of the *Roman Missal*, third edition. When might one chant the readings? According to *Musicam sacram* (MS), the 1967 instruction of the Consilium on sacred music in the Church’s liturgy, which takes an unacknowledged “progressive solemnity” approach to chanting the liturgy, the Scripture readings form part of the third degree and last of those things sung in a liturgy (MS, 31e). When everything else is sung, then the Scripture readings may also be sung.

Things seem to be changing in recent years, though. A revived interest in chanting the readings is expressed in *Sing to the Lord: Music in Divine Worship* (STL, United States Conference of Catholic Bishops, 2007). In the section entitled “Music and the Structure of the Mass,”

the document says: “While the readings are ordinarily read in a clear, audible, and intelligent way, they may also be sung” (STL, 153). It is acceptable to sing the readings, provided the music serves “to bring out the sense of the words and not obscure them” (STL, 153). Between *Musicam sacram*, which was somewhat hesitant about chanting the readings, listing these Scriptures last in the order of things to be sung in the liturgy, and

Sing to the Lord, which certainly grants permission to chant these texts, there was a clear statement, in the *General Instruction of the Liturgy of the Hours* (GILH, 1971), of the principle of “progressive solemnity,” which acknowledges that there are “intermediate stages between singing the [liturgy] in full and just reciting all the parts” (GILH, 273). Among the criteria for choosing what is to be sung, the document lists the occasion being celebrated, the

Jewish Trop

Each Hebrew word in the Scriptures has an associated *trop* symbol that appears above, below, or beside the word (depending on the symbol). The singing of the *trop* is modified to fit the accent and number of syllables in the word. When the first syllable of the word is not to be accented, monotone pick-up notes are sung on all syllables preceding the accented syllable. The melodic portion of the *trop* is then sung on the accented syllable and all subsequent syllables.



Figure 1. Genesis 12:1 in Hebrew with trop and transliterated. The circled trop marks, which correspond to the circled notes, are the *etnachta* (comma, circled in green) and the *sof pasuk* (period, circled in red). Hebrew is read from right to left. (In the Hebrew text above, the tetragrammaton appears in an abbreviated form.)



Figure 2. The three melodic patterns above are indicated by the *trop* symbols, printed in red in the Hebrew *trop* names. The names of the symbols are transliterated as lyrics below the notes. The *sof pasuk* appears at the end of every Torah verse. The *karnay farah* (Hebrew for “horns of a cow,” due to the appearance of the symbol) is one of the more elaborate patterns that appear infrequently.

nature of the parts to be sung or recited, and “the size and composition of the community, as well as the number of singers available in the circumstances.” So while one might speak the readings at a daily Mass, one might chant the Scriptures during a Mass in which everything else (or nearly everything else) is sung, e.g., on solemn occasions such as Christmas, Easter, or an ordination. Thus, while chanting Scripture is allowed and even encouraged, a strict interpretation of progressive solemnity might limit that chanting to a few occasions during the liturgical year.

Why Did Catholics Stop Singing the Readings?

While *Sing to the Lord* permits singing the readings, it also indicates a concern that, when Scripture readings are sung during Mass, the music might “obscure” the “sense of the words” (STL, 153)—the exact *opposite* of the Talmudic view of the music as necessary for conveying the full meaning of the words. How did this concern arise? When did the Jewish and Christian practices diverge so significantly? Writers have given a number of reasons, including the increasing popularity of the *Missa recitata* and the hesitancy of priests with limited vocal ability to have their limitations become more “public” by chanting, but perhaps the fateful move was simply setting the music visually apart from the sacred text in Catholic liturgical books.

The use of staff notation to indicate the Catholic musical formulas probably dates from the twelfth century. The Jewish community never adopted staff notation, in part because the cantors in the synagogues, who led the services, passed on their musical skills and traditions of the liturgy orally, from master to apprentice. Not until the mid-eighteenth century did cantors begin to study at music conservatories where staff notation was in use. Perhaps more importantly, however, staff notation gives the musical notes greater visual prominence on the page than the text itself, the staves being visually imposing (as Figure 1 illustrates). The music thus severed from—and bigger than—the text, visually obscures the text.

So while staff notation may be (and often is) useful for training purposes, perhaps it is inappropriate for use in Catholic liturgical books from which Scriptures are to be chanted. In order to reunite the

music and the text, such books might, instead, use an effective *glif* system, i.e., the musical movement should be indicated by markings above or below the words. By visually subordinating the music to the text, *glif* systems would ensure that the music always serves “to bring out the sense of the words and not obscure them” (STL, 153).

In fact, a Torah scroll prepared for Jewish liturgical use must be hand written by an authorized scribe or *sofer* trained to render the text in ancient scribal style—with no vowels, *trop* symbols, or syntactical punctuation marks. Although some Jewish communities hire a *ba'al k'riah* (professional Torah reader), the chanting in many communities is done by lay congregants who prepare by using a special printed edition of the Bible known as a *tikun* (a Hebrew word meaning to repair and prepare). One column of the *tikun* shows the text with all the symbols—including *trop* and vowel markings—while the opposite column shows the text as it appears in an actual Torah scroll: pristine calligraphic Hebrew letters, all of which are consonants. Lay readers memorize the vowels and music before chanting the reading from a Torah scroll during the liturgy. There is also, in fact, a certain sequence and flow to the *trop* symbols which is helpful in memorizing the melodies to be sung when chanting from a Torah scroll.

Use of the *trop* system rather than staff notation appropriately sets Scripture chanting apart from other types of liturgical singing—prospective chanters require “*trop* training,” which is clearly distinct from secular musical training. Most synagogues offer classes of intense study of the *trop*, often taught by the (clergy) cantor or *hazzan* of the congregation.

Will Catholics Sing the Scripture Readings Again?

The Catholic Church’s move from *glif* notation to staff notation was perhaps symptomatic of western Christianity’s philosophical journey from the mystical, neo-Platonic worldview to the analytical approach of Aristotle, which paved the way for the birth of modern science. Catholics today take for granted that the intellectual content of a Biblical text can be understood separately from the heart/spirit knowledge conveyed by the music that once flavored it. The new *Roman Missal* chants offer an opportunity

to revive a powerful form of liturgical communication designed to address the human intellect and spirit as one. To see the results of such a practice, Catholics need look no further than the local synagogue.

The chanting of Torah in the synagogue is a sacred act which links the chanter to a millennia-old ancestral ritual, and it forms a very important aspect of community life. Synagogue members often mark memorial occasions and family events by inviting family and friends to read (i.e., chant) a portion of the prescribed biblical text from a Torah scroll. Many lay people consider the privilege of Torah chanting an empowerment which enhances their spiritual experience of the liturgy. It also involves a deep commitment of study of the intricate but revealing aspects of the nuances found in the sacred words. Congregants often express their awe and spiritual fulfillment following the preparation and liturgical chanting of Torah.

Through the ancient tradition of chanting Scripture, Catholics now have a chance to reconnect with their Jewish roots. The study of both the scriptural texts and their melodies before their liturgical use will require time and training, as they do in Jewish communities. If the Jewish experience is any indication, however, the spiritual rewards for both chanters and assemblies will be well worth the effort.

Notes

1. *Talmud*, Megilah 32:a.
2. *Machzor Vitry*, ed. Abraham Berliner (Berlin, 1889).
3. David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1997), 49.
4. The *Liber Usualis* (Tournai, Belgium: Desclée and Co.), while not an official liturgical book, served as a compendium of the chanted and spoken texts at Mass and at the Divine Office before the reform of the liturgical books after the Second Vatican Council. Editions of the *Liber* up to the time of the Council included, among “The Common Tones of the Mass,” music for chanting the readings.
5. In fact, a guide inserted into *The English-Latin Sacramentary* (New York, New York: Catholic Book Publishing Co., 1966)—an interim book from the preconciliar Mass to the Mass of Paul VI—provides a formula for chanting the collect-style prayers but makes this observation: “No musical setting is given for the dialogue before the Gospel since the Gospel (together with the Epistle and other lessons) is ordinarily proclaimed in a speaking or reciting tone of voice when the vernacular is used, and in this case the introductory dialogue should likewise be recited.”



The Roman Missal **A Broader Perspective**

Wailing and Praising: The *Roman Missal* and Rome's Wider Interests

By GORDON E. TRUITT

In her remarkably observant book *Pilgrim at Tinker Creek*, Annie Dillard described the way most humans live as “a faint tracing on the surface of mystery, like the idle, curved tunnels of leaf miners on the face of a leaf.” She called us to “take a wider view, look at the whole landscape, really see it, and describe what’s going on here. Then we can at least wail the right question into the swaddling band of darkness, or, if it comes to that, choir the proper praise.”¹

In a way, throughout his ministry, Pope Benedict has been issuing that same call to a “wider view” and, recently, using the publication of the third edition of the *Roman Missal* as an appropriate occasion for repeating that call. In some ways, he and Annie Dillard seem to have similar attitudes about the way Christians—especially those in what Dillard calls the “higher Christian churches”—treat the liturgy. Dillard is convinced that such Christians don’t realize the power that they approach through liturgical rites. She calls the people in liturgically centered churches “children playing on the floor with their chemistry sets, mixing up a batch of TNT to kill a Sunday morning. It is madness,” she maintains, “to wear ladies’ straw hats and velvet hats to church; we should all be wearing crash helmets. Ushers should issue life preservers and signal flares; they should lash us to our pews. For the sleeping god may wake some day and take offense, or the waking god may draw us out to where we can never return.”²

Tradition, Order, Beauty

Since long before his election as Pope Benedict XVI, the theologian Joseph Ratzinger has been expressing such concerns about inattention to the full meaning of the liturgical act and its ritual consequences. For example, in an address to the Eighth International Church Music Congress in Rome (1985), he worried about the narrowing

effect of describing the liturgy primarily as the act of the local community, an interpretation mistakenly justified, he said, by an isolation of Matthew 16:20 (“where two or three are gathered”) from the whole liturgical tradition. He called this a “revolutionary impulse” that sets the local congregation against the rest of the Church. In this model, he explained, “the group is more important than the Church. It is not the Church as total entity which supports the liturgy of an individual group or congregation, but rather the group itself is the point at which liturgy begins in every instance.”³ In such a case, he suggested, “liturgy” is simply whatever the group decides it is; it “arises on the spot, out of the creativity of those assembled.” Therefore, “any guiding postulates derived from the Church as a whole are restraints which must be resisted for the sake of the originality and freedom of the liturgical celebration.”⁴

In his major work on Christian ritual, *The Spirit of the Liturgy*, Cardinal Ratzinger addressed the “ordered” nature of the liturgy and the need for beauty in our ritual.

In this same address, Ratzinger reminded us of the power with whom we’re involved in the liturgical act. In language reminiscent of Annie Dillard, he said that liturgy is, in fact, “a sharing in the Trinitarian dialogue between Father, Son, and Holy [Spirit] . . . the *opus Dei*—God’s action upon and with us . . . For everyone, liturgy is participation in something larger, which goes beyond the mere individual . . . Relationship to the mystery means that the beginning of the liturgical event never lies within ourselves. It is rather response to an initiative from above, to a call and an act of love, which is mystery.”⁵

In his major work on Christian ritual, *The Spirit of the Liturgy*, Cardinal Ratzinger addressed the “ordered” nature of the liturgy and the need for beauty in our ritual.⁶ Ordering of worship begins with a recognition that it is rooted in the “once for all” event of Christ’s death and resurrection—Christ’s self-offering to the Father and to the Father’s will out of love for humanity, which certainly occurred within a cultural context and in a historical period



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as the “utterance of God precisely in the concreteness of . . . history.” This event and its transformative power are handed on to us through time: “Praying with the Fathers and the apostles is part of what we mean by rite, but it also includes a local aspect, extending from Jerusalem to Antioch, Rome, Alexandria, and Constantinople. Rites are not, therefore, just the products of inculturation, however much they may have incorporated elements from different cultures. They are forms of the apostolic Tradition and of its unfolding in the great places of the Tradition.”⁷

The liturgy that we celebrate, then, has a “pre-existing identity [that] can give us what we hope for: the feast in which the great reality comes to us that we ourselves do not manufacture but receive as a gift. . . . The life of the liturgy does not come from what dawns upon the minds of individuals and planning groups. On the contrary, it is God’s descent upon our world, the source of real liberation. . . . The more priests and faithful humbly surrender themselves to this descent of God, the more ‘new’ the liturgy will constantly be, and the more true and personal it becomes. Yes, the liturgy becomes personal, true, and new . . . through a courageous entry into the great reality that through the rite is always ahead of us and can never quite be overtaken.”⁸

It is the recognition of this divine order, founded in the outpouring and exchange of love within the Trinity and then, through Christ, with humanity and, indeed, all of creation, that provides an appropriate understanding of beauty and its central place in the liturgical act. As Cardinal Ratzinger describes it, drawing heavily on St. Augustine’s theology, beauty is an expression of the *Logos* (the second Person of the Trinity), who shapes the world in accordance with the divine plan. “All true human art,” then, “is an assimilation to the artist, to Christ, to the mind of the Creator.”⁹ Real art, in the Christian sense, like the liturgy itself, “interprets the world anew in the light of God.”¹⁰ It reveals and reflects the “integration of the sensitive powers with the spirit, so that both taken together become the completed person. The spirit is not degraded by taking in the sense faculties, but actually receives thereby the complete richness of creation. And on the other hand, the senses are not rendered less real when they are permeated with the spirit, because thereby they participate in the spirit’s infinitude.”¹¹ The art of the liturgical act, then, is an expression of the order created by God, of the self-offering of Christ, and of the goal of final union with God. As Pope Benedict said in the post-synodal apostolic exhortation *Sacramentum caritatis*: “Consequently everything—texts, music, execution—ought to correspond to the meaning of the mystery being celebrated, the structure of the rite, and the liturgical seasons.”¹²

Follow the Leader

Such an approach to liturgy is not unique to Pope

Benedict; it was also on the front burner for Blessed Pope John Paul II, and, echoing papal leadership, it has been a focus of the appropriate Vatican congregations, especially Divine Worship and Doctrine of the Faith, for decades. Operating on many of the same principles that Pope Benedict has outlined in recent years, both before and after his election to the papacy on April 19, 2005, the heads of various Vatican offices and commissions have approved documents and implemented approaches that they thought would redirect the understanding and practice of liturgy in the Latin Church in ways that would better express some of the key principles of the postconciliar reform. These decisions did not intend to undo the Second Vatican Council or replace the *Missale Romanum* of Pope Paul VI, but they were aimed at correcting what the Vatican has long seen as inadequacies in the way the reformed rites were received, perceived, and implemented. Some of these initiatives, especially in the area of translation, it must be granted, could have been better developed or applied, but one can certainly see them all as attempting to address—with more or less success, suavity, or heavy-handedness—the concerns expressed by popes all the way back to Paul VI.

Pope John Paul II really got this “corrective” ball rolling in 2003 with his encyclical *Ecclesia de Eucharistia*, in which he “lamented that, especially in the years following the postconciliar liturgical reform, as a result of a misguided sense of creativity and adaptation there have been a number of *abuses* which have been a source of suffering for many.” Not only did he “appeal urgently that the liturgical norms for the celebration of the Eucharist be observed with great fidelity,” he also “asked the competent offices of the Roman Curia to prepare a more specific document, including prescriptions of a juridical nature, on this very important subject.”¹³

Later that same year, in his apostolic letter *Spiritus et Sponsa* (December 3, 2003), he reiterated a call for an “examination of liturgical conscience” that he had already suggested several times:

Forty years [after *Sacrosanctum Concilium*], it is appropriate to review the ground covered. I have already suggested on former occasions a sort of examination of conscience concerning the reception given to the Second Vatican Council. Such an examination must also concern the liturgical and sacramental life. “Is the Liturgy lived as the ‘origin and summit’ of ecclesial life, in accordance with the teaching of *Sacrosanctum Concilium*?” Has the rediscovery of the value of the Word of God brought about by liturgical reform met with a positive confirmation in our celebrations? To what extent does the Liturgy affect the practice of the faithful, and does it mark the rhythm of the individual communities? Is it seen as a path of holiness, an inner force of apostolic dynamism and of the Church’s missionary outreach?¹⁴

John Paul continued this corrective focus with a call to fidelity to the liturgical texts: “The mainspring of this



Sixth century apse mosaic, Basilica of Sant' Apollinare in Classe, near Ravenna, Italy

deepening must be a principle of *total fidelity* to the Sacred Scriptures and to Tradition, authoritatively interpreted in particular by the Second Vatican Council, whose teachings have been reasserted and developed in the ensuing Magisterium. This fidelity engages in the first place the bishop . . . ; at the same time, it involves the entire ecclesial community." He called for an intensification of liturgical life in Catholic communities "by means of an *appropriate formation* of the pastors and of all the faithful with a view to the active, conscious, and full participation in liturgical celebrations desired by the Council." In sum, he said, "what is needed is a *pastoral care of the Liturgy* that is totally faithful to the new *ordines*."¹⁵

Introducing *Spiritus et Sponsa*, a book that recorded presentations made on the same conciliar anniversary that evoked Pope John Paul's apostolic letter and that included the text of that letter, Cardinal Francis Arinze described one set of presentations as "a retrospective look at what has occurred in these past forty years and an overview of what the Church *ought to have done* with regard to the liturgy."¹⁶ The purpose of the book, he explained, "is to witness to the validity of the directives of the Second Vatican Council on the sacred liturgy" and to "encourage an examination of conscience and to put into practice initiatives to *deal with abuses* that have been introduced, contrary to the intentions and directives of the Council

and the Magisterium in the past forty years."¹⁷

The "more specific document, including prescriptions of a juridical nature," that Pope John Paul II called for in 2003 appeared on March 25, 2004. The Congregation for Divine Worship and the Discipline of the Sacraments, in collaboration with the Congregation for the Doctrine of the Faith, issued *Redemptionis Sacramentum* to "assure a deeper appreciation of the liturgical norms; to establish certain norms by which those earlier ones are explained and complemented; and also to set forth for bishops, as well as for priests, deacons, and all the lay Christian faithful, how each should carry them out . . ."¹⁸ Observance of the liturgical norms, the instruction made clear, requires "conformity of thought and of word, of external action and of the application of the heart. . . . External action must be illuminated by faith and charity, which unite us with Christ and with one another and engender love for the poor and the abandoned. The liturgical words and rites, moreover, are a faithful expression, matured over the centuries, of the understanding of Christ, and they teach us to think as he himself does; by conforming our minds to these words, we raise our hearts to the Lord."¹⁹ The purpose of such conformity is to preserve "the substantial unity of the Roman Rite, which ought to be vigorously preserved" in order to feed "the hunger and thirst for the living God that is experienced by the people

today” with “a liturgical celebration that is an expression of the Church’s life in accordance with her tradition and discipline.”²⁰

Archbishop Piero Marini, Pope John Paul II’s master of ceremonies, illustrated how the corrective intent of the papacy was accepted as a common Vatican approach when he expressed thoughts similar to Pope John Paul’s while writing about what “beauty” means in the liturgy. In the article “Liturgy and Beauty” (February 2, 2004), he affirmed that “beauty in the liturgy always calls for some renunciation on our part: We must renounce banality, over-imagination, extravagance.” “Rather than taking the initiative,” Archbishop Marini said, “we must allow God the freedom to speak to us and reach us through his Word, through prayer, gestures, music, song, light, incense, fragrances.” He called for people to abandon a misunderstanding of active participation as “a sort of over-participation, at all costs and in every manner. The liturgy is not the sum of the emotions of a group of persons and much less a receptacle for personal feelings. It is above all time and space to interiorize the words we listen to and the sounds we hear in the liturgy, to make our own the actions performed, to assimilate the texts recited and sung, to let ourselves be penetrated by the images seen and the fragrances smelt.”²¹

Other actions and suggestions along similar lines followed, especially during the “Year of the Eucharist” (2005)²² that was introduced by Pope John Paul II’s apostolic letter *Mane nobiscum, Domine* (October 7, 2004). Here, in its clearest expression, is the goal of much of this effort during the first decade of the twenty-first century: “We are constantly tempted to reduce the Eucharist to our own dimensions, while in reality it is we who must open ourselves up to the dimensions of the Mystery.”²³ The Mystery of the Eucharist, as of the whole liturgical life, begins in the communion of love that is the Trinity. We are allowed to participate in that communion through the self-offering of Jesus the Christ and through baptism into his Body. The liturgical form of our participation, for most of us, is through the liturgy of the Latin Church, developed over centuries and still developing. All of this history and theology calls us to recognize that we are allowed, by God’s grace, to participate through Christ and the power of the Holy Spirit in something far greater than ourselves. Therefore, Pope John Paul wrote: “Holy Mass needs to be set at the center of the Christian life and celebrated in a dignified manner by every community, in accordance with established norms, with the participation of the assembly, with the presence of ministers who carry out their assigned tasks, and with a serious concern that singing and *liturgical music* be suitably ‘sacred.’”²⁴

Translation Principles: What Liturgy Means

The postconciliar process of translating the liturgy of the Roman Church simultaneously into multiple living languages—for the first time in the Latin Church’s his-

tory—has served as a kind of microcosm of this whole attempt to express what the liturgy is during the years since the Second Vatican Council and to call people, through the translations, to a particular view of what liturgy is. It’s kind of a curious fact of the postconciliar liturgical reform that the publication of translation principles usually paralleled—and sometime preceded—the publication of the books to which those principles were to be applied.

So, for example, the International Commission on English in the Liturgy was formed in 1964, with a mandate to prepare English translations of liturgical texts, while the first texts on which they worked didn’t appear until 1965.²⁵ Working on the model of unofficial translations of the liturgy that had appeared before and during the Council, the commission approved English translations of the parts of the Mass that involved the congregation in speaking or singing texts that were already somewhat familiar from widely used preconciliar hand missals, while the private prayers of the priest and the Eucharistic Prayer (at this point, only the Roman Canon) remained in Latin. This first experience—and similar experiences among other language groups—suggested the need for some fuller direction on how to guide future translations.

So, in 1969, when the revised Order of Mass appeared in Latin as the first section of the reformed *Missale Romanum*, the translation groups were offered guidance in a document issued in several languages but best known by its French title: *Comme le prévoit*. Referencing *Sacrosanctum Concilium*, this document saw the work of translation as the responsibility of the episcopal conferences and international commissions, with a final “approval, that is confirmation,” by the Holy See preceding promulgation.²⁶ The Consilium that published this document certainly saw the need for unity within the Roman Communion—but it identified that unity as something to be achieved by a *common approach* to the translation process that would also make the approval process easier at the Vatican.²⁷

It described a translated text as an act of communicating meaning (a process called “dynamic equivalence”) rather than a line-by-line translation of specific words:

To achieve this end, it is not sufficient that a liturgical translation merely reproduce the expressions and ideas of the original text. Rather it must faithfully communicate to a given people, and in their own language, that which the Church by means of this given text originally intended to communicate to another people in another time. A faithful translation, therefore, cannot be judged on the basis of individual words: the total context of this specific act of communication must be kept in mind, as well as the literary form proper to the respective language.²⁸

The Consilium saw the liturgy—with an accurate translation of the texts of the Latin Church—as an act taking place existentially, here and now, with a range of participants. So the Consilium famously called for a

The publication of translation principles usually paralleled—and sometime preceded—the publication of the books to which those principles were to be applied.

translation in which “liturgical texts should normally be intelligible to all, even to the less educated,”²⁹ and it described “the prayer of the Church [as] always the prayer of some actual community, assembled here and now. It is not sufficient that a formula handed down from some other time or region be translated verbatim, even if accurately, for liturgical use. The formula translated must become the genuine prayer of the congregation and in it each of its members should be able to find and express himself or herself.”³⁰ Still, the document required that “the greatest care must be taken that all translations are not only beautiful and suited to the contemporary mind, but express true doctrine and authentic Christian spirituality.”³¹

The view of the Church and its liturgy shifted somewhat between 1969 and 2001, when the document *Liturgiam authenticam* appeared, offering translation principles for a new edition of the *Missale Romanum* that had been announced by Pope John Paul II in 2000 but which didn’t appear until 2001 (with a corrected edition in 2002). *Liturgiam authenticam*, issued by the Congregation for Divine Worship and the Discipline of the Sacraments on March 28, 2001, expressed a cautionary note about the translation process, calling for “the greatest prudence and attention . . . in the preparation of liturgical books marked by sound doctrine, which are exact in wording, free from all ideological influence, and otherwise endowed with those qualities by which the sacred mysteries of salvation and the indefectible faith of the Church are efficaciously transmitted by means of human language to prayer, and worthy worship is offered to God the Most High.”³² It reminded readers that “even while calling for the revision of the various Rites in accordance with sound tradition, the Council set forth the principle that only those changes were to be introduced which would foster their specific organic development.” And therefore, it said, “the same vigilance is required for the safeguarding and the authentic development of the liturgical rites, the ecclesiastical traditions, and the discipline of the Latin Church, and in particular, of the Roman Rite. The same care must be brought also to the translation of the liturgical texts into vernacular languages. This is especially true as regards the Roman Missal, which will thus continue to be maintained as an outstanding sign and instrument of the integrity and unity of the Roman Rite.”³³

The Roman Rite is itself an example and instrument of inculturation, according to *Liturgiam authenticam*, a fact “particularly evident in its orations, which exhibit a capacity to transcend the limits of their original situation

so as to become the prayers of Christians in any time or place.”³⁴ This is very different ecclesial ground from that trod by *Comme le prévoit*: The view of the liturgy here is of a body of texts and ritual gestures created over centuries as something quite “precious” and very “true.” So “in preparing all translations of the liturgical books, the greatest care is to be taken to maintain the identity and unitary expression of the Roman Rite, not as a sort of historical monument but rather as a manifestation of the theological realities of ecclesial communion and unity.”³⁵

The Congregation noted that “translations of liturgical texts in various localities stand in need of improvement through correction or through a new draft. [Indeed,] the omissions or errors which affect certain existing vernacular translations—especially in the case of certain languages—have impeded the progress of the inculturation that actually should have taken place. Consequently, the Church has been prevented from laying the foundation for a fuller, healthier, and more authentic renewal.”³⁶

The position taken by *Liturgiam authenticam*, then, views liturgy as Pope Benedict XVI has repeatedly described it—beginning in the Trinity, involving us through our incorporation into Christ by baptism, and captured in a unique and precious way by the liturgy of the Roman Church:

The . . . words spoken in liturgical celebrations . . . are not intended primarily to be a sort of mirror of the interior dispositions of the faithful; rather, they 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.³⁷

In this view, the act of translation amounts to opening a window that allows us to overhear and then participate in a dialogue of love that pre-exists creation, so it follows that a translation does not so much offer us a language to pray that is familiar within a particular culture, with its own needs and expectations and imagery, but rather a way to enter into that existing and continuing dialogue:

The translation of the liturgical texts of the Roman Liturgy is not so much a work of creative innovation as it is of rendering the original texts faithfully and accurately into the vernacular language. While it is permissible to arrange the wording, the syntax and the style in such a way as to prepare a flowing vernacular text suitable to the rhythm of popular prayer, the original text, insofar as possible, must be translated *integrally and in the most exact manner*, without omissions or additions in terms of their content, and without paraphrases or glosses. Any adaptation to the characteristics or the nature of the various vernacular languages is to be sober and discreet.³⁸

It is no wonder, then, that *Liturgiam authenticam* is peppered with words like “dignity, beauty, and doctrinal precision” and concern for “the dignity and beauty of the liturgical celebration itself.”

Getting the Message Across

It should come as no surprise that the Vatican congregations echo the concerns of the popes and try to devise ways to express and implement their interests and their vision for the Church. It should be fairly clear that this is what has been happening with liturgical legislation and instructions particularly during the papacies of Blessed John Paul II and Benedict XVI. Other decisions—a much wider permission to use the Extraordinary Form of the Roman Rite, the continuing promotion of Gregorian chant, and even changes in papal ritual practice—show the various ways that the Vatican is attempting to get the message across. That message certainly identifies a key interpretation of liturgy in the Latin Church of the Roman Catholic Communion. Based on our nearly fifty years of experience since the close of the Council, however, that key insight into liturgy as pre-existing dialogue may need to be moderated in some respects by other understandings of the liturgy that have shaped postconciliar liturgy. Certainly, some of the ways in which the Vatican congregations have approached their job of interpreting papal intent have been peremptory, without consultation, and even, in some cases, flailing. But the intent is clear: to correct some of the perceived excesses following the conciliar reform and to preserve, so far as possible, the ritual language of an eternal prayer that began and continues in the Trinity, in which we are privileged to share.

Notes

1. Annie Dillard, *Pilgrim at Tinker Creek*, originally published 1974 (Catchogue, New York: Buccaneer Books, Inc., 1998), 9.
2. Annie Dillard, *Teaching a Stone to Talk*, originally published 1982 (New York: Harper Perennial, 1982), 52.
3. Cardinal Joseph Ratzinger, “Liturgy and Church Music,” English translation in *Sacred Music* 112 (1986), hereafter SM 112, 13–22, reprinted in *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1995).
4. SM 112, 13.
5. SM 112, 17.
6. Cardinal Joseph Ratzinger, *The Spirit of the Liturgy* (San Francisco, California: Ignatius Press, 2000).
7. *Ibid.*, 164.
8. *Ibid.*, 170.
9. *Ibid.*, 154.
10. *Ibid.*, 201.
11. SM 112, 21.
12. Pope Benedict XVI, post-synodal apostolic exhortation *Sacramentum caritatis* (February 22, 2007), 42.
13. Pope John Paul II, encyclical *Ecclesia de Eucharistia* (April 17, 2003), 52. English translation online at http://www.vatican.va/edocs/ENG0821/_INDEX.HTM.

14. Pope John Paul II, apostolic letter *Spiritus et Sponsa*, on the fortieth anniversary of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 2003), 6. Official English translation online at http://www.vatican.va/holy_father/john_paul_ii/apost_letters/documents/hf_jp-ii_apl_20031204_sacra-liturgia_en.html.

15. *Ibid.*, 7–8.

16. Cardinal Francis Arinze, prefect of the Congregation for Divine Worship and the Discipline of the Sacraments, intervention at the presentation on April 2, 2004, of the book *Spiritus et Sponsa*, a collection of the records of the day commemorating the fortieth anniversary of *Sacrosanctum Concilium* (Rome, December 4, 2003), emphasis added. English translation online at http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20040402_press-release-spiritus-sponsa_en.html.

17. *Ibid.*, emphasis added.

18. Congregation for Divine Worship and the Discipline of the Sacraments, instruction *Redemptionis Sacramentum* (March 25, 2004), 2. English translation online at http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20040423_redemptionis-sacramentum_en.html.

19. *Ibid.*, 5.

20. *Ibid.*, 11.

21. Archbishop Piero Marini, Master of Papal Liturgical Celebrations, “Liturgy and Beauty” (February 2, 2004), Office of Liturgical Celebrations of the Pontiff. English translation online at http://www.vatican.va/news_services/liturgy/2004/documents/ns_lit_doc_20040202_liturgia-bellezza_en.html.

22. The year in which Pope John Paul II died and Pope Benedict XVI was elected.

23. Pope John Paul II, apostolic letter *Mane nobiscum, Domine* (October 7, 2004), 14. English translation online at http://www.vatican.va/holy_father/john_paul_ii/apost_letters/documents/hf_jp-ii_apl_20041008_mane-nobiscum-domine_en.html.

24. *Ibid.*, 17.

25. Other language groups at this time formed “mixed commissions” to oversee translations like the commission created by the English-speaking bishops.

26. Consilium for Implementing the Constitution on the Sacred Liturgy, *Comme le prévoit* on the translation of liturgical texts for celebration with a congregation (January 25, 1969), 2.

27. *Ibid.*, 3.

28. *Ibid.*, 6.

29. *Ibid.*, 15a.

30. *Ibid.*, 20c.

31. *Ibid.*, 24.

32. Congregation for Divine Worship and the Discipline of the Sacraments, Fifth Instruction “for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council (*Sacrosanctum Concilium*, art. 36) *Liturgiam authenticam* on the Use of Vernacular Languages in the Publication of the Books of the Roman Liturgy (March 28, 2001), 3. Online at http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20010507_liturgiam-authenticam_en.html.

33. *Ibid.*, 4.

34. *Ibid.*, 5.

35. *Ibid.*, emphasis added.

36. *Ibid.*, 6.

37. *Ibid.*, 19.

38. *Ibid.*, 20, emphasis added.

The Roman Missal: Countdown to November 27, 2011

By MICHAEL R. PRENDERGAST

Even if you've already begun to sing the *Gloria* and the acclamations of the new English translation, are you prepared to receive the full *Roman Missal* in your community, or will you find yourself at the last minute rushing to catechize priests, musicians, and the rest of the parish? If you have not begun to prepare for full implementation, it is not too late: Begin now, for if you wait, you may find yourself using this borrowed phrase from NASA: "Houston we've had a problem!" Prepare now, be proactive from this day forward.

It is important to keep in mind that, strictly speaking, this is not a "new" *Roman Missal* but simply a new English translation of a new edition — the third edition — of the *Missale Romanum* of Pope Paul VI. Some day in the future we will likely have a fourth and fifth edition of this *Missal*, each with a new translation into English and other languages. After forty years of praying, singing, and hearing these texts in our own language, we have become attached to the phrasing and the wording. Now is the time to grieve the loss of the English translation of these texts that have served the Church so well in the years following the Second Vatican Council. Now is the time to embrace the new texts of the third edition of the *Missal* which will take some time to get used to — as many parishes and other communities have already learned. Think of it as a software update — from version 2.0 to 3.0. A key focus during the implementation of the *Missal* will be to come to a deeper understanding and appreciation of the liturgy, "the summit toward which the activity of the Church is directed" (Constitution on the Sacred Liturgy *Sacrosanctum Concilium* [SC], 10).

Now is the time to start asking some important questions as we approach the First Sunday of Advent. We have before us a marvelous opportunity to embark on



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Photo: NASA

a renewal of the Church's liturgy as both priests and people take on their lips the words of Sacred Scripture that we use and adapt for prayer and the words that our ancestors used and even died defending. Remember—as you prepare, ask questions, study, and pray these sacred texts—that the ultimate goal is to lead our worshiping communities into “full, conscious and active participation in the liturgical celebrations . . . the aim to be considered before all else” (SC, 14).

How have we prepared our communities to receive these texts? Have we provided adequate catechesis and opportunities for mystagogical reflections on the texts? Have clergy been afforded an opportunity to participate in a workshop on the diocesan or national level? Have the pastoral musicians in our parish, deanery or vicariate, and diocese taken the time to review and sing through the chant settings as well as revised and new musical settings of the Order of Mass before introducing the acclamations and other sung parts? Has the parish budgeted for new ritual books, pew cards with the revised texts, new music for all the parish musicians, and ample catechetical resources to help form children, youth, and adult members of the worshiping community? Do we have a strategy in place as to how we will choose from the many options that we find in the *Missal* as we move forward into the new liturgical year?

Pastoral Musicians

While all of the texts of the new Missal may not be used in the liturgy before Advent of 2011, some of us have already experienced singing some of them at Mass, and there is no prohibition against using the texts in other places. For example, if you haven't yet introduced a new setting of the *Gloria*, once you have chosen a musical setting of this ancient hymn, consider using it during the final weeks of this liturgical year as a hymn of thanksgiving following Communion. During the Christmas Season use one of the revised settings of the “Glory to God” with the refrain from “Angels We Have Heard on High.” If your parish is still unfamiliar with the new text, take this approach so that the choir or cantor can sing the verses to the “Glory to God” during the Christmas Season. This will allow you more time to introduce a through composed setting of the *Gloria* on the Second Sunday in Ordinary Time (January 15, 2012). Likewise, if you have decided on a musical setting for the mystery of faith but have not yet introduced it, consider using it as an antiphon as you begin and end the processional music during Communion. Then the people will be familiar with the new text and tune, and it will arise as a “shout of joy” when it is sung following the words of the institution narrative on the First Sunday of Advent. Instrumentalists can begin playing the tunes of new or revised settings of the Order of Mass or improvise on these tunes as preludes and postludes or during the preparation of gifts.

Even if you have already introduced some of the new texts and settings at Mass, take time during parish meetings, faith formation sessions, and other parish activities to teach some of the new texts we will be singing for Advent and beyond. Have one of the cantors—or a cantor in formation—attend one of these events and lead this music as part of the prayer. Just think of all the groups who gather in the parish who may want to continue singing a hymn, psalm, or acclamation as part of the time they spend in prayer!

Do you have several music groups in your parish—choirs, contemporary ensembles, a praise band, or a Mass where the music is led by cantor and organist or guitar? Friends, now is the time to bring all of these music groups together. If you haven't yet done so, schedule a morning or afternoon session on a Saturday this fall to sing through some of the new and revised Mass settings that you intend to use. Begin or end the session with breakfast or lunch. Ask the tough questions, including whether it's possible for all to agree on one musical setting of the Order of Mass that could be used at all the weekend Masses between Advent and Lent in the parish. Could it be that the setting you choose is bilingual? This would allow your community to embrace a language of those in your parish or diocese whose first language is not English.

Do conflicts between the various musicians in the parish still exist some forty years after the Council?

Do conflicts between the various musicians in the parish still exist some forty years after the Council? Consider inviting the diocesan director of music or liturgy to attend your gathering and help facilitate this event. Can all of the musicians in the parish finally come together and embrace the fact that “liturgical services are not private functions, but are celebrations of the Church which is the ‘sacrament of unity’”? (SC, 26). Can we once and for all bury the language of “my Mass” and “my music” and instead speak, sing, and pray “our Mass” and “our music” with one united voice? Embrace this opportunity to bring together all the musicians in your faith community and create a harmonious song of praise and thanksgiving unto our God.

Choosing the Right Ritual Book

If you have not placed your order for your new missal, do so as soon as possible. In addition to church-size editions of the Missal for your principal worship space, order enough copies of the chapel-size editions for daily Mass chapels along with copies for the pastor's, pastoral musician's, and liturgist's offices—and don't forget to

purchase a copy for your night stand at home, since we will want to spend the next few years praying over these revised texts. If you have a Catholic school attached to your parish, order a chapel-size edition for the school as well. If your budget can afford it, offer to order copies of the chapel-size book for local Catholic high schools, hospitals, and other institutions within your parish boundaries where Mass may be celebrated daily, on Sunday, or occasionally. You may be able to receive a discount when ordering bulk copies from the publisher or from your diocesan office of worship. The missal is being published by at least seven different publishing houses:

Catholic Book Publishing Corp., <http://catholicbookpublishing.com/>;
 Liturgical Press, <http://www.litpress.org/Features.aspx?ID=149>;
 Liturgy Training Publications, <http://revisedromanmissal.org/Resources.aspx>;
 Magnificat, <http://www.magnificat.com/missal/index.asp>;
 Midwest Theological Forum, <http://www.theological-forum.org/>;
 USCCB Publishing, <http://www.usccb.org/romanmissal/>; and
 World Library Publications, <http://www.wlp.jsaluch.com/12166.htm>.

Once you receive your new ritual book in October, crack it open (or open it gently so you don't break the binding), and study it from cover to cover.

Various Options

After studying the texts and the rubrics, make a list of the various options available in the Order of Mass and the propers. Create a strategy for choosing the texts you will use during the next liturgical year, and line out which texts you will use in the various seasons. Consider using one Eucharistic Prayer for the Advent and Christmas Season, another for Ordinary Time, and perhaps a third for Lent and Easter. This will give the presiding minister plenty of time to learn the texts so that they will flow in an intelligible way, since some of the new language may feel awkward to the proclaimer as well as to the hearers.

In the current *Sacramentary*, we find three options for the penitential rite. We also find three options for the penitential act in the new *Roman Missal*. Option two in the current book never really caught on following the Council. But consider using the second option in the new book for Advent and during Ordinary Time. This form includes the following texts:

The Priest then says: Have mercy on us, O Lord.
 The people reply: For we have sinned against you.

The Priest: Show us, O Lord, your mercy.
 The people: And grant us your salvation.

In the Christmas and Easter Seasons use the third option that includes invocations with the threefold "Lord/Christ, have mercy" or "*Kyrie/Christe eleison*," and in Lent use the first option, with the expanded text of the general confession. Sit down with your parish clergy and liturgy committee and lay out a seasonal strategy for the options you will use as you celebrate the feasts and seasons of the next liturgical year.

As we prepare to receive the *Roman Missal*, let us open our hearts and minds to celebrate this earthly liturgy, which is our weekly rehearsal for and foretaste of the heavenly banquet to come.

Resources to Consider

These two books are essential resources for every community:

Parish Guide to Implementing the Roman Missal, Third Edition. <http://www.usccbpublishing.org/productdetails.cfm?PC=1476>
At the Supper of the Lamb: A Pastoral and Theological Commentary on the Mass. <https://www.ltp.org/p-2230-at-the-supper-of-the-lamb-a-pastoral-and-theological-commentary-on-the-mass.aspx>

GENERAL RESOURCES

The United States Conference of Catholic Bishops (USCCB) Committee for Divine Worship. Visit the *Roman Missal* website at <http://www.usccb.org/romanmissal/>
 Federation of Diocesan Liturgical Commissions (FDLC): <http://fdlc.org/>
 Notre Dame Center for Liturgy: <http://liturgy.nd.edu/web-catechesis/>

PUBLISHER RESOURCES

Liturgy Training Publications (LTP): <http://www.revisedromanmissal.org> (many resources free and available in Spanish)
 Liturgical Press: <http://www.theromanmissal.org/>

MUSIC RESOURCES

National Association of Pastoral Musicians (NPM). MP-3 recordings to assist priests in learning how to chant the new Mass texts, particularly the dialogues: <http://www.npm.org/Chants/index.html>
 World Library Publications: New Mass settings: http://www.singthenewmass.com/New_Musical_Settings.html. Revised Mass settings http://www.singthenewmass.com/Revised_Musical_Settings.html
 Oregon Catholic Press: New and revised Mass settings: <http://www.ocp.org/newmasssettings/newsettings>
 GIA Publications: New and revised Mass settings: http://www.giamusic.com/sacred_music/new_mass_settings.cfm Revised Mass settings: http://www.giamusic.com/sacred_music/revised_mass_settings.cfm

The First Option: Sing It!

By DAVID MATHERS

The coming third edition of the *Roman Missal* makes a fully sung Eucharist possible. The *Missal* will provide, for the first time in the Latin (Roman) Rite, a musical setting for virtually the entire text of the Mass, including clearly presented tones for the orations (collect, prayer over the offerings, prayer after Communion) and for the Scripture readings.

The music provided in the new missal is adapted from chant melodies provided in the Latin *Missale Romanum, editio typica tertia*, the base from which our English translation has been made. Like the text, the chant melodies in the Latin *Missale* have also been “translated” into a somewhat modified form in order to accommodate the rhythms of English, substantially different as they are from those of Latin.

The provision of a nearly complete musical setting of the Mass texts is in accord with the vision of Vatican II as expressed in the 1967 instruction *Musicam sacram* (see especially paragraphs 5–7), as well as the U.S. bishops’ 2007 document *Sing to the Lord: Music in Divine Worship* (see paragraphs 110–115). This vision holds that sung liturgy is the ideal, the first option from which we make our “on-the-ground” decisions. Rather than a spoken liturgy to which we “add” music to enrich it, the documents say, we have a sung liturgy, portions of which we may decide, for various reasons, to either sing or speak.

This vision creates several opportunities for the pastoral musician to make decisions: Which liturgical elements will we sing? Will we use the setting in the *Missal* (and which setting, when there is a choice?), or will we use a composed setting from another source? If we use a chant setting provided by the missal, will we sing it with or

without accompaniment?

Some elements of the Eucharistic Liturgy readily lend themselves to being set by composers to original music: *Kyrie*, *Gloria* and *Sanctus*, for example. In fact this is a venerable and ancient tradition in the Latin Rite. Other elements such as *Lord, accept the sacrifice* or *Lord I am not worthy to receive you* will be, if sung, most frequently left in their “native” chant setting.

In this forest of possibilities there is a ray of light that provides hope for all, no matter one’s level of musical resources, to be able to sing as much of the liturgy as desired: Most of the chant melodies provided in the new *Missal* are based on the same musical formula—a formula that at its core is extremely simple!

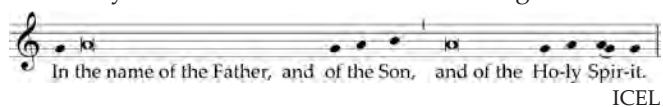
Most of the chant melodies provided in the new *Missal* are based on the same musical formula—a formula that at its core is extremely simple!

The key to teaching and learning the chants provided by the new missal easily is to zero in on the whole step A–G that is their basic element. The familiar *Agnus Dei XVIII* begins with that whole step, as does the *Sign of the Cross* that opens the Mass.

Helping the Presider

The *Sign of the Cross* is, in fact, a great place to start for presiders who wish to learn the missal chants: It is composed entirely of the A–G whole step, with the exception of the rise to B on “Son.” Remember, it doesn’t matter which actual pitch you use, only that the correct interval relationship (tonality) is maintained. If A–G is too high for a presider or an assembly, try starting lower, so that A becomes G or F. Just make sure you maintain the whole step!

The Preface dialogue and the doxology of the Eucharistic Prayer—and even the well-known Gregorian chant



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Sanctus XVIII (adapted in the missal to accommodate the new English text)—can all be considered to be based on the A–G whole step, with departures from it viewed as melodic embellishments. Moreover, learning the chant melodies for the mystery of faith (memorial acclamations) is simplified when they are approached as elaborations on the A–G whole step.

The Orations: Use the Solemn Tone. The *Roman Missal* will provide two tones for the orations: Solemn and Simple. The Solemn Tone is actually the easier of the two, though it will probably be less familiar to many presiders. The Solemn Tone is composed entirely of the A–G whole step; there are no other notes. Using it will reinforce the whole step, the basic interval of all the other chants. Since the Preface Dialogue is based on the A–G whole step, it would be certainly be wise to use only the Solemn Tone for the prayer over the offerings. The melodies for the Eucharistic Prayer also follow the Solemn Tone.

The Doxology and the Preface. The new tone for the preface is significantly different from what we have



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known for the past forty years. The good news is that the doxology of the Eucharistic Prayer is essentially set to the preface tone. An excellent way to learn the new preface formula, therefore, is to learn the doxology and to sing it accurately for a while before attempting any of the prefaces. Once the doxology is second nature, the preface formula should then be a snap.

Success is measured in the depth of prayer of our assemblies.

Teaching Your Assembly

Keep It Simple. Our goal is to assist our assemblies to sing well, and developing an effective manner of presenting new music is a crucial part of our ministry to our assemblies. While it's quite helpful for leaders to know the background and structures of the chants (or any music) that we teach, that's not what we want to teach seven minutes before Mass starts. A simple, unaccompanied, call-and-response using intelligently divided phrases, presented with an authentically positive smile, is the most effective thing you can do to teach new music.

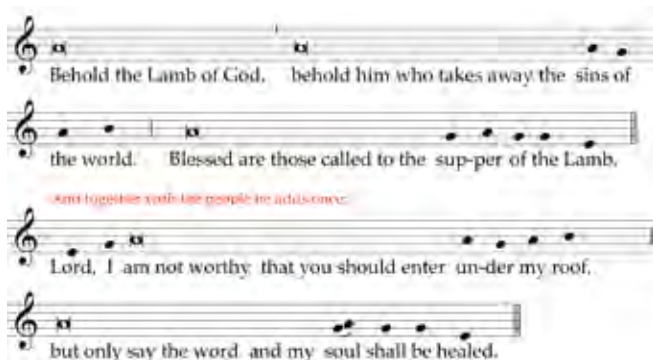
I generally do the teaching myself, even though that means I might need to be present at seven Masses on a weekend. I am careful about how much preparation the assembly needs. There are some songs—mostly strophic hymns—which are simple enough that they don't need practice at all, just a strong introduction. Congregations will need to practice other music several times before singing it during the liturgy. My assembly knows that I will only come before them to teach when they really need it, and they know that it will be a useful and pleasant experience. Over the years, this has built a relationship of trust between the rest of the assembly and me. Trust on the assembly's part will always lead to more confident singing.

Making Good Choices. While we are trying to evaluate and collect good settings of the "Mass parts" and determining how we can live up to the ideal of sung liturgy in the community to which we minister, we need to keep this new translation project in perspective. In the



narrowest but perhaps most essential sense, our principal responsibility is to make the celebrations of Mass for each Sunday—and, in a particular way this year, the Sundays of the coming Advent and Christmas Seasons—as effective as they can be. So choosing a reasonable program of new music, revised music, and spoken texts is job one for us.

While chant for the entire Mass is available, and while that may be appropriate for some communities to jump into right away, there is no reason for the majority of parishes to learn parts of that now (if your bishop has approved the introduction of some sung texts) or to go for the whole *megillah* on November 26 and 27. For the first Sunday of Advent, you will need a *Sanctus* and a setting of the mystery of faith (memorial acclamation), but there is no *Gloria* on the Sundays of Advent, and now might not even be the time to learn that new *Agnus Dei* or *Kyrie*. If learning and using those elements from early September—or learning them over the course of maybe three weeks before the start of Advent—is enough, then that is enough. If you have added or can add to that the greeting of the Mass (in the Solemn Tone, please!) and the Preface dialogue, great—those will be picked up very quickly!



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From there, your next step might be to get your assembly comfortable with the chant setting of *one* of the texts of the mystery of faith. It would actually be easier to learn the response to the invitation to Communion—“Lord, I am not worthy that you should enter under my roof”—because it uses the same melody as the mystery of faith, but it is simpler. If you have a presider who is willing to sing “Behold the Lamb of God” you might try teaching that invitation first. But only do that if it is something you are committed to singing with some regularity in the future.

Collaborative Planning. Success is measured in the depth of prayer of our assemblies. When the pastor, the director of music ministries, and other appropriate pastoral/liturgical staff discuss and plan for Advent, any decision making has to be based in the prayer of the assembly. This means taking into account, in a realistic way, where they are now as well as their capability to learn.

Using all the new texts is a given: We will do them. Deciding how much music to learn and how to teach it is not a one-size-fits-all proposition. Your pastoral/liturgical team needs to have a vision for what will happen in September (with your bishop’s permission) as well as on the First Sunday of Advent and at several key points of the following year—most naturally the First Sundays of Lent, Easter, and the Ordinary Time period following the Easter Season. This schedule can be adjusted as you go, but having a plan for where you would like your people to be is the best chance for moving them forward!

Resources

For understanding the musical fabric of the new missal chants and how to teach the new melodies, I highly recommend viewing Father Anthony Ruff’s videos, found on the website of the Notre Dame Center for Liturgy at <http://liturgy.nd.edu/web-catechesis/>. Musical notation and recordings of most of the chants from the Order of Mass are provided at www.npm.org. ICEL’s own website contains musical notation for everything currently available, including many prefaces and chants proper to the Paschal Triduum and other specific days at <http://www.iceleweb.org/musicfolder/openmusic.php>.

Making the Unpoetic Poetic: Setting the New Translation of the *Roman Missal* to Music

By RICKY MANALO, CSP

It has been quite a journey for liturgical composers who were given the opportunity more than four years ago to submit whole settings of the revised English translation of the Order of Mass to music publishers. As we prepare for the implementation date of that translation—and of some of those settings—on the first Sunday of Advent, November 27, 2011, there is an opportunity to take a breath, look back, and describe what this journey has been like from a composer's point of view.

Changing Historical Settings

Liturgical composers found themselves in a particular historical setting in the immediate period that followed Vatican II. The Council's call for the full, active, and conscious participation of the whole assembly and for cultural adaptation (what we call today "liturgical inculturation") emerged within a larger international context where English was just one of many languages. The effort to respond to both of these conciliar invitations led to an explosion of cultural forms in music, art, gesture, and language, emerging from within the ecclesial unity of the Church and explorations of the various ways that English—like other languages—could express the age-old meaning of Latin Church liturgy.

But the more recent activity that involved the composing of new and revised¹ Mass settings began with a more pronounced and delimiting starting point in light of the 2001 document *Liturgiam authenticam* ("On the Use of Vernacular Languages in the Publication of the Books of the Roman Liturgy," hereafter LA). This document's



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Ben Shahn, *Third Allegory*, 1955, Collection of Modern Religious Art, Vatican Museum.

translation principle of formal correspondence—that "the original [Latin] text, insofar as possible, must be translated integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses"—consequently affected the creative process for composers. Rather than an *explosion* of liturgical creativity, one could describe this period as a *creative implosion* due to more restrictions and regula-

tions. Composers needed to adjust their craft to navigate better through these new regulatory frameworks while maintaining musical, theological, and pastoral integrity (some examples will be presented later on).

For the past four years, then, liturgical composers have been in a position to evaluate what has worked and has not worked in the immediate postconciliar period (looking at the past forty years in “pastoral hindsight,” if you will). For example, in my opinion, one of the primary reasons why Marty Haugen’s *Mass of Creation* became so popular was its ability to be adapted to various musical styles (from organ to guitar to a *cappella*), and, closely connected to this last point, its ability to be sung in a multitude of acoustical settings. It was Haugen’s *Mass of Creation* that admittedly provided a model for my own new setting, *Mass of Spirit and Grace*.

With that pastoral review, the past few years have also become an interim-incubation period. On the one hand, many composers enthusiastically welcomed this period since it offered new opportunities for musical craft exploration based on years of pastoral hindsight. After all, the rumors of possible revised translations of the *Roman Missal* began to surface during the early 1990s, so for liturgical composers “the end of the horizon” was upon us. But on the other hand, there were particularly difficult (musical and emotional) challenges that emerged due to the more stringent guidelines that came “from above.” Our pastoral hindsight expressed through artistic form would at times clash with the official process of approval. The following are just a few of the challenges composers faced.

From Embodiment to Disembodiment to Re-embodiment

One of the biggest challenges has been the experience of moving from *ritual embodiment* to *disembodiment* to *re-embodiment*. Since Vatican II, the rhythms, poetic pulses, and melodic contours that collective groups of worshipers have sung and prayed for the past thirty to forty years have been internalized and ritually embodied. For example, many worshipping communities have been ritually conditioned to respond instantly to the rhythm and tempo of musical introductions to their favorite “Holy, Holy, Holy,” “memorial acclamation” [this title will soon be changed to “mystery of faith”], and Great *Amen*. With the implementation of the new translation set to begin in a couple of months, we are about to “disembody” some of these prayers ritually (e.g., “Christ has died,” and “And also with you” will disappear), and assemblies will be asked to “re-embody” new phrases and texts (e.g., “And with your spirit,” “It is right and just”).

Liturgical composers who had to abandon old rhythms and embrace new texts of familiar prayers experienced a foretaste of this peculiar process in the creation of new and revised settings; the cycle of melodic, harmonic, and rhythmic em-/dis-/re-embodiments, at times, became

maddening. In some ways, we were privileged to have entered early into this new creative space. But it was difficult for composers prematurely to mourn the loss of the texts and music that we had all become accustomed to—and which we were still singing Sunday after Sunday.

Restricted Phrasal Juxtaposition and Textual Additions

There was a greater enthusiasm and freedom among liturgical composers during the thirty to forty years that followed Vatican II than there may have been recently, as we struggled with criteria for composing new and revised Mass settings that are marked with severe restrictions in textual phrasing and additions. For example, working with (but admittedly stretching) existing compositional guidelines, the first setting of a *Gloria* that I composed in 1994 (GIA Publications) juxtaposed some of the text in the opening line and added an additional word—“Sing”—at the end of the refrain:

Glory, Glory to God, Glory to God in the highest,
Glory to God in the highest and peace to His
people on earth.
Sing, Glory to God!

For better or for worse (and there are arguments from either side), publishers did not encourage such juxtaposition of textual phrases, but composers were allowed to repeat whole phrases as long as they sequentially (i.e., immediately) followed the original phrase. To this extent, under current guidelines, the opening line of the example above *may* have passed, but even here I would have been taking a chance in my quest for official approval. Be that as it may, the phrasal addition “Sing, Glory to God!” would never pass today. Thus, throughout the process of composing within new restrictions, there has been a constant privileging of textual meaning over musical (artistic) meaning. The privileging of “ink-on-paper”—that is, the particular Roman legal tradition and its emphasis on specific language, phrasing, and word order—has triumphed over poetic license and expression. Ultimately, it has become the composer’s task to make the perceived bifurcation between text and art disappear and make the *unpoetic* poetic.

Irregularity in Rhythmic Structures

In many cases, the rhythmic structure (the flow, pace, and heartbeat) of the current translation is immediately apparent:

Glory to God in the highest
and peace to his people on earth.

There are natural accents on “Glo . . . God . . . high . . .

peace . . . peo . . . earth.” But the revised translation of this line, that we will be using in September (in many cases), on December 8, and certainly on December 25 and beyond, does not follow such a logical rhythmic structure, flow, and pace:

Glory to God in the highest and on earth peace
to people of good will.

For many composers, this phrase was the most difficult to set in the whole new translation. In fact, some of us thought that if we could just set *this one phrase* to music, everything else would be easier. On the day I finally came up with a “solution” to setting this phrase, I celebrated by treating myself to a meal at a Michelin star restaurant in San Francisco!

Tension between Compositional Process and the “Final” Official “Approved” Text

Ever since music publishers sent out the invitation to compose new settings of the Mass for the newly approved texts, there has remained a high degree of uncertainty, irregularity, and inconsistency throughout the process of discovering just what that “final” and “approved” official text might be. For example, in an earlier period, the official translation of the third mystery of faith was: “Savior of the world, save us . . .”. Many composers set this text to music, and many, like myself, were quite satisfied with the resulting tune that we came up with. However, later on, with a complete switching of word order, the “official” text changed to: “Save, us, Savior of the world . . .”.

Naturally, the switching of textual phrases required a change in larger musical structures. Not that easy: The tweaking of even one syllable in any text has a cascade effect on the entire melody. Even further, the changing of one syllable, word, or phrase within one complete acclamation might necessitate changing *other* acclamations during other parts of the Mass. (This compositional problem could be likened to the experience of a painter who is asked to change the angle of the neck of a subject after the whole painting, with its complex background as well as foreground, has dried.) In the end, composers needed to be flexible and patient throughout this process. The musical settings were never “in stone” until the final *final* approval by the Holy See was announced.

A Sociology of Culture Perspective

By “sociology of culture,” I refer to the creation, distribution, and use of cultural *products* (i.e., published commercial resources, CDs, songbooks, hymnals, etc.) and the many questions that may arise in connection with these: e.g., how will the publishing, distribution, and marketing of new musical resources impact the worship of local communities, and how do these concerns, in



Pope Paul III presents the constitution of the Sistine Chapel Choir to the master of the papal chapel. Miniature from the 1545 edition of the constitution, courtesy of the Vatican Library.

turn, influence the composer’s creative process, craft, and strategy? Liturgical music publishers since Vatican II have had to become the “socio-cultural mediators” among the official institution (ICEL/USCCB/the Holy See); local/national/international worshipping communities (in the end, the publishers’ targeted consumers); and the liturgical composers (the ministerial artists). The irregularities and inconsistencies of the translation approval process have, therefore, placed publishers in a difficult position in their communication and relationship with all three groups. Much appreciation and honorable mention should be bestowed upon them for accepting and continuing this important, albeit difficult, role.

Of course, publishers also needed to be concerned with a *fourth group*, namely, other publishers. But their relationships with other publishing companies have been less about mediation and more about marketing and consumer competition. Still, it is fair to say that inconsistencies, miscommunication, and hidden strategies existed *between* all publishers involved *and* in their relationships with official institutions. For the purposes of this article, let me just note that such dynamics had a trickle-down effect on composers, as we quickly discovered that a set

of “official criteria” from one publishing company was different than the “official criteria” from another . . . which is not to say that composers did not have their own needs and agendas! How the combination of these dynamics will eventually affect our worshiping communities (the people of God) in the implementation of the new *Roman Missal* has yet to be seen.

In my conversations with one music editor, we likened the experience of maneuvering through these obstacles to the last scene of the 1992 film *Far and Away*, which takes place in the Oklahoma Territory during the Cherokee Strip Land Run of 1893, in which more than 100,000 participants feverishly raced to claim their own piece of land as soon as the starting gun was fired! With a seemingly similar onslaught of so many published liturgical composers today as well as new composers offering their settings of the new texts (and the number has certainly increased since the years immediately after Vatican II), publishers have been given the daunting task of selecting which settings to publish. Publishers have also had to decide *how* to publish these settings (electronic forms via the internet, CDs, songbooks, etc.), *when* and *how* to alert the composers of official textual changes that were being made along the way, and *when* and *how* to advertise and promote the new and revised settings: i.e., which settings were to be given “first-tier treatment,” which settings were to be placed on “back burners,” and which settings would receive more or less promotion and advertising space and time.

It has not been an easy ride. A lot of strain, conflicting needs and agendas, and miscommunication throughout the process occurred among all those involved (and there is no single finger pointing with this statement). Each publishing company handled its own set of composers in its own way. Unfortunately, for some, a need for reconciliation between publisher and composers remains. Further, many composers have spent so much of their time and energy on composing and revising new Mass settings that other “non-Mass setting collections” have either been put on indefinite hold or abandoned altogether.

While the social production and distribution of liturgical music is, one hopes, not the only motivating factor behind the composing of new and revised Mass settings, nevertheless opportunities for receiving income from these new settings have to be considered, especially in light of the present economic environment. Local worshiping communities have been undergoing their own negotiating and selection of material resources. “What is our budget?” “Which liturgical music products should we purchase?” “If we don’t like the new Mass settings of a hymnal currently being used in our parish, should we switch to a different hymnal?” These questions may not be *direct* concerns for liturgical composers, but the publishing of music in hymnals does represent artistic and ministerial visibility and promotion and, admittedly, some degree of affirmation that the composer’s “art” is

being sung—always, one hopes, for the glory of God.

Liturgical Formation and Spirituality of a Liturgical Composer

Lest I be accused of emphasizing the “sociology of culture” perspective as the only motivating factor behind the composing of new and revised Mass settings (and be assured, I am not), I end with some positive reflections on the genuine spiritual and liturgical formation that has emerged as a result of my experience. Like all “sacred,” official, and culturally conditioned texts that composers are called on to set (so, at one level, none of this is new), there is the experience of “living and breathing” these texts, day in and day out.

Throughout the process, I have spent considerable time composing new settings for acclamations and Mass parts in prayerful disposition, that is, in the profound experience of repeating, uttering, and singing inspired theological and scriptural phrases over and over again. For the past few years I have spent many endless nights (no exaggeration) with these tunes and texts flowing in and out of my head, sometimes to a point of maddening surrender to the will of God. I also sought advice, critique of my earlier settings, and consolation from a pool of friends and colleagues.

It has been a privilege. I have learned to appreciate the tiny textual differences and the profound theological meanings behind the texts we sing during Mass that I otherwise would never have noticed. For example, in my Mass I composed metered settings of *every* Sunday Gospel verse (150+ *verbatim*) found in the Lectionary. Combing through each of these verses has been a holy event; it has been formative and instrumental to my own spiritual life as a preacher and as a composer.

But the experience of surrendering to the capricious dance between official translation, process, and artistic expression and to the collision between the marketing vision of publishers and my own needs for ministerial visibility often bumped up against my interpretation of the will of God: i.e., “Where is God’s will in all of this?” and “Please remind me again why these texts are being retranslated!” While there may exist an official answer to these questions, there remains no comprehensive (satisfying) answer. It was during those times that I admittedly held fast to the larger picture: that the Church, that *our* Church, is a continually changing and dynamic institution.

Note

1. I write this article from the perspective of composing a *new* setting and not a *revised* setting. However, I have had lengthy conversations with composers who underwent the daunting task of revising their existing Mass settings, and while there were marked differences in processes, there were also many crossover experiences.

On November 28, the *Real* Work Begins

By PAUL COLLOTON

The weekend of November 26–27, 2011, when we celebrate the First Sunday of Advent, will be our first weekend to pray with the whole new English translation of the *Roman Missal*, third typical edition. For several months, many of us have put a lot of energy into preparing to receive the new texts. I have to admit that I am looking forward to the day after implementation, but on that date—November 28, 2011—the *real* work begins.

November 26–27 only begins our liturgical familiarity with new texts and the music that will help us sing and pray those texts. Every celebration of Mass after that weekend will use texts that will remain new to us for some time to come. We will need to find opportunities to prepare these texts by praying with them, proclaiming them aloud apart from their use in the liturgy, and obtaining feedback from parishioners and colleagues about what helps them to hear these texts so that they can join in praying them.

Parishes and other communities in many dioceses may have been singing the new text of the *Gloria* since September; other communities won't have an opportunity to do so until the Solemnity of the Immaculate Conception and the Masses of Christmas. In either case, this text will not become part of a regular rhythm for us until the Christmas Season and Ordinary Time. The same applies to the somewhat easier implementation of the new *Sanctus* translation and the various acclamations of the mystery of faith (memorial acclamation).

All of this means that we will need time for reflection on how people are receiving the texts, whether or not the Mass settings chosen for singing are helping or hindering our prayer, which texts work best when sung, which texts

to speak, and what further catechesis we need to assist the entire liturgical assembly in finding these texts to be vehicles for prayer. The truth is that only *mystagogical reflection* will help us discern what resources and practices deepen our understanding, enrich our worship, and expand our spirituality. Such mystagogical catechesis is the “work” of liturgical renewal envisioned in *Sacrosanctum Concilium*. How we receive new texts and tunes will either help us deepen that renewal or put it on hold.

So in this article I invite us to view the new translation as an opportunity to continue the renewal, grow in liturgical spirituality, and find deeper meaning in the same Mass that we will celebrate with new words.¹

The “Work” of Mystagogy

Mystagogy literally means an “initiation into the mysteries” by paying attention to and reflecting on the words, gestures, symbols, and music that constitute our worship.² A classic example comes from the *Jerusalem Catechesis*:

You were led down to the font of holy baptism just as Christ was taken down from the cross and placed in the tomb which is before your eyes. Each of you was asked, “Do you believe in the name of the Father, and of the Son, and of the Holy Spirit?” You made the profession of faith that brings salvation, you were plunged into the water, and three times you rose again. This symbolized the three days Christ spent in the tomb.

As our Savior spent three days and three nights in the depths of the earth, so your first rising from the water represented the first day and your first immersion represented the first night. At night a person cannot see but in the day walks in the light. So when you were immersed in the water it was like night for you, and you could not see, but when you rose again, it was like coming into broad daylight. In the same instant you died and were born again; the saving water was both your tomb and your mother. . . . This is something amazing and unheard of! It was not we who actually died, were buried and rose again. We only did these things symbolically, but we have been saved in actual fact. It was Christ who was crucified, who was buried and who rose again, and all this has been attributed to us. We share in his sufferings symbolically and gain salvation in reality . . .³



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Jerusalem from the papal nuncio's residence. Photo by Alon Grego, The Israel Project.

Note the process used in this catechesis:

1. **RECOLLECTION:** "You were led down to the font." A connection is made between the experience of the newly baptized in celebrating baptism and Christ's death and burial.
2. **IMAGINE:** Remember that "you were plunged into the water and three times rose again" and Christ spent three days in the tomb.
3. **GO DEEPER:** The statement about not seeing at night invites the newly baptized to see with eyes of faith and find deeper meaning.
4. **BE TRANSFORMED:** Your experience at baptism connects you to Christ's experience, which is "attributed" to you in baptism. You are asked to be changed individually, communally, and ecclesially.

Mystagogical reflection, our "work" after November 27 (and before as well, but that's another article), asks us to pay attention to our inner lives, thoughts, and feelings; to how we react to the words, gestures, and symbols of the liturgy; and to how liturgical prayer impacts all areas of our lives. Such recollection and imagination can help us see how praying with new texts can transform us. On the coming change, people often ask: "What's the big deal? We're just changing words." But the words we pray are a big deal. Along with the other elements of the liturgy, they comprise *prima theologia*: "The early church thought of liturgy as first theology — theology enacted prior to our systematic reflection upon it."⁴ All these elements form us in faith, inform us about faith, and help us express what we believe so that we can live our faith.

To go deeper into the mysteries and faith we celebrate requires attention to our entire being: head and heart, mind and body, spirit and flesh. Mystagogy is not so much about understanding and explanation as it is about entry into experience over and over again to let the liturgy

Such recollection and imagination can help us see how praying with new texts can transform us.

have its way with us, forming us by our repeated rituals. Each entry, we hope, offers new insights into life and faith and helps us feel more at home with text, tune, sound, silence, liturgy, and the rest of life—much like sharing dinner with a friend. Each time we dine together and talk with one another we express our relationship; we come to understand ourselves in the light of the other and the other in light of ourselves; we gain new insights about what is important to us, how to name that, to express it; and we explore the deeper realities of what we value and how to live. The same can happen in our celebration of liturgy, if we approach it mystagogically.

We need to ask: What do new texts and the music we use to pray those texts evoke within us? What kind of reaction do we have? How do they affect our understanding of self and others as members of the Body of Christ? What do they say about our identity as Church and the spirituality that we are called to live? Attentiveness is not easy in a society filled with noise, iPods, and MP3s. However, part of what the spirituality of the liturgy requires of us is the silence needed for preparation, reflection, prayer, and praise (see *General Instruction of the Roman Missal*, 45).

Mystagogical Mindfulness

Attentiveness leads to mindfulness. But mindfulness takes work. We recall words, music, and gestures to remember them in ways that note how they impact us—positively or negatively, which are troublesome and

challenging, which are affirming. Does singing or speaking the texts make a difference? What kind of difference? Why? How do the ways we pray affect how we understand God, ourselves, others, our faith, and the call to live the charity, justice, and gospel values that *Sing to the Lord* states are “the normal consequences of liturgical celebration”?²⁵ The words we pray and the symbols, gestures, and other elements of liturgy are how God communicates with us and we with God. St. Thomas Aquinas taught that “grace builds on nature.” To understand why a word or symbol is used in liturgy, explore its use and meaning in everyday life. Mindful reflection on new texts and how we pray them can help uncover the deeper meaning they invite for us individually; the shared meanings they evoke for us as a community of faith; and a richer picture of God, Christ, Spirit, and Church than we would have on our own.

Mystagogical “Work”: Some Practical Suggestions

After we have begun to pray the new texts, we need

to engage the entire liturgical assembly in mystagogical reflection. That takes planning and time. We need to find ways to include these elements in our mystagogy:

1. REFLECTION on the choices we make by asking:
 - What has been good or helpful in the ways we’ve introduced these texts?
 - What is helping our people pray in song, in communal recitation, in the cadence and rhythm of proclaiming the words?
 - What seems to hinder our praying, learning, and owning a new text?
2. REMEMBER/IMAGINE the whole of the ritual:
 - Give equal attention to the embodied experi-

To go deeper into the mysteries and faith we celebrate requires attention to our entire being: head and heart, mind and body, spirit and flesh.



Katholikon (Greek Orthodox Chapel) in the Basilica of the Holy Sepulchre, Jerusalem

ences of the assembly *and* to the ritual elements themselves. It is about the words, but it is also about more than the words.

- Liturgical prayer involves the poetic and evocative. Do the ways we pray texts reflect that understanding?
 - Liturgy forms and informs how we understand God, Christ, the Spirit, the Church, and who we are as members of the Body of Christ. Are we, as individuals and as a community, being changed by texts and how we pray them? Give concrete examples.
3. Our praying invites us to Go **DEEPER**. Ask:
- What did we say and do in the liturgy?
 - Were there any significant moments for you in praying new texts or tunes? Why were they significant?
 - What feelings were evoked as you prayed?
 - What experience of God, Christ, the Holy Spirit, and Church did you have? How do new texts and melodies contribute to that experience? How do they impact your self-understanding and what it means to live faith? How do the ways in which the texts were proclaimed affect your answers?
4. We are called to be **TRANSFORMED**. Are the new texts and how they are proclaimed making a difference in how you pray, in your attitude toward the liturgy or toward how you live when you go forth from liturgy?

When should you invite people into such mystagogical reflection? Use parish meetings, rehearsals, catechetical sessions, and communication tools to help people re-create the experience of the ways the texts are proclaimed within Mass so that they can reflect on, remember, and respond to their experience during the liturgy. Here are some other suggestions:

- Use a question of the week in the parish bulletin to encourage discussion at home or in parish gatherings.
- Gather people for adult, youth, child, and inter-generational experiences to engage in mystagogy.
- Make these processes part of prayer for choir and instrumental rehearsals, parish council, finance, school and catechetical board, and staff meetings.
- Use the feedback to guide how you plan and pray the liturgy.

A Catalyst

I offer these examples as the kind of “work” we need to do after November 27, 2011. Praying new texts is the catalyst for this article. However, this mystagogical work is always part of celebrating a liturgy that is both *leiturgos*, the work of the people, and God’s invitation to be one



with us. “Liturgical catechesis aims to initiate people into the mystery of Christ (it is ‘mystagogy’) by proceeding from the visible to the invisible, from the sign to the thing signified, from the ‘sacraments’ to the ‘mysteries.’”⁶ That work required that we pray well at all times: “Faith grows when it is well expressed in celebration. Good celebrations can foster and nourish faith. Poor celebrations may weaken it.”⁷

The new translation is an opportunity for us to continue the renewal, grow in the spirituality of the liturgy, and find deeper meaning in the same Mass that we will celebrate with new words, to paraphrase the Bishops’ Committee on Divine Worship webpage on the new translation of the *Roman Missal*. May we take every advantage of this opportunity to work together in new ways. Let this work, God’s work, go on!

Notes

1. See United States Conference of Catholic Bishops (USCCB), webpage on *The Roman Missal*, “New Words: A Deeper Meaning, but the Same Mass,” <http://www.usccb.org/romanmissal/>.

2. Kathleen Hughes, rscj, *A Mystagogy of Sacrament: Saying Amen* (Chicago, Illinois: Liturgy Training Publications, 1999), xi.

3. *The Jerusalem Catechesis*, Cat. 21, *Mystagogica* 3, 13 (PG 33, 1087–1091). This portion of the *Catechesis* is read at the Office of Readings in the Liturgy of the Hours on Thursday during the Octave of Easter. An older English translation is available online at <http://www.newadvent.org/fathers/310120.htm>.

4. Hughes, xiv.

5. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), 9.

6. *Catechism of the Catholic Church*, second ed., 1997 (English translation of the *Catechism of the Catholic Church* for the United States of America © 1994, United States Catholic Conference, Inc.—Libreria Editrice Vaticana. English translation of the *Catechism of the Catholic Church: Modifications from the Editio Typica* © 1997), 1075.

7. *Sing to the Lord*, 5.

New to the Calendar

By THE NPM STAFF

Several celebrations of the saints and other festive occasions have been added to the General Roman Calendar in the third edition of the *Roman Missal*. All of these have appeared on the proper calendar for the United States for some time, since the calendar for the third edition of the *Missal* went into effect in 2002, but some people have had trouble finding the appropriate collects and other texts for these observances. Now, with the publication of the new English translation of the *Roman Missal*, texts are provided for all these observances. Many of the newly added saints were declared saints by Blessed Pope John Paul II; other observances have been added back into the general calendar after being dropped in 1969, when the calendar was simplified. Most of the new celebrations are optional memorials, to be observed or not as befits the needs and interests of a local community.

January 3. The Most Holy Name of Jesus; optional memorial

The practice of honoring the Holy Name of Jesus began early, among Christians of the first few centuries, but focus on the Name as an expression of devotion to the humanity of Christ developed especially during the Middle Ages. Witness to that devotion may be found in a Prayer to the Name of Jesus by Anselm of Canterbury and in the use of the anonymously written hymn *Jesu, dulcis memoria* as well as in the writings of mystics and in the preaching of people like Bernard of Clairvaux. In the fifteenth century, the great promoters of devotion to the Holy Name and of a feast in its honor were St. Bernardino of Siena and his disciple St. John Capistrano, and it was in that same century that the Holy Name Society was founded. The feast, celebrated between January 1 and 8, was added to local calendars at this time, but it did not become part



El Greco. St. Bernardino (1603–1604). Museo del Greco, Toledo, Spain.

of the universal calendar until December 20, 1721, when Pope Innocent XIII added it. In the calendar in use before Vatican II, the feast was observed on the Sunday between the octave of Christmas and Epiphany.

February 8. St. Josephine Bakhita, virgin; optional memorial

She was not named “Bakhita” when she was born in Olgossa in the Darfur region of Sudan in 1869; that name was given her later by her owners. Sometime between the ages of seven and nine, she was kidnapped by Arab slave traders and, over the course of the next eight years, was sold and resold five times. The brutality she experienced in those years made her forget her own name and adopt the name “Bakhita” (“Fortunate” in Arabic).



Her fifth owner was the Italian Consul Callisto Legnani. When he and his family were forced to leave Sudan, Bakhita begged to go with them. The Leganis brought her to Genoa, where they gave her to the Michieli family as a household servant. She served as nanny to the Michielis’ daughter Mimmina, and when the parents moved to Sudan for three years, to manage their hotel on the Red Sea, Mimmina and Bakhita were entrusted to the Canossian Sisters of the Institute of the Catechumens in Venice.

When Signora Michieli returned to take her daughter and Bakhita back to Sudan, Bakhita refused to go, and the Italian courts supported her claim that she was not a slave under Italian law. Bakhita entered the catechumenate, and after several months she received the sacraments of initiation. At her baptism on January 8, 1890, she was given the name Josephine Margarita Afortunada. In 1893 she entered the novitiate of the Canossian Sisters and on December 8, 1896, she took her vows. In 1902 she was assigned to a house in Schio, in the northern Italian province of Vicenza, where she spent the rest of her life. Her only extended time away from Schio was between 1935 and 1938, when she helped to prepare young sisters for work in Africa.

As she grew older, Mother Josephine experienced long, painful years of sickness. Mother Bakhita died on February 8, 1947, and her cause for canonization began just twelve years after her death. On October 1, 2000, she was canonized and became Saint Josephine Bakhita. She is venerated as a modern African saint, and her life stands as a statement against the brutal history of slavery. She has been adopted as the only patron saint of Sudan.

April 23. St. Adalbert, bishop and martyr; optional memorial

Vojtěch (his Czech name; Wojciech in Polish) was born in about 896, son of a noble Czech family in Bohemia. He studied for ten years with Adalbert in Magdeburg, and after Adalbert's death, Vojtěch adopted his name. The newly renamed Adalbert was ordained to the presbyterate in Magdeburg in 980, and two years later he became bishop of Prague. Though Bohemia was a Christian nation, the old ways were still observed, and Adalbert complained of polygamy, idolatry, and the involvement of Christians in the slave trade. Although he resigned as bishop and went to Rome to live as a hermit, Pope John XV eventually sent him back as bishop. At this time, he founded the first Benedictine monastery in Bohemia and took vows as a Benedictine. But when most of Adalbert's brothers were slain by a rival family, he fled Prague again, traveling as a missionary to Hungary, Poland, and Prussia. Sent back to Prussia by the pope, Adalbert and his followers confronted the local religion by destroying groves of sacred oaks. Adalbert was beheaded for sacrilege, which his companions interpreted as martyrdom, in April 997 on the Baltic Sea coast. Just a few years after his death, he was declared a saint, and he is claimed as a patron by Poles, Czechs, and Hungarians.



Monument to St. Adalbert and his brother, Radim-Gaudentius.

April 28. St. Louis-Marie Grignion de Montfort, priest; optional memorial

The man who would become a poet, preacher, priest, and hymnist devoted to the Blessed Virgin and, eventually, an inspiration to popes—including Pope John Paul II, whose motto “*Totus Tuus*” is drawn from Saint Louis-Marie's writings—had to struggle to get through the seminary and then to live out his vocation.

Louis-Marie Grignion was born in Montfort-sur-Meu in 1733. He sensed a call to the priesthood while in college, so at the end of his ordinary schooling, he began studies in philosophy and theology. Louis lived among the poor while studying theology at the Sorbonne, until, after a seri-

ous illness, he was offered a spot at the Seminary of Saint-Sulpice, where he served as librarian. In these years he developed a deeper understanding of Mary's role in Christian life which led to the publication of his best-known book, *True Devotion to Mary*, now considered a classic in the theology of Mary (Mariology).

Ordained to the presbyterate in 1700, Louis served as a hospital chaplain for five months, but he wanted to preach missions to the poor, so he joined the Third Order Dominicans and received permission to preach missions focused on the rosary and to form rosary confraternities. His desire to recruit other priests for this service led eventually to the formation of the Company of Mary (later the Montfort Missionaries). At about this same time, frustrated with the limitations imposed by local bishops, he made a pilgrimage to Rome, where Pope Clement XI affirmed his mission and sent him back to France with the title “apostolic missionary.” For several years Louis preached missions from Brittany to Nantes, repeating the rallying cry “God alone!”, and his reputation grew. Though occupied in preaching missions, Louis found time to write his books on Mary, develop rules for the order of priests as well as for an order of religious women (the Daughters of Wisdom, which he co-founded with Marie Louise Trichet), and compose hymn texts. He also encouraged service to the poor by founding free schools for poor children, and the Brothers of Saint Gabriel took shape as a religious community formed from lay men who followed him in this service. Finally, worn out by hard work and sickness, he collapsed during a mission at Saint-Laurent-sur-Sèvre in April 1716, and he died on April 28.

Louis composed more than 20,000 verses of hymns as an instrument of his evangelization efforts. For the most part, these texts were meant to be sung in village churches and in the homes of the poor, though some hymns expressed his personal feelings, especially about the Blessed Virgin. After Louis's death, the Company of Mary used his hymns as a method of evangelization during parish missions. Beatified in 1888, Louis-Marie Grignion was canonized in 1947.



May 13. Our Lady of Fátima; optional memorial

In 1917, beginning on May 13, near their home village of Fátima, three young Portuguese children—Lúcia de Jesus Santos and her cousins Jacinta and Francisco Marto—had visions of the Blessed Virgin Mary that lasted for six months. During these apparitions, according to the children, Mary described herself as the “Lady of the Rosary,” and she asked people to pray the rosary

for world peace. After extensive examinations, the Church has declared that these apparitions are “worthy of belief,” though no one is required to believe in the appearances.

The two Marto children died during the Great Spanish Influenza Epidemic of 1918–1920; Francisco was eleven, and Jacinta was ten. The two children were declared venerable by Pope John Paul II in 1989, and then he declared them “blessed” in 2000. Jacinta is the youngest non-martyred child ever to be beatified.



The Fátima visionaries: Lucia, Francisco, and Jacinta.

When she was old enough, Lúcia joined the Sisters of St. Dorothy in Tuy, Spain, making her first vows in 1928 and taking the religious name Sister Maria das Dores. In 1947, with a papal dispensation, she transferred to the Discalced Carmelites in Coimbra, Portugal. Lúcia reported continuing visions of the Virgin and of the Christ Child during her years in the convent. She died, at the age of ninety-seven, in 2005. Her cause for canonization is pending.

May 21. St. Christopher Magallanes, priest, and Companions, martyrs; optional memorial

Cristóbal Magallanes Jara was born into a farm family in Mexico in 1869, and he worked as a shepherd until he entered the seminary at the age of nineteen. After ordination to the presbyterate, he served as a parish priest in Totaliche, Mexico, working especially to promote education by establishing schools, a newspaper, and catechetical centers. He also helped found carpentry shops, open an electric power plant, and—working with indigenous peoples—develop agrarian cooperatives. As the Mexican government became increasingly anti-Church, the churches, schools, and seminaries were closed, so Father Magallanes opened a series of seminaries on his own. Each was closed in turn by the government, but the seminarians continued to hold classes in private homes. Father Cristobal preached against armed rebellion, but he was arrested in 1927 and accused of being part of a guerilla movement that began a revolt. Calling themselves the “Cristeros,” the revolutionaries’ battle cry was “¡Viva Cristo Rey! ¡Viva la Virgen de Guadalupe!” Cristóbal was executed by firing squad on May 25, 1927.

Not all who opposed the government took up arms, and not all of the Cristeros were involved in the fighting. Father Magallanes was one of those non-combatants, as were the other twenty-four martyrs arrested and executed at this time (one was actually not executed until 1937, but he is still considered a Cristero martyr). Of the twenty-five martyrs remembered in this memorial, twenty-two were diocesan priests, and three were lay men. They all

Twenty-Five Cristero Martyrs

Román Adame Rosales (parish priest, founded Daughters of Mary of Nocturnal Adoration, shot to death in 1927).

Rodrigo Aguilar Alemán (parish priest, poet, hanged in 1927).

Julio Álvarez Mendoza (priest, shot to death in 1927).

Luis Bátiz Sainz (parish priest, seminary spiritual director, shot by firing squad in 1926).

Agustín Caloca Cortés (priest, seminary prefect, shot to death in 1927).

Mateo Correa Magallanes (parish priest, shot to death in 1927).

Atilano Cruz Alvarado (parish priest, shot to death in 1928).

Pedro Esqueda Ramírez (parish priest, catechist of children, shot to death in 1927).

Margarito Flores García (parish priest, shot to death in 1927).

José Isabel Flores Varela (parish priest, tortured, throat cut in 1927).

David Galván Bermudez (priest, seminary instructor, shot by firing squad in 1915).

Salvador Lara Puente (layman, officer of Catholic Action and a religious liberty league, shot to death at age twenty-one in 1926).

Cristóbal Magallanes Jara (parish priest, seminary teacher, reformer, shot to death in 1927).

Pedro de Jesús Maldonado Lucero (parish priest, promoter of nocturnal adoration, blinded and beaten to death in 1937).

Jesús Méndez Montoya (parish priest, shot to death in 1928).

Miguel de la Mora (priest, shot by firing squad in 1927).

Manuel Morales (layman, father of three, officer of Catholic Action and a religious liberty league, shot to death in 1926).

Justino Orona Madrigal (parish priest, founded Poor Clare Sisters of the Sacred Heart, shot to death in 1928).

Sabas Reyes Salazar (parish priest, tortured and shot to death in 1927).

José María Robles Hurtado (parish priest, founded women’s Congregation of Victims of the Eucharistic Heart of Jesus, hanged in 1927).

David Roldán Lara (layman, officer of Catholic Action and a religious liberty league, shot to death in 1926).

Toribio Romo González (parish priest, shot to death at age twenty-seven in 1928).

Jenaro Sánchez Delgadillo (parish priest, hanged from a tree in 1927).

Tranquilino Ubiarco (parish priest, hanged at age twenty-eight in 1928).

David Uribe Velasco (parish priest, shot to death in 1927).



refused to leave their flocks and ministries, being shot or hanged by government forces in eight Mexican states for offering the sacraments. Beatified in 1992, they were canonized in 2000.

May 22. St. Rita of Cascia, religious; optional memorial

Born near Spoleto, Italy, in about 1381, Rita followed the conventions of the time and married Paolo Mancini when she was twelve years old, though she had hoped to enter the convent. Paolo was violent, abusive, and unfaithful, but Rita remained patient and eventually converted him. They had two sons who grew up to be well-behaved and practicing Christians. But Paolo had made many enemies, and after he and Rita had been married for eighteen years, his enemies stabbed Paolo to death. His sons began to long for revenge, but their mother tried to persuade them against *la vendetta*. Both boys died of dysentery within a year, putting an end to the quest for vengeance.

With her husband and her children dead, Rita sought to enter the Monastery of St. Mary Magdalene at Cascia, but the community feared that the vendetta would follow her, so they insisted that she make peace with her family's enemies first. It took her several years, but she accomplished this difficult task and was admitted to the monastery at the age of thirty-six. She remained there, living by the Rule of St. Augustine, until her death in 1457.

Rita is usually depicted with a wound on her forehead. The legend says that she prayed that she might suffer like Christ, and a thorn from a crucifix fell and left a deep wound that never healed. Beatified in 1627, Rita was canonized in 1900. She is often considered a patroness of abused women.



July 9. St. Augustine Zhao Rong, priest and martyr, and Companions, martyrs; optional memorial

Eighty-seven Chinese Catholics and thirty-three Western missionaries were martyred in China from the mid-seventeenth century to 1930. They died because of their ministry and, in some cases, for their refusal to apostatize. Many died in the Boxer Rebellion (1898–1901), in which a violent reaction to foreign influence in China brought the death of 30,000 Chinese converts to Christianity along with missionaries and other foreigners.

The protomartyr of China, the Dominican priest Francisco Fernández de Capillas, died on January 15, 1648, at the hands of the Manchu Tartars, who had invaded Fujian



and were hostile to Christianity. Toward the middle of the eighteenth century, five Spanish missionaries, who had carried out their activity between 1715 and 1747, were put to death as a result of a new wave of persecution that started in 1729 and broke out again in 1746.

A fresh wave of persecution broke out in the early nineteenth century, following imperial edicts forbidding, among other things, native Chinese from studying for ordination and priests from teaching Christianity. Martyrs in this period included lay catechists (women and men), a bishop, and priests. Father Augustine Zhao Rong was one of the martyrs in this period. He was, so far as is known, the first Chinese priest to die as a martyr. Often decreed because of incursions in China by European nations, subsequent periods of persecution in 1858, 1861, and 1862 added additional names to the list of martyrs.

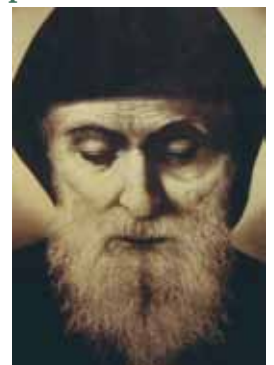
In the persecution of Christians during the Boxer Rebellion, the martyrs included missionary priests and religious women and men, bishops, Chinese seminarians and lay catechists, and other Chinese Christians.

July 20. St. Apollinaris, bishop and martyr; optional memorial

According to tradition, Apollinaris (not to be confused with two other saints of the same name) was a native of Antioch in Syria. Elected as the first bishop of Ravenna in Italy, probably in the late second century of the Christian era, he joined his community in facing nearly constant persecution by the Roman Empire. The legends recount how the Christians of Antioch were forced into exile, but as they were leaving the city, Apollinaris was identified as one of the Christian leaders. He was arrested, tortured, and martyred by being run through with a sword.

July 24. St. Sharbel Makhlūf, priest; optional memorial

Yusūf Makhlūf was born in the Lebanese village of Beka-Kafra in 1828. His family were Maronite Christians; Yusūf was raised by an uncle because his mule-driver father died when the boy was only three. Yusūf entered the Maronite Monastery of Our Lady of Mayfouq at the age of twenty-three. After a two-year novitiate, he was sent to the Monastery of St. Maron at Annaya, Lebanon, where he pronounced monastic vows and took the religious name Sharbel in honor of a second-century martyr. Six years later, he was ordained to the presbyterate. Father Sharbel remained in the monastic community for sixteen years, and then, following the example of the fifth-century St. Maron, Sharbel lived as a hermit from 1875 until his death on Christmas Eve in 1898. His reputation for holiness prompted people to seek him to receive



a blessing and to be remembered in his prayers. He followed a strict fast and was very devoted to the Blessed Sacrament. When his superiors occasionally asked him to administer the sacraments to nearby villages, Sharbel did so gladly. After his death, Christians and non-Christians made his tomb in St. Maron Monastery a place of pilgrimage and of cures. Pope Paul VI beatified him in 1965 and declared him a saint twelve years later.

August 2. St. Peter Julian Eymard, priest; optional memorial

Pierre-Julien Eymard was born in 1811 at La Mure, Isère, France. Despite a seminary course that was interrupted by poor health, he was ordained to the presbyterate for the Diocese of Grenoble. Eymard's was a restless ministry: Five years after ordination, he joined the Marist Fathers, serving that community as a spiritual adviser for seminarians and priests, and he promoted devotion to the Blessed Mother and to the Blessed Sacrament. Six years after joining the Marists, he became provincial in Lyon. Eleven years later, in 1856, after disputes with other members of the community, he left the Marists and founded the Congregation of the Blessed Sacrament. Two years later, working with Marguerite Guillot, he founded a contemplative congregation for women: the Servants of the Blessed Sacrament.



Rodin's bust of Pierre-Julien Eymard. Photo courtesy of Emily Barney.

Eymard became a great advocate for Eucharistic adoration and sacramental Communion. His Congregation of the Blessed Sacrament worked in Paris to prepare children for first Communion, and its members preached to non-practicing Catholics, inviting them to repent and begin receiving Communion again. In 1862, Eymard welcomed a new lay brother, whom he soon counseled to leave the community and return to his earlier work. The sculptor Auguste Rodin had entered the congregation after the death of his sister, but Eymard recognized Rodin's talent and advised him to return to his earlier vocation. In thanks for his advice, Rodin later produced a bust of Eymard (though Eymard was not happy with the results).

Eymard died in 1868. He was canonized by Pope John XXIII in 1962 and given the title "Apostle of the Eucharist."

August 9. St. Teresia Benedicta of the Cross, virgin and martyr; optional memorial

Edith Stein was born in 1891 into an observant Jewish family in Breslau, in what was then the German Empire's Province of Silesia (and is now Wrocław, Poland). Though she admired her mother's faith, she became an atheist

as a teenager. By the time of the outbreak of World War I, she had studied philology and philosophy at the universities of Breslau and—under the phenomenologist Edmund Husserl—Göttingen. After working as a nurse during the First World War, she returned to Freiburg, where Husserl had moved, in 1916, completing her dissertation and receiving a doctorate in philosophy. She began teaching as Husserl's assistant, but because she was a woman, Husserl did not approve her "habilitation thesis," required for her to receive an academic chair of her own. In 1918, therefore, Stein left her work with Husserl and began working on her own.



Some years later, while on holiday, Stein read the works of St. Teresa of Avila. This confirmed for her a developing faith in Christianity, and she was baptized on January 1, 1922. She taught at a Dominican girls' school for ten years, while she studied Thomas Aquinas and Catholic philosophy in general. In 1932, she became a lecturer at the Institute for Pedagogy in Münster, but the Nazi government's new anti-Semitic legislation forced her to resign the post a year later. In her frustration over the regime's developing anti-Jewish stance, she wrote to Pope Pius XI: "As a child of the Jewish people who, by the grace of God, for the past eleven years has also been a child of the Catholic Church, I dare to speak to the Father of Christianity about that which oppresses millions of Germans."

In 1933 Edith entered the Discalced Carmelite Monastery St. Maria vom Frieden at Cologne. Six months later she was invested with the habit and took the name Sister Teresia Benedicta a Cruce. She continued her philosophical writing as part of her monastic commitment, adding to it an increasing collection of theological works. She made final vows in 1938, but because of the growing Nazi threat, her community moved her to a Carmelite monastery at Echt in the Netherlands, thinking she would be safe there. She was, for a while, and she managed to complete a book on St. John of the Cross.

With her sister Rosa, who had also become a Catholic, Sister Teresia Benedicta was arrested with other Jewish Christian converts by the Gestapo and shipped to Auschwitz Concentration Camp. With her sister and many other people, she was put to death by lethal gas, probably on the morning of August 9, 1942. Beatified in Cologne in 1987, Sister Teresia Benedicta was canonized by Pope John Paul II in 1998.

September 12. The Most Holy Name of Mary; optional memorial

Like the optional memorial of the Most Holy Name of Jesus (January 3), this observance is restored to the calen-

dar after its removal in 1969. This Marian feast began as a local celebration in Cuenca, Spain, in 1513. Pope Gregory XV extended the observance to the Archdiocese of Toledo in 1622, and with the support of the Discalced Carmelites the feast spread through the Kingdom of Spain and the Kingdom of Naples in 1671. In 1683, John III Sobieski, king of Poland, brought an army to the outskirts of Vienna to stop the advance of Muslim armies loyal to Mohammed IV in Constantinople. After Sobieski entrusted himself to the Blessed Virgin Mary, he and his soldiers thoroughly defeated the Muslims. In thanksgiving, Pope Innocent XI extended this feast to the entire Church.

September 23. St. Pio of Pietrelcina, priest; memorial

Francesco Forgione was born on May 25, 1887, in the Italian farming town of Pietrelcina, and he was baptized the next day. As soon as he could, despite recurring bouts of illness, he was put to work watching the family's small flock of sheep. In 1897, after three years of schooling, Francesco developed an interest in joining the Capuchins, but they required more education of their candidates, so Francesco's father traveled to the United States looking for work, so he could pay for tutors for his son.

The tutoring was successful, and Francesco was received into the Capuchin novitiate at Morcone in 1903, taking the religious name Pio in honor of Pope St. Pius V, the patron saint of his hometown. After six more years of study, Fra Pio was ordained to the presbyterate in Benevento. His health became problematic again, so he was allowed to remain with his family until 1916, when he was ordered to return to community life—this time to a small agricultural community, Our Lady of Grace Friary near San Giovanni Rotondo. He was drafted into the Italian Army at the beginning of World War I, but his health declined again, and he was hospitalized until 1918. Apart from brief service to a church in Pietrelcina, he spent the rest of his life in the friary at San Giovanni Rotondo.

His reputation as a spiritual director soon spread, and people began coming to the friary to seek his advice. His frequent advice on the practical application of Christian theology was: "Pray, hope, and don't worry."

In 1911, Padre Pio wrote to a spiritual advisor about red marks that appeared on the palms of his hands, "about the size of a penny, accompanied by acute pain in the middle of the red marks." He also felt pain on the bottom of his feet. The physical appearance of wounds in his hands and feet came and went. In 1918, shortly after his discharge from the military, a visible wound appeared in his side,



and all the wounds bled. Pio also reported continuing visions of Christ, Mary, and the saints that had begun in his childhood, new experiences of spiritual ecstasy, and recurring and severe temptations from the devil.

News of Padre Pio's stigmata began to spread in 1919, and reports of spiritual gifts came from those around him. Pio covered his wounds with cloth or gloves from this time on, but the wounds remained and continued to bleed for fifty years, until they closed shortly after his death. In 1947, one of the pilgrims to visit Padre Pio for confession was Father Karol Józef Wojtyła, a young Polish priest who would later go on to become Pope John Paul II. In 1956, with the help of British humanitarian and journalist Barbara Ward, Padre Pio opened the hospital *Casa Sollievo della Sofferenza* ("Home to Relieve Suffering"). Padre Pio's health began to decline again in the 1960s, and on the day after the fiftieth anniversary of his receiving the stigmata (September 21, 1968), he was extremely tired. Early on the morning of September 23, he made his final confession and renewed his Franciscan vows. He died a few hours later. Padre Pio was beatified in 1999 and canonized by Pope John Paul II in 2002.

September 28. St. Lorenzo Ruiz and Companions, martyrs; optional memorial

Lorenzo Ruiz had two Catholic parents: a Chinese father and a Tagalog mother. He was born in Binondo, Manila, in about the year 1600. After a few years of education by Dominican friars, Lorenzo was considered skilled enough to become a calligrapher. He married, and his wife Rosario gave birth to two sons and a daughter. Life was generally peaceful until, in 1636, Lorenzo was falsely accused of killing a Spaniard. As a non-Spanish native, Lorenzo had little chance for justice, so he left his family behind and found asylum on a ship carrying three Spanish Dominican priests, a Japanese priest, and a Japanese layman to missionary work in Japan. The three Dominicans were Antonio Gonzalez, Guillermo Courtet, and Miguel de Aozaraza. The Japanese priest was Vicente Shiwozuka de la Cruz, and the layman was named Lazaro—he was a leper.

They slipped into Japan at Okinawa to fulfill their mission, despite the outlawing of Christianity as a foreign religion by the Tokugawa shogunate. Just a few days after their arrival, they were arrested, held in prison for two years, and tortured. On September 23, 1637, Lorenzo and his companions were taken to Nishizaka Hill (the "Mountain of Martyrs") in Nagasaki, where they underwent a terrible punishment known as *tsurushi* ("reverse hanging"). Before he died, Lorenzo reportedly claimed: "I am a Catholic and wholeheartedly accept death for the Lord. If I have a thousand lives, I would offer them all to God." After death, the martyrs' bodies were cremated, and their ashes were thrown into the sea.

Lorenzo and his companions were beatified in Manila

in 1981, during Pope John Paul II's visit to Manila. They were canonized by the same pope on October 18, 1987, along with ten other men and women, Asians and Europeans, who spread the faith in the Philippines, Formosa, and Japan. Lorenzo was declared the first Filipino saint and martyr.

November 24. St. Andrew Dũng-Lac, priest, and Companions, martyrs; memorial

Dũng An Trần was born about 1795 in Bac-Ninh in North Vietnam. When he was twelve the family had to move to Hà-Nôi (Hanoi) so his parents could find work.

There he met a catechist who offered Trần food and shelter as well as an education in the Christian faith. Three years later, Trần was baptized in Vinh-Tri with the Christian name Andrew. After learning Chinese and Latin, he too became a catechist. Chosen to study theology, he was ordained to the presbyterate on March 15, 1823. Father Andrew served as a parish priest in Ke-Dâm. His preaching and example brought many to baptism. In 1835, however, he was imprisoned under Emperor Minh-Mang's persecution of Christians, but his freedom was purchased by donations from members of the congregation he served. To avoid further persecution, he changed his name to Lac (Andrew Lac) and moved to another prefecture to continue his work. But on November 10, 1839, he was again arrested, this time with Peter Thi, another Vietnamese priest. Both priests were beheaded in Hà-Nôi on December 21, 1839.

St. Andrew and St. Peter were two of 117 people known to have been martyred in Vietnam between 1820 and 1862. Of the group, ninety-six were Vietnamese, eleven were Spaniards, and ten were French. There were eight bishops, fifty priests, and fifty-nine lay Catholics in the group. Of the priests, eleven were Dominicans, ten belonged to the Paris Mission Society, and the rest were diocesan priests plus one seminarian.

St. Andrew and St. Peter died during one of several anti-Christian and anti-foreign persecutions that erupted three times in the nineteenth century. During the six decades after 1820, between 100,000 and 300,000 Catholics were killed or subjected to great hardship. Persecution broke out again in 1847 when the emperor suspected foreign missionaries and Vietnamese Christians of sympathizing with a rebellion led by one of his sons. The last of the martyrs were seventeen laypersons, one of them a nine-year-old child, executed in 1862. That year a treaty with France guaranteed religious freedom to Catholics, but it



Fra Angelico, *The Forerunners of Christ with Saints and Martyrs*, tempera on wood, c. 1423–1424. London, National Gallery of Art.



did not stop all persecution.

Members of this group were beatified on four different occasions between 1900 and 1951. All were canonized by Pope John Paul II in 1988.

November 25. St. Catherine of Alexandria, virgin and martyr; optional memorial

The return of St. Catherine to the general Roman calendar is an oddity because the feast was dropped in 1969 for lack of any historical evidence that such a person existed. (Saint Christopher was dropped from the calendar on the same grounds.) Her life story is apocryphal at best, but she remains very popular in the Eastern Churches, who honor her as the "Great Martyr Saint Catherine," so that popularity may help to account for her return to the western calendar. A second factor that may have aided her return is that she is one of the saints whose voices Joan of Arc claimed to have heard. A third may be the western tradition that ranks her as one of the "fourteen holy helpers," that is, the fourteen most helpful saints in heaven.

Catherine, according to the legends, lived in the fourth century and was the brilliant daughter of Costus, a pagan governor of Alexandria, and his wife. Catherine converted to Christianity in her late teens. Supposedly she tried to convert the Emperor Maxentius during a time of political turmoil (Maxentius and his army were defeated by Constantine at the Milvian Bridge in 312). Catherine was unsuccessful with the emperor, but she was reportedly a great converter, since she supposedly converted Maxentius's wife, the Empress Valeria Maximilla, many pagan philosophers sent to argue with her, and even her guards in jail. Condemned to death on a wheel that would break her bones, she survived when the wheel itself broke as soon as she touched it, so she was beheaded.

The legends also say that angels carried Catherine's body to Mount Sinai, where the Emperor Justinian established St. Catherine's Monastery in the sixth century.

Many Moments of Liturgical Renewal

By CARDINAL DANIEL N. DiNARDO

When I was in the sixth grade in Pittsburgh, seeming centuries ago, my teacher, Sister Nadine, a Sister of Divine Providence, introduced a more active way to participate in the liturgy than we had experienced before. We even learned to sing the Latin propers in simplified form. I still remember the text "*Scio cui credidi*" from the Introit of the Mass for the Conversion of St. Paul. She told us of her hope that we would learn to sing Mass in English some day.

Sister Nadine introduced us to a neighboring pastor, Father John Hugo, who was teaching his people to respond to the Latin dialogues as a congregation and, astoundingly for 1959, was celebrating Mass facing the people. Father Hugo later became our pastor, and he invited me to meet Father Hans Ansgar (H. A.) Reinhold, a liturgical pioneer who had written a book, *Bringing the Mass to the People*. These individuals had labored as part of what was then called the "liturgical movement." Though they looked forward to ritual and language changes in the liturgy, each one had a repeated line that seemed to be an admonition against relying solely on external changes. Father Reinhold said that we should go to the depths of the liturgy, and Father Hugo never tired of explaining the Mass by reference to the Gospel of St. John 12:22-24: "Unless the grain of wheat falls to the ground and dies, it cannot bear fruit." Father Hugo also explained the liturgy in terms of the theology of Saint John of the Cross, whom he quoted in many of his homilies on liturgical renewal. He called it "ascetical liturgical theology."

These three persons, all wedded to liturgical renewal



Above: Rev. H. A. Reinhold (1897–1968). Left: Rev. John Hugo (1911–1985).



It is always important to ask for the grace to see the bigger picture in our ongoing liturgical renewal.



His Eminence, Cardinal Daniel N. DiNardo, archbishop of Galveston-Houston, Texas, is the episcopal moderator of the National Association of Pastoral Musicians.

and even enthusiastic about liturgical change that emphasized the people and their role, were simultaneously people who never tired of showing me the big picture, the long gestation of growing in the liturgy by growing in "purity of heart." In the case of Father Hugo, whom I later learned was a dear friend of Dorothy Day and preached his famous silent retreat to her,¹ he connected the depths of the text and gestures of the liturgy with the gradual saturation by the Gospel of culture and society. It was a heady trip for a child and teenager, but I remain grateful to them for both seeing the moments of liturgical renewal and never losing sight of what the liturgy always offers, if one has a mind and purified heart able to appreciate the richness. What they seemed to know and make manifest was what I would later call, after reading the Eastern Fathers of the Church, a life appreciation for the liturgy as contemplation and action in imitation of



the God who lives beyond their seeming opposition and invites us into that same life.

Many “Moments”

There are many “moments” of liturgical renewal and many elements that make up that renewal. In any given time one or another element is emphasized, but many people in the Church may be at other moments, focused on other elements. That is why it is always important to ask for the grace to see the bigger picture in our ongoing liturgical renewal. The Second Vatican Council invited us into this bigger picture even as it mandated certain changes that brought us quickly into a number of “moments,” one right after another. That time of rapid change was energizing for some and bewildering for others. But liturgical renewal is really a much longer and slower reality. If one is too caught up in one or another moment, one can lose perspective.

Right now we are at a specific moment of change: the introduction of a new translation of the *Roman Missal*. This moment has its hopes and its challenges. Most of us are involved — and rightly so — in logistics and practicing new texts, in examining new music, and — this is especially true for priests — in beginning to learn some new music for dialogues, collects, prefaces, and other texts that priests proclaim. Though we need this present focus, we

also need to keep our attention fixed on the slow beautiful movement of deep liturgical renewal and its source in Jesus, the pioneer and perfecter of our faith. To speak musically, what we are involved in may be more like a majestic and circuitous Mahler symphony than a brilliant and compact cameo like the Ravel one-movement *Piano Concerto for the Left Hand*.

I appreciate the current work of pastoral musicians, liturgists, and all those involved in local churches who collaborate with the bishops and priests as together we introduce the new translation of a beautiful and rich tradition of prayer, the texts of the Latin Rite. May we learn to plumb the depths of the prayers and gestures, assist in allowing them to be prayed by our people, and beg God’s grace to bear much fruit in holiness, personally and ecclesially, for the life of the world. I hope that in the future some young person will also see us as pioneers, as people of a rich Catholic faith who helped them to know the depths, much as Sister Nadine, Father Hugo, and Father Reinhold were able to communicate it to me those many years ago in Pittsburgh.

Note

1. These retreats were attended many times by Dorothy Day, founder of the Catholic Worker Movement. She wrote of them that they were “like hearing the gospel for the first time.” See <http://www.fatherjohnhugo.com/HugoAbout.html>.

The Father Lawrence Heiman, CPPS

NPM Legacy Society

Father Lawrence Heiman, CPPS, a pioneer in the formation of women and men for pastoral music ministry, was one of the founding leaders of the National Association of Pastoral Musicians. Since 1976 he has been an unwavering support for NPM, its mission, and its members.

The Father Lawrence Heiman, CPPS, NPM Legacy Society recognizes the generosity and vision of NPM members and friends who have chosen to leave a legacy through estate or deferred gifts to NPM. Legacy donors who wish to be acknowledged receive special recognition in NPM publications.

For additional information or enrollment in the Society, please contact:

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The Hovda Lectures Online



Robert Walker Hovda (1920–1992), a presbyter of the Diocese of Fargo, North Dakota, was a leader of the liturgical movement in the United States. The National Association of Pastoral Musicians has chosen to honor Father Hovda's memory and work through a series of "Hovda Lectures" presented biannually at its conventions.

The first set of Hovda Lectures, *Toward Ritual Transformation: Remembering Robert W. Hovda*, was printed by The Liturgical Press in 2003. Subsequent lecture series have been published by NPM Publications, and those series are now available online (pdf format) at the NPM website. Go to <http://www.npm.org/Articles/hovda.htm>.

- Series II: Singing Faith into Practice (2003)
- Series III: Sacred Signs: Commitment and Healing (2005)
- Series IV: *Musicam Sacram* Revisited (2007)
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Reflections on *Of Gods and Men*

By J. MICHAEL JONCAS



As a liturgist and musician, I found *Of Gods and Men* (*Des hommes et des dieux*), a 2010 film in French and Arabic directed by Xavier Beauvois with English subtitles, to be profoundly inspiring and challenging. I would *strongly* recommend it to the readers of *Pastoral Music* (as I have to the readers of the *PrayTell* blog). The film won the *Grand Prix* (the second highest award) at the Cannes Film Festival as well as both the *Cesar* and *Lumière* awards for best film of 2010. It is based on an incident in 1996 when seven Trappist (Cistercian) monks were found beheaded in Algeria.



Rev. Dr. J. Michael Joncas, a presbyter of the Archdiocese of St. Paul-Minneapolis, Minnesota, and a composer, teaches in the Department of Catholic Studies and the Department of Theology at the University of St. Thomas

in St. Paul and in the Department of Theology at the University of Notre Dame. This article is based on an earlier extended post on the online *PrayTell* blog.

Was this the action of Islamist terrorists or of a faction of the Algerian military? The case remains unsolved to this day, but the focus of the film is on what would have led a group of Christian monks to remain living and praying in a Muslim area where their lives were increasingly in danger from civil unrest.

There are three reasons why I think it is important for liturgists and musicians to view this film. First, there is no debate about liturgical practices or texts shown anywhere in the film. Now I suspect that there might have been such debates in real life, but they clearly do not hold center stage in the lives of these Trappists. We see them praying and singing various sections of the Divine Office and of the Eucharist in their small chapel, mostly in French, though ending Compline one evening with a Marian antiphon in Latin. What I loved was how ordinary the liturgy was for these folks, how the personal quirks of individual monks blended into a common action of prayer, how the choreography of the rite had become second nature so that the community could engage full, conscious, and active participation without self-consciousness.

Second, if I may be *very* personal, the serenity and balance of the monks' lives

embodies precisely why I was and am attracted to the practice and study of the liturgy. The monks make and market honey, visit the local village for an Islamic ceremony in which they participate as appropriate, plow and plant fields, interact with village and government officials, run a clinic, and dispense advice when asked. They prepare and eat meals together, hold chapter meetings around a table on which a single candle burns, write letters, engage in spiritual reading, pursue their own devotional prayer, and receive visitors. The Liturgy of the Hours and the celebration of the Eucharist are of a piece with the rest of their lives: the words of the liturgical texts illuminate not only the round of feasts but the meaning of their activities, challenging, comforting, and transforming them over the long haul. They are not prissy aesthetes or superficial purveyors of cheap bonhomie. They are people who take seriously the consequences of what baptism means (as one powerful scene between two of the monks makes clear).

It is this integration of personal growth in holiness, a passion for charity and justice, and a love for the sacramental worship of the Church that caught my heart and imagination fifty-some years

ago and still keeps me going today. Given the acrimony over the state of liturgical renewal in the English-speaking world, it is very heartening to me to see depicted on the screen what this integral life might look like.

Finally, as a church musician I was especially touched by the chants sung by the actors portraying the monks in the film. They include pieces by Joseph Gelineau and Lucien Deiss as well as standard liturgical dialogues. Breathtaking, however, are some of the hymns by Didier Rimaud. I have had the privilege of singing some of his biblically evocative texts at meetings of *Universa Laus* and have marveled at the poetic insight and spiritual depth of his imagery.

The following phrases stick in my memory, although I know the French originals are much more powerful, and I have probably altered the translation



since reading the subtitles: "separating sand from water, / you created the earth like a cradle / to receive this Child of infinite love . . ." (a hymn for Christmas Eve) "and yet you have a heart / for you love the prodigal son / and hold this sinner to your breast, / this ruined world . . ." As is the case with many of the texts of Huub Oosterhuis, I am seared by the power and the beauty of these texts and would so love to sing them in liturgical contexts. I know

that Paul Inwood has worked at translating some of these texts to make them available for the Anglophone world; I hope some of our liturgical music publishers would consider enriching our repertoire with these beautiful compositions.

I think what makes the film so powerful for me, in the end, is the palpable sense of communion and love that binds together the diverse personalities of the monks and radiates in their interchanges with the villagers, the terrorists, and the army officials. They witness to a love that passes understanding. The liturgy that holds my heart passes understanding as well; it is the offer and celebration of God's fragile, defenseless, broken, tortured, murdered, risen, radiant, powerful, silent, mysterious, triumphant Love for us and our awe-filled and humble gratitude that such a Love could be real.

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“Nimble Fingers” Was There: Four Generations of Church Musicians

By ELLEN GARMANN

I am the fourth generation of church musicians in my family. While I am the first to pursue music ministry professionally, I stand firmly with my maternal great-great aunt, maternal grandmother, and mother as an “amateur” church musician. Each of us has dedicated herself to music ministry out of our love of God and our love of music. We haven’t done it for the money or for the fame but out of a genuine desire to be good stewards of the talent that God has given us.

The word *amateur*, particularly when contrasted with *professional*, generally carries a negative connotation. However, it is a French word that comes from the Latin root *to love*. An *amateur* is one who engages in an activity for the love of it rather than for financial or professional gain. While *amateur* generally suggests a lack of formal training or education, it does not have to imply a lack of skill, passion, or dedication. It is often the *amateur* who, by lack of theoretical knowledge, is able to be the most groundbreaking and insightful in a pursuit—the one able to look outside the box.

My maternal great-great aunt Nora Stolle was an organist at St. Lawrence Church, a rural parish of around 150 families in unincorporated Rhine, Ohio. The exact dates of her ministry are not known, but several lifetime parishioners tell stories of her being driven the three miles from nearby Botkins, Ohio, in order to play. There is a tiny stairway that leads to the choir loft, and many can remember



St. Lawrence Church, Rhine (Botkins), Ohio.

the navigation required for “Aunt Nora” to maneuver her elderly frame up and down the stairs.

More directly, my maternal grandmother, Muriel Zaenglein Santomieri, served as an organist at both St. Lawrence and at Our Lady of the Immaculate Conception Church in Botkins. We know that she began playing as a junior high student in the early 1930s. After taking many years off to go to college, begin work, marry, and begin her family of seven children, she returned to active ministry in the late 1960s. She took it upon herself to play again, as there had been many years of “silent” Masses in the parish.

From the late ‘60s until my mother’s retirement in 2009, at least one member of my family was constantly involved in music ministry at Immaculate Conception, a small parish of around 400 families. My mother, Therese Santomieri Reed, began her official music ministry in 1985 as the director of the adult choir. As is the case with many volunteer, part-time, or *amateur* musicians, both Mom and Grandma had other full-time jobs outside

their ministries; Mom works as a nurse and Grandma worked for an industrial corporation.

For two years, all three of us were active in music ministry at Immaculate Conception. Grandma served as an organist with Mom as the adult choir director and coordinator of music ministries, and, at age eleven, I began as a cantor. Grandma and I would often do the Saturday evening Mass, and Mom says she spoke often of how much she enjoyed making music together. Immaculate Conception and St. Lawrence now share a pastor, and as the two parishes developed more and more collaboration, Mom and I both would occasionally serve at St. Lawrence as well. So all four generations have ministered at one time or another to the St. Lawrence community.

Grandma played the organ until three weeks before she died, when a heart attack prevented her from doing her normal Saturday evening Mass. It was her absence from ministry that spurred me on from cantoring to playing piano and organ for liturgies. She was buried on October



Ms. Ellen Reed Garmann is pursuing graduate studies in theology at the University of Dayton. She serves as the secretary for the Cincinnati NPM Chapter and as a member of the Archdiocesan Music Commission.

1, 1997: the Feast of St. Thérèse. Call it happenstance or divine intercession, but when I accepted my first full-time ministry position, it was at St. Therese the Little Flower Church in Cincinnati. My mother, Therese, came for my first Mass, and I couldn't help but think that "Nimble Fingers" (as Grandma was affectionately called by the choir) was there in spirit.

From organist to choir director to director of music ministries, each generation of church musicians in my family has developed the seeds planted by the previous one. Along the way, NPM has been an invaluable resource to us as both amateur and professional musicians. Mom attended her first NPM convention in 1995, and we have attended together since 2003. Small and rural parishes often don't have the means to support extensive development of their ministers, but the

publications and conventions of NPM whet our appetite for further education and knowledge.

We have been blessed to make music with numerous talented amateur musicians through the years. Many small parishes like Immaculate Conception are nurturing grounds for vocation. In these places, strong family support combines with a welcoming and encouraging community—backed by a solid priest, good liturgy, and strong devotion—to foster a sense of dedication and responsibility to the people of God.

As a pastoral musician and a daughter, I never forget my roots as an *amateur*. Perhaps it was because my ninety-year-



old neighbor always rewarded a good deed with a "Thanks 'til you're better paid," but I know that the greatest rewards don't come in the form of money or prestige. They come from a congregation heartily greeting their risen Lord with a resounding *Alleluia*, the indescribable stillness of an a cappella *Silent Night*, and from the tears of comfort shed by the family who knows their loved one now rests in God. I am doubly blessed to experience these tacit graces with a long line of extraordinary women who love to praise their God in song.

Image of Mary on the front of the Church of the Immaculate Conception, Botkins, Ohio.

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Professional Concerns

By WILLIAM GOKELMAN

Developing Musical Relationships: Conductor and Accompanist

There is a unique partnership between conductor and accompanist, one that can potentially have great effect on a choir. Having worked as conductor or accompanist (or both) for amateur, school, church, and professional choirs, I recognize the gift of having the conductor's statement, "Sopranos, let's go back to measure . . .," be almost anticipated by the playing of the correct starting pitch by the accompanist. And how powerful it is when a conductor's gesture beautifully shapes a phrase, and the same shape is supported by the person at the keyboard! When conductor and accompanist are united, music has a chance to be made, and the choir reaps the benefits.

So, how is this magical union developed? What can conductors and accompanists do to foster such a relationship, where minds are "read" and musical goals are shared?

Here are a few suggestions and observations from my own experiences:

- **Discuss interpretation ahead of time.** Conductors, let your accompanist—who is a musical extension of you—know what your plans are for the music—tempos, dynamic scheme, dominant musical color, textual interpretation, and overall message to be conveyed, for example—*before* rehears-

ing with the choir. Then, be open to discussion about all these elements, especially as they may affect the accompaniment (tempo and rubato, for instance). The ultimate performance of the music must exist in the minds of both conductor and accompanist.

- **Create a rehearsal agenda.** Conductors, make a list of which piece(s) you plan to rehearse at each rehearsal. Share it with your accompanist. If possible, include which sections you will rehearse in each piece. This gives your accompanist something specific to practice for each rehearsal, helping to alleviate any confusion or ill-preparedness. Ideally, every rehearsal should reflect a seamless and total musical partnership between you and your accompanist. The choir can easily become part of the musical equation in such a collaborative environment.
- **Identify rehearsal techniques and pedagogical approach.** Discuss how each piece will be introduced and rehearsed, including where you will start (for example, with a section that contains rhythmic or tuning challenges for the choir). How will this music be taught? What techniques will be used? An accompanist who has this information can better anticipate what will be done in rehearsal and can also better lead sectional rehearsals, where conductor and accompanist concurrently rehearse different sections of the choir. Not only is this method a great timesaver, but it creates moments of interaction between choir members and accompanist.
- **LISTEN to the rehearsal.** Accompanists, know your part well enough that your ears can focus on what the choir is doing (while your eyes focus on the conductor's gestures). This will help you predict what the conductor will work on next or what you may be called to do in those sectional rehearsals, should you be asked to assist in



this way. By listening intently to the choir, you will also learn more about how your part fits into the larger musical texture. Your playing will begin to shape itself and will, in turn, help the choir to shape their lines, since how you play affects how the choir sings.

- **Always start with the end in mind.** Once both conductor and accompanist have the same interpretation in mind, that shared sound must be modeled in every conducting gesture and every note played, starting with the choir's initial read-through of the piece (a practice which I strongly suggest, not only because it improves the singers' sight-reading and aural skills but also because it gives them a sense of the entire piece, so they can begin to have the end result in their minds, too.) Conductor and accompanist together show the choir where the music is going and what kind of sound is expected from them. Once this initial musical goal is established, the work of fixing rhythms, notes, diction, balance, and other matters may begin, always within the context of that "ultimate performance" that plays in the minds of the conductor and accompanist and draws the choir members into itself, week after week.

When accompanist and conductor have a shared vision, musically and pedagogically, the choir will respond with healthy musical growth. The cooperation modeled by the leadership will be imitated. Music will be created, and souls will be nurtured through mutual respect. And the ultimate goals of any musical ensemble will be more easily achieved: respectful collaboration and communal creation of beauty.

Mr. William Gokelman is professor of music, director of choral activities, and chair of the Music Department at the University of the Incarnate Word in San Antonio, Texas. His master's degree is in vocal coaching and accompanying. William is a frequent clinician for NPM piano skills sessions.

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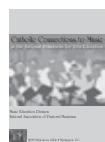


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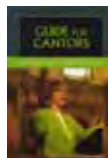
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Reviews

Initiation

You Will Be My Witnesses: Music for Christian Initiation

The Collegeville Composers Group.
Liturgical Press. ISBN: 978-0-8146-3343-4. \$11.95.

Once again, the five composers of the Collegeville Composers Group have created something significant from the antiphons and psalms of the *Roman Missal*. They apply here the formula they used so successfully in their *Psallite* series: short, singable melodies, many in ostinato format, without pretention or hyperbole. The opening piece, "Come Children, Listen to Me," is to be used for the Rite of Acceptance into the Order of Catechumens as well as for the entry into the Church. It introduces a melodic motif which will be carried, in various forms, through most of the antiphons and liturgy-specific works here. The remainder of the collection contains songs with antiphons which are especially appropriate for baptism, confirmation, and the other rites of initiation.

Again, as in their other work, the emphasis is on a newly-awakened sense of liturgical chant as a viable and vibrant part of contemporary worship. Judging from the success of the *Psallite* series, the simplicity and forcefulness of a melodic language which does not obscure the poetry or the theology of the texts it supports is appealing to many congregations.

Joe Pellegrino

Mass

B minor Mass

Johann Sebastian Bach. BWV 232. Urtext Version, ed. Uwe Wolf. Bärenreiter Verlag. Edition BA5935, full score, € 76.00. Edition TP1232, study score, € 18.50. Edition BA5935-90, piano reduction, arr. Andreas Köhs, € 12.95. Other editions, including facsimile, also available.

The masterpiece known as J. S. Bach's B minor Mass (BWV 232) comprises large-scale Mass movements that were independently composed over the course of more than two decades. The Kyrie and Gloria date from 1733 and come from a Missa dedicated to the Saxon Elector Frederick Augustus II. The Sanctus is the oldest movement, dated 1724, for performance on Christmas Day. The Credo, or "Symbolum Nicenum," was composed during Bach's last years. The remaining pieces of this great Mass—the Osanna, Benedictus, Agnus Dei, and Dona nobis pacem—are each parody movements based on his own various earlier works that Bach added in 1748–1749.

This monumental work obviously would not be performed during liturgy; however, the work in its entirety or sections of the Mass could certainly be used in concert performance by well-trained choirs. A great choir, orchestra, and conductor should certainly use an excellent musical score edition.

Bärenreiter and the Bach Archive Leipzig have embarked on a new edition, making a number of Bach's works available for scholarship and performance, based on the latest musicological research. J. S. Bach's B Minor Mass is contained in the first volume of *Johann Sebastian Bach: New Edition of the Complete Works. Revised Edition*. This 2010 Bärenreiter edition, edited by Uwe Wolf, contains, in both German and English, notes on the revised edition, a foreword, and a preface in both the full score and miniature (study edition) full score.

At first glance, the most notable characteristic of this new Bärenreiter score is the presence of notation in greytone print. These markings show the passages where there is a discrepancy between Bach's full score and part-writing. Bach made some minor corrections to part-writing to eliminate parallel voices, and he made additional corrections in the vocal parts. Between 1733 and 1749, specific performance markings were more detailed in both the score and the part-writing, including articulation markings, dynamics, tempo, and ornamentation. With regard to the

earliest movement—the Sanctus—only markings from the autographed score were reproduced in this edition.

Additionally, C. P. E. Bach made extensive changes to the autograph score of the B minor Mass. There were many similarities between the handwriting of J. S. Bach and C. P. E. Bach in their respective later years, which has made it almost impossible correctly to attribute changes to either of them.

In 2007–2008, however, thanks to advanced X-ray technology, 500 passages from the J. S. Bach autographed score were analyzed, and C. P. E. Bach's inscriptions became distinguishable from his father's. C. P. E. Bach's text additions and some of the still questionable alterations are marked in square brackets in this new Bärenreiter edition. Also shown in brackets in Part II of the Mass are passages that had already become illegible in a facsimile edition that was published in 1924. These passages were reconstructed based on copyists' manuscripts.

We do not know J. S. Bach's scoring intentions from the time when the entire Mass was compiled, but thanks to available instrumental parts from Dresden, scholars have been able to make an educated guess as to what Bach intended. This is why ambiguous scoring parts appear in greytone print in this edition as well as ambiguous bassoon, continuo, oboe, and horn passages.

The new Bärenreiter edition is a beautiful work in itself. The full score, study score, and vocal score are neatly printed and very easy on the eyes. For a work of this length and difficulty, visual ease is necessary. An attractively bound and printed score combined with the latest detailed scholarly research renders this edition a superior one for one of the greatest composer's finest works.

Jennifer Pascual

Choral Recitative

Risen Today. Arr. Joel Raney. SATB, organ, opt. unison choir and brass. Hope, C5621, \$2.10. This unexpected setting of LYRA



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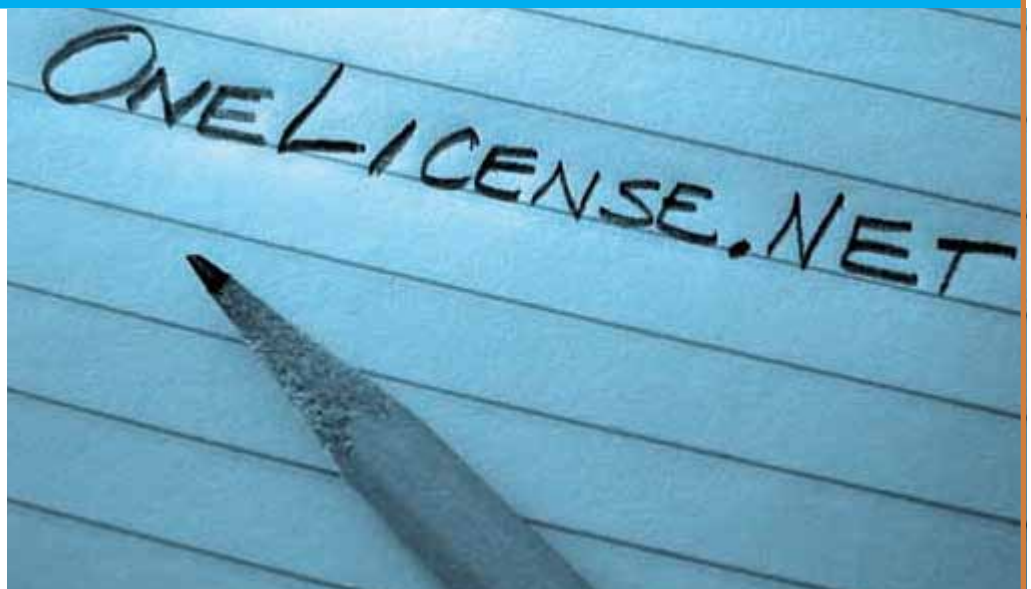
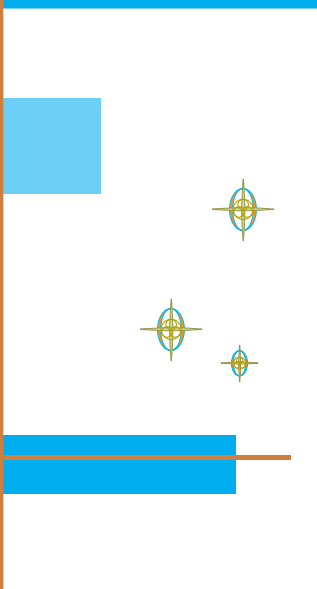
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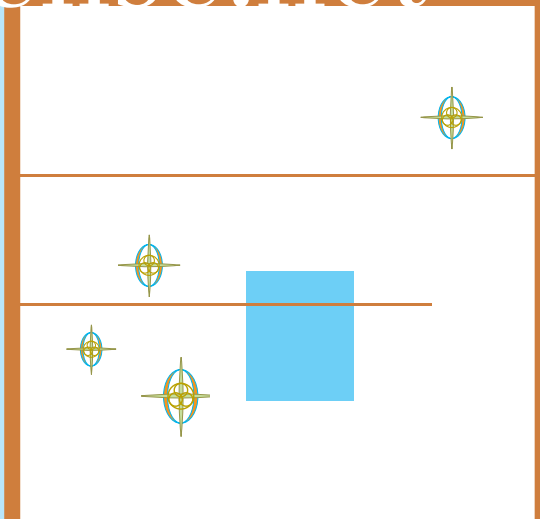


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DAVIDICA and Wesley's words is arresting. Raney's rhythmic innovations make this piece feel very contemporary, and his inclusion of another popular hymn tune—ST. GEORGE'S WINDSOR—in the middle of this piece is both unexpected and the perfect fit. The drive of the rhythm makes some demands on the choir to be light in the melismatic sections, but this piece sounds far more difficult than it actually is.

When I Survey the Wondrous Cross. Arr. Lloyd Larsen. SATB, keyboard, flute, oboe, horn in F, cello, bass, guitar. Hope, C5629, \$2.05. Hal Hopson's now-classic music for Isaac Watts's text is here linked to "And Can It Be," with a text by Wesley and music by Thomas Campbell. The marriage of these two is certainly successful in terms of sentiment and theology. The lines for the instruments are beautiful, and they carry along the vocal lines in the first part of the piece. This type of serial mash-up certainly sounds current and is done well here. However, unlike Raney's piece included in this set of reviews, Larsen's work never comes back around to the Watts/Hopson setting and so may feel unfinished. Nevertheless, the commentary these two texts make on one another creates something well-worth pursuing.

I Heard the Voice of Jesus. Arr. Russell Schulz-Widmar. SAB, handbells. Hope, C5622, \$1.90. This bare, shimmering setting of KINGSFOLD is perfect for a choir short on lower voices who can work with a beginning handbell choir (only seven bells are used, and their rhythm is very regular). However, don't think of this as a training piece or something slight. The openness of the writing for the bells gives this a medieval feel, even as the vocal lines move through some standard classical harmonizations. The overall effect is one of lightness and wonder, an emotion which penetrates to the core of the text and elevates this far beyond its meager forces.

Winds through the Olive Trees. Timothy Shaw. SAB, piano, and C treble instrument. Choristers Guild, CGA1194, \$1.85. This relaxed and easy anthem is perfect for a small choir. The melody is sweet, the choral writing is simple but not simplistic, and the addition of a flute above it all gives it the appropriate pastoral touch. A children's choir could also perform this well, if they can handle the dynamic

shifts necessary to lend emotion to the extended final cadence.

Lord, Send Out Your Spirit. James Chepponis. Cantor, congregation, and organ, opt. SATB, C instrument, trumpet, and handbells. MorningStar, MSM-80-550, \$1.85. This setting of Psalm 104 comes with two sets of verses, one for general use and one for Pentecost. The cantor carries the bulk of the load here, but the choir and congregation have eminently singable lines. It's what we've come to expect from Father Chepponis: a sensitivity not just to the musical moment but also to the liturgical function of what he is producing. This piece can scale up or down, depending on the forces available.

Blessed. Paul D. Weber. SATB or unison voices, organ, opt. congregation. MorningStar, MSM-50-0565, \$1.70. This placid, chordal setting of a part of Matthew's telling of the Beatitudes can work in a number of ways. As an anthem or a response, you can vary your forces without touching the core of this piece, which is a deliberate, peaceful declaration of the promises Jesus makes to the poor, the meek, and those who desire justice. There aren't a lot of fireworks here, just an understated power and a conviction that what is promised will come to pass.

Still, Still, Still. J. William Greene. Unison or two-part treble choir and keyboard. Paraclete Press, PPM01035, \$1.60. This traditional German carol, set in both English and German, would work very well in a children's Christmas program. But it's substantial enough to support a little schola or even a fine duet. Clarity in pitch is essential to avoid scooping to some dramatic repetitive notes on which the melody hinges.

Two Early American Hymns. Arr. Antony Baldwin. SATB and organ. Paraclete Press, PPM01034, \$2.10. Baldwin sets "Come Thou Font of Every Blessing" and "Holy Manna" not as historical curiosities but rather as living, breathing, accessible works which can offer something to the contemporary worship experience. Both tunes owe a debt to the shape-note tradition, although they do not participate in it, and Baldwin recognizes that in his straightforward settings. He gives us a bit of fugato and some lovely climactic descants, but in the main he hews closely to the declamatory nature of the verses and allows the words and the tunes to

speak for themselves.

Joe Pellegrino

Organ Recitative

The church organist will welcome the additional pleasure of various instruments with the organ to enhance the liturgy. MorningStar Music Publishers has issued a fine cornucopia of engaging compositions. All are highly recommended.

Grace of God. Paul Manz, arr. Jonathan Crutchfield. Brass quintet, timpani, and organ. MSM-20-775, \$30.00. This majestic-sounding arrangement of Paul Manz's classic improvisation on CWM RHONDDA was written for the "Celebrating Grace" hymnal première in Atlanta. Parts for trumpets I and II in B-flat, horn in F, trombone, tuba, and timpani are included. The timpani part is playable on two or three instruments.

Yuletide Triptych. Charles E. Peery. Brass, timpani, and organ, opt. handbells. MSM-20-200, \$35.00. The "triptych" includes three clever arrangements: "Carillon on FOREST GREEN"; "Dialogue on 'Past Three O'Clock'"; and "Toccata on 'I Saw Three Ships.'" The arrangements are a little technical but well worth the effort.

Flourish on Joy to the World. Arr. Robert A. Hobby. Brass, timpani, organ, opt. handbells and cymbals. MSM-20-013, \$25.00. Here is an energetic, well-formed arrangement for which the composer provides a good description: a flourish. In fact, this is an exciting joy!

Tallis Canon: A Festive Hymn Setting. Arr. Scott M. Hyslop. Congregation and/or unison voices, organ, brass quartet (two trumpets, two trombones). MSM-20-610, \$25.00. Here is a great, familiar tune in a nice easy setting that makes a fine addition to a choir's music. A fine addition to the repertoire.

If Thou But Trust in God to Guide Thee: Variations for Flute and Organ. William Beckstrand. MSM-20-805, \$8.00. This short but effective set of variations for flute and organ offers a lovely melody enhanced with a harmonically inventive accompaniment.

Partita on Come Down, O Love Divine. Wayne L. Wold. Organ duet. MSM-10-768, \$16.00. In the partita's four movements,

the organ bench is a “dual” but not a “duel”! Not easy, but lots of fun with the right partner! Each section is prefaced and enhanced by the text.

Organ Plus! Five Pieces for Organ Plus One or Two Instruments, Volume I. Charles Callahan. Organ, flute, oboe, violin, clarinet, viola, C instrument, B-flat instrument, cello/bass instrument, and multiple treble instruments. MSM-20-810, \$27.00. One can always count on Callahan to compose or arrange in a practical manner that is well crafted. In this collection there is music by Zipoli, Dubois, Corelli, Coleridge-Taylor, and Callahan. Instrumental parts cover a wide set of options.

William Tortolano

Books

Renewal and Resistance: Catholic Church Music from the 1850s to Vatican II

Paul Collins, ed. Peter Lang AG. International Academic Publishers, 2010. ISBN: 978-3-03911-381-1. 283 pages, softcover, \$61.95.

Renewal and Resistance represents diverse, i.e., progressive-to-conservative opinions about the significant events influencing Church music from 1850 to just before the Second Vatican Council. The interest in this volume comes from the diversity of its authors in thirteen scholarly essays from four English-speaking countries—Ireland (3), England (1), United States (4), Australia (2)—and one from Europe. The major events of this period are well known: the Ratisbon chant book (1869), the work on manuscripts at *Solesmes*, the formation of the *Caecilian* movement and the dissemination of its principles (supporting chant and rejecting operatic music), the publication of Pius X's *Tra le sollecitudini* (1903), and the publication of the chant handbook *Liber Usualis* (1905).

The overview articles add some new details to the familiar stories, such as the two little-known documents on music from the Italian bishops published in the 1890s (Jaschinski) and ecumenical influences early in the musical renewal (Pecklers).

The rest of the articles deal with very specific topics. I found the articles on Baltimore, Milwaukee, Melbourne, and

Sidney the most revealing regarding diverse reactions to the Caecilian principles. In Milwaukee, John Singenberger supported those and encouraged Gregorian chant and sacred polyphony in the style of Palestrina. The Caecilian movement was responding to the European Enlightenment as a secularization to which the Catholic Church must respond (though, frequently, there was more reaction than response); in the realm of *musica sacra* this meant a stance on behalf of music that focused on God, not on human beings. “Pastoral aspects cannot be urged at the price of artistic diminution” (Skeris, page 209). While the music for the Third Plenary Council of Baltimore (1884) generally echoed Caecilian principles, the response of the two Catholic newspapers in Baltimore—in German and in English—demonstrated support for two different musical philosophies. “In Baltimore, Maryland, the battle was at least as much a discussion of the function of musical aesthetics in relation to social class as it was a controversy over the spiritual value of music” (Silverberg, page 186).

Resistance to Caecilian principles was more overt in Australia. There was the defiant refusal of Cardinal Patrick Francis Moran (1830–1911) of Sidney and of Archbishop Daniel Mannix (1864–1963) of Melbourne to accept *Tra le sollecitudini*, particularly the musical principles of the Caecilian Movement contained therein. Now, the Caecilian movement began in Germany, and Moran and Mannix were Irish (Byrne). Cardinal Moran publicly declared that the *motu proprio* applied to the “old countries of Europe, and not the ‘missionary’ countries of Australia.” He was supported in his position by his cathedral musician, John Dalany. He was opposed in this position by John O'Reilly, bishop of Adelaide, and O'Reilly's lay lawyer friend, John Donovan. Donovan's request to the Vatican's Sacred Congregation of Rites in 1908 for support of the *motu proprio* in Australia against Cardinal Moran's position was “set aside,” however, because Donovan was a layman (Deluca).

The Irish contribution to the articles in this volume, penned by the book's editor, is the least interesting. The editor's article demonstrates that between 1870 and 1930, Ireland imported most of its organists, primarily from Belgium (Collins), that the music of the 1932 Eucharistic Congress in Ireland was under the influence of the Caecilian principles contained in *Tra le sollecitudini*, and that the restoration of the

chant at *Solesmes* was not just for the past but for the future (Phalen). Thomas Day's introduction to the volume emphasizes the element of “restoration” in the papal documents.

Because *Renewal and Resistance* is a collection of essays, all questions relevant to the transition from the period before to Second Vatican Council to the post-Vatican II era are, unfortunately, left unanswered. Nevertheless, the book did raise a number of questions for me. With the “resistance” to Gregorian chant in Australia, Ireland, and—to some extent—the United States, are these countries more or less open to a vernacular musical form today? Does the saying “*Roma locuta est, causa finita est*” (“Rome has spoken; the case is closed”) apply to music? Did it ever? Is uniformity desirable in music? Will renewal and resistance forever be present in Church music? Wasn't the existence of a single liturgical repertoire a myth in 1911, just as it is in 2011?

Virgil C. Funk

A Biblical Walk through the Mass: Understanding What We Say and Do in the Liturgy

Edward Sri. Ascension Press, 2011. ISBN: 978-1-935940-00-5. 157 pages, paperback, \$12.99. Three DVD set, \$74.95. Leader's Guide, ISBN: 978-1-935940-03-6. 51 pages, \$ 8.95. Student Workbook ISBN: 978-1-935940-01-2. 36 pages, \$7.95. Starter Pack (including one each of all of the above), \$99.95.

Solid catechesis that enlivens and deepens our entering into the Mass awaits users of *A Biblical Walk through the Mass*. For each part of the Mass, Edward Sri explains what power it could have for worshipers, shows its place in the greater tradition of the liturgy, and develops wide-ranging scriptural foundations for the part. The *General Instruction of the Roman Missal* is used frequently, as are the *Catechism of the Catholic Church* and many of the writings of Blessed John Paul II.

Sri does it all in very short chapters. The book is designed for “people in the pew.” His use of Scripture should make this tool especially attractive. Scripture study is already enjoying renewed popularity among those who want to know their faith better and be more actively involved in the Church.

The translation changes of the Mass texts are clearly explained in the places

where they occur. Sri shows them to be part of bringing the Mass more deeply into the hearts of the worshipers. He does not pursue the controversies. This is a very pastoral book.

One of the places where Sri is at his best is his discussion of "The Lord be with you." It is not an ordinary greeting, he affirms, not something to be replaced by "Good morning" or the like. Instead it is scriptural and conveys the presence of Jesus within the community of believers. Then he presents Old Testament individuals, like Moses, from whom God seemingly asked impossible missions. They were always reassured with the promise that God would be with them.

Chapter 11, "The Creed," is also a gem. This priest, ordained and ministering for forty-three years, still found new and exciting insights about our confessing the creed in the Mass.

The book has a brief introduction: "What is the Mass?" Here Sri discusses "The Mass as Sacrifice," "The Real Presence of Jesus," "O Come, O Come, Emmanuel" and "Holy Communion." The remaining chapters take up the individual parts the Mass.

"O Come, O Come, Emmanuel" reflects on the abiding presence of Christ in the reserved Blessed Sacrament. Sri begins with Matthew 1:23, then notes how Catholic churches always have a sacred space with a tabernacle for the reserved Sacrament. He concludes the brief discussion with quotes from St. Alphonsus Liguori and Blessed John Paul II praising the excellence of prayer before the Blessed Sacrament and the devotion of Eucharistic adoration.

To make the material very accessible for parish catechesis, a set of three DVDs presents the material in four forty-minute sessions. There are a leader's guide and a student workbook to go along with the DVDs. *A Biblical Walk through the Mass* is a resource of *The Great Adventure* Bible Study Program. It uses the same techniques of *The Great Adventure* that have proved so effective in parish Bible study groups.

There are a few things missing that one would have wished were included in the discussions. The four parts of the Mass are only sketchily stitched together. It is not shown how one builds on the other. Nor is there any indication that the entire celebration is directed toward the moment of Communion (*Catechism of the Catholic Church*, 1382). Sri quotes this article of the *Catechism* in his introductory

chapter, but his discussion of it moves in other directions.

As a result, the "The Real Presence of Christ" in the introductory chapter does not pursue links with Communion. The discussion seems to leave the Real Presence as sort of an icon-object solely for worship. It is not clear that Christ becomes mainly present so that he might intimately unite himself with us in Holy Communion.

Likewise, nothing is said of how Communion builds the Body of Christ, the Church (*Catechism of the Catholic Church*, 1396). He presents Communion entirely as our personal union with Christ. How that unity joins us to one another, forming the Church, is not explored.

These two aspects are part of the greater, recovered tradition of the Eucharist. Unfortunately, they are not yet well engrained in popular catechesis.

Aside from wanting more, I can affirm that what is given is solid and inspirational. This reviewer intends to use *A Biblical Walk* as refresher sessions for the parish lectors and the extraordinary ministers of Communion. It is also going to be the core of a fall parish blitz using the introduction of the new *Missal* as an opportunity to reinvigorate our Eucharistic celebrations.

The book concludes with a very useful index.

James Challancin

The Hope Prayer: Words to Nourish the Soul

Liam Lawton. GIA Publications, 2009. ISBN: 978-1-57999-800-4. 252 pages, hardcover, \$ 21.95.

These days there are many exhortations to hope as the virtue most needed by people in the Church, hence the attraction and timeliness of the title: *The Hope Prayer*. As liturgists and musicians, many readers are already familiar with the work of Father Liam (though this reviewer had never heard of him or his work). This collection of prayers/songs will find welcome with both those who know him and those who don't.

The chapter headings reveal a broad scope of heart yearnings: "The Light of Day," "The Light of Home," "The Light beyond the Dark," "The Light Within," and "The Light of Hope." From these it is a simple step into the "World of the Psalms"! These prayer reflections are, I

believe, meant to be prayed aloud and, if possible, sung. Those who know Father Liam's music will have an easier and rich experience with each offering.

I am hard-pressed to single out one or two of the selections which gave me pause. The "Prayer to the Angel" touched a soft spot: "May he accompany me into Paradise/My eternal home and there/Place my hand in Yours Lord." In hospital ministry there have been occasions when a person expressed a fear of "dying alone," and I have tried to assure such people that they will not be alone but will be escorted to God by their faithful angels. (I fully expect that my angel, in presenting me to God, will say: "Here she is. Please give me an easy one next time!")

The prayers for sad times are especially moving. To find hope when there is death—especially by suicide, the death of a child, a broken relationship—it is necessary to enter the pain, and Lawton has done just that. He also peers into the mind and heart of people others tend to give up on: prisoners, addicts, those who are unfaithful in their relationships.

The reflections on the "Light Within" are full of practical thoughts to nourish hope. It is sources within and not external—such as calm, silence, forgiveness, the presence of Jesus and Mary—that birth our hope.

Just as with the Psalms, most of us have certain passages to which we return often as our joy or sorrow direct, so do these prayers of hope invite selection of favorite passages. The language skills which Father Liam uses bring beauty into these prayers. The poetic way of his words transforms spoken petitions and thanksgiving into music.

Not to be overlooked are the Foreword and the brief reflective essays which precede each section. They hold wisdom as powerful as that found in each of the prayers.

Father Liam Lawton has gifted the reader with words of hope, and for this we can only be grateful. If there is any drawback in this book it is the numerous typographical errors, which, I trust, will be corrected in further editions.

Regis Walling

The Gospels of the Weekday Lectionary: Commentary and Reflections

John F. Craghan. Liturgical Press, 2010. ISBN: 978-0-8146-3338-0; e-book

ISBN: 978-0-8146-3933-7. 260 pages, paperback, \$ 29.95; e-book, \$19.95.

Why a commentary on only the Gospels of the weekday *Lectionary for Mass* and not also on the first readings of the two-year cycle? This was my question before reading John F. Craghan's *The Gospels of the Weekday Lectionary*. Craghan is certainly well qualified to write such a commentary, since he is professor emeritus of religious studies at St. Norbert College, De Pere, Wisconsin; North American editor for *Scripture in Church* (Dominican Publications: Dublin, Ireland); and author of numerous books, including *Exodus* in the Collegeville Bible Commentary and *Psalms for All Seasons* (Liturgical Press).

So, why write a commentary on only the Gospels of the weekday lectionary? The author begins this handy work by offering a very simple answer: volume or size. Including the first readings for the two-year cycle of daily readings would produce a bulky work, or at least several volumes. Also, without taking away from the importance of the first readings, he emphasizes the exhortation from the *Introduction to the Lectionary for Mass* (ILM) that "the Gospels enjoy pride of place in the Liturgy of the Word" (ILM 13, 36).

Craghan feels that, while many authors have written on the three-year Sunday cycle along with the texts for appropriate solemnities and feasts, relatively few have devoted attention to the Gospels of the weekday Lectionary. It is this gap that he seeks to address. He draws our attention to the Introduction again: "The weekday readings complement the message of salvation" presented in the three-year Sunday-Festal Lectionary (ILM, 65).

This commentary is designed to satisfy three groups of readers. The first group includes busy parish priests or deacons who would like to develop the message of the evangelists but do not have sufficient time to do the background preparation. In the second group are those who serve as leaders of prayer services which are focused on the Liturgy of the Word. And the third group includes all who use the weekday Gospels for daily meditation.

The most beneficial recommendation that Craghan offers to those using his commentary is to "seize the text." Every homilist knows it is absolutely necessary to begin a reflection on the Scriptures by reading the actual biblical text in question. There is no substitute for knowing what the text says. Commentaries and homily aids presuppose that one has first spent

time with the Word before consulting any other resource.

The chapters of this book follow the seasons of the liturgical year: Advent, Christmas, Weeks 1–9, Lent, Easter, and Weeks 10–34. There is also a handy Index of Gospel Passages. Each week begins with a listing of the day and a citation for the Gospel reading of that day. Craghan then offers a brief paragraph situating the passage in the context of each particular Gospel, and he offers a succinct commentary. Following the commentary there is a short paragraph entitled "Reflection." Each reflection offers the reader helpful insights and questions which will inspire the user's faith and ways in which that faith may be shared with others.

It is my opinion that Craghan succeeds in assisting all three target groups who use this commentary, either as a daily homily guide or for personal meditation on the daily readings. He does help the reader to "seize the text," to grow in personal understanding of the Scriptures, and to find a way of applying that understanding to daily life. This commentary will find a welcome spot on the bookshelf of all interested in making the Word of the Lord vibrant and exciting for themselves as well as others.

Vic Cinson



About Reviewers

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Publishers

Ascension Press, W5180 Jefferson Street, Necedah, WI 54646. (800) 376-0520; web: www.ascensionpress.com.

Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Heinrich-Schütz-Allee 35–37, 34131 Kassel, Germany. Web: <https://www.baerenreiter.com/nc/en/>.

Choristers Guild—see *Lorenz*.

GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. (800) 442-1358; web: www.giamusic.com.

Hope Publishing Company, 380 S. Main Place, Carol Stream, IL 60188. (800) 323-1049; web: www.hopepublishing.com.

Peter Lang International Academic Publishers, Moosstrasse 1, POB 350, CH-2542 Pieterlen, Switzerland. ++41 (0)32 376 17 17; web: www.peterlang.com.

Liturgical Press, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450; web: www.litpress.org.

Lorenz Corporation, 501 E. 3rd Street, PO Box 802, Dayton, OH 45402-2165. (800) 444-1144; web: www.lorenz.com.

MorningStar Music Publishers, 1727 Larkin Williams Road, Fenton, MO 63026-2024. (800) 647-2117; web: www.MorningStarMusic.com.

Paraclete Press, PO Box 1568, Orleans, MA 02653. (800) 451-5006; web: www.paraclete-press.com.

Calendar

CONFERENCES

ALBERTA

Calgary
September 23–24

Initiating Community Institute: Echoing God's Word. Explores advanced issues of implementation of adult initiation for experienced ministers as they broaden the initiation experience to include the entire community. Sponsored by the Diocese of Calgary. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

CALIFORNIA

Sacramento
November 11–12

Focus on Initiation: Catechumenate. Concentrates on specific aspects of initiation using presentations, celebrations of the rites, and small group discussion. Sponsored by the Diocese of Sacramento. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

GEORGIA

Atlanta
October 21–22

Focus on Initiation: Catechumenate. Concentrates on specific aspects of initiation using presentations, celebrations of the rites, and small group discussion. Sponsored by the Archdiocese of Atlanta. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

HAWAII

Honolulu
November 3–5

Marianist BILAC (Big Island Liturgy and Arts Conference). Place: Chaminade University, Saint Louis School, and Marianist Center of Hawaii. Keynotes: ValLimar Jansen and Ricky Manalo, csp. Presenters include Tony Alonso, John Buscemi, Bobby Fisher, David Haas, Marty Haugen, Lori True, and more. Information: Bro. Dennis Schmitz, sm, Marianist Center of Hawaii, 3140 Waialae Avenue, Honolulu,

Hawaii 96816. Phone: (808) 735-4801, 232-6691, or 756-0439. Online: www.marianisthawaii.org.

ONTARIO

Sault Ste-Marie
November 12–13

Ambassadors of Christ: Building Reconciling Communities. Explores the ministry of reconciliation, invites participants to reflect on the vision and process of conversion and reconciliation, explores an understanding of the reconciling community rooted in initiation, and examines present processes and future possibilities for reconciling community ministry in the parish. Sponsored by the Diocese of Sault Ste-Marie. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

PRINCE EDWARD ISLAND

Charlottetown
October 20–22

Initiation Experience: Beginnings Institute. Presents the vision of the *Rite of Christian Initiation of Adults*; provides experience of the flow, steps, and periods of the *Rite*; teaches necessary skills; and deepens understanding of the conversion journey. Sponsored by the Diocese of Charlottetown. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

WISCONSIN

Superior
October 27–29

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Actualización de la renovación postconciliar

En la historia de la Iglesia, desde los tiempos de los Apóstoles, ha habido muchos momentos de renovación litúrgica en el culto y muchos elementos constituyentes de tan particular renovación. En un momento dado, se ha hecho hincapié en uno u otro elemento del culto cristiano, pero es posible que en otros momentos muchos fieles de la Iglesia se hayan concentrado en otros elementos. Esa es una de las razones por las cuales es siempre importante pedir la gracia de ver la imagen completa en nuestra constante renovación litúrgica.

Los años transcurridos desde el Concilio Vaticano Segundo nos han proporcionado una variedad de elementos que constituyen puntos de enfoque; muchos de ellos nos han llevado a centrarnos particularmente en otras épocas de nuestra historia, pero todos ellos han convergido en los últimos cuarenta años para ofrecer vastas posibilidades de renovación de nuestro culto. Los elementos clave de esta renovación postconciliar comprenden un acceso más amplio a las Escrituras, la recuperación del papel clave de la música en el culto católico, la capacidad de rezar la liturgia en nuestro propio idioma y, en particular, la plena, activa y consciente participación de toda la asamblea en el acto de culto.

En una época, al comienzo de la historia de la Iglesia, había *cinco* lecturas de la Escritura en cada Misa Dominical. Inmediatamente antes del Concilio, los fieles oían dos lecturas y algunos breves extractos de los salmos y de otros pasajes bíblicos. Ahora tenemos acceso a tres lecturas cada domingo y cada fiesta de guardar, además de una selección más rica de salmodia y de otros textos. Este es el máximo acceso que han tenido los católicos a las Escrituras desde mucho antes de la Reforma Europea en el siglo XVI.

El enfoque en la música en la liturgia, con el Canto Gregoriano como ejemplo primordial de la forma en que la música se incorpora a los textos en los rituales de la Iglesia (Romana) Latina, tiene ahora

más de un siglo de existencia. Recibió su primer impulso papal en 1903 con el *motu proprio*, *Tra le sollecitudini*, de Su Santidad San Pío X. A lo largo del siglo XX, los músicos pastorales y los educadores de música enseñaron canto, aun mientras estudiaban las tradiciones de himnodia y oración cantada en varias culturas populares. Todo este trabajo —que representa el esfuerzo desplegado por cerca de un siglo— ha aparecido en escena en los últimos cuarenta años y todavía trabajamos por mejorar la forma de hacer participar a las congregaciones en la oración cantada, aprovechando para ello lo que el Concilio Vaticano Segundo llamó el “tesoro de la música sacra” que es nuestro patrimonio e igualmente el trabajo de los compositores orientado “a cultivar la música sacra y a acrecentar su tesoro” (*Sacrosanctum Concilium*, 114, 121).

Después del Concilio, por primera vez desde que la liturgia se tradujo del griego al latín en África del Norte para que los fieles pudieran entender el culto en su propio idioma, nos regocijamos y luchamos con formas apropiadas de expresar la oración de la Iglesia Latina en el lenguaje contemporáneo. (El latín se mantuvo como lengua del culto en la Edad Media, pero se convirtió en el idioma de los eruditos; después de los siglos VI o VII aproximadamente, la mayoría del común de las gentes ya no hablaba un idioma que pudiera reconocerse como latín.)

Como las traducciones actuales al español y a otros idiomas, la traducción revisada al inglés del *Misal Romano*, tercera edición, que se introducirá en toda su extensión en el Adviento del 2011, es un ejemplo de esa lucha continua. Su redacción difiere notablemente, en algunos pasajes, del inglés litúrgico que se ha conocido por cuarenta años; marca una nueva era en nuestra búsqueda de una forma apropiada de rezar en nuestro propio idioma. La nueva traducción al inglés se acerca más al latín —y a la traducción al español— y hace eco de las raíces de nuestros textos en latín redactados en una época de profunda

erudición bíblica, a veces expresados en magnífica poesía en latín y con una forma de dirigirse a Dios tomada de la etiqueta de las cortes reales. El nuevo texto debe considerarse como el *Misal Romano* 3.0, una actualización de la versión 2.0 que hemos venido usando. ¿Serán la traducción al inglés y, finalmente, la traducción al español la forma definitiva que tomará nuestro culto vernáculo? Probablemente no; la liturgia evoluciona y nos llama a una continua renovación. ¿Ayudará a nuestra oración en el siglo XXI? Por supuesto que sí, porque nos acercará más a nuestras raíces bíblicas, al patrimonio en el cual rezamos y a la forma en que configuran su oración los católicos de otros idiomas. ¿Contendrá errores que deban corregirse? Por supuesto que sí; eso sucede en todas las actualizaciones.

No obstante, la meta de esta fase de renovación litúrgica católica iniciada en el siglo XIX, que se elevó en el siglo XX, adoptada por toda la Iglesia en el Concilio Vaticano Segundo y que ha continuado hasta el siglo XXI y seguirá en lo sucesivo, se expresó con máxima claridad en el *Sacrosanctum Concilium*:

La Santa Madre Iglesia desea ardientemente que se lleve a todos los fieles a aquella participación plena, consciente y activa en las celebraciones litúrgicas, que exige la naturaleza de la Liturgia misma y a la cual tiene derecho y obligación, en virtud del bautismo, el pueblo cristiano, “linaje escogido, sacerdocio real, nación santa, pueblo adquirido” (1 Pet. 2:9; cf. 2:4-5).

Al reformar y fomentar la sagrada liturgia, hay que tener muy en cuenta esta plena y activa participación de todo el pueblo porque es la fuente primaria y necesaria de donde han de beber los fieles el espíritu verdaderamente cristiano . . . (*Sacrosanctum Concilium*, 14).

De hecho, esa ha sido la meta de la evolución de la liturgia cristiana desde los primeros días de la Iglesia. Mientras siga siendo nuestra meta, el trabajo de la renovación litúrgica se mantendrá bien encaminado.

Upgrading the Postconciliar Renewal

In the history of the Church at worship, since apostolic times, there have been many “moments” of liturgical renewal and many elements that made up each particular renewal. In any given time, one or another element of Christian worship has been emphasized, but many people in the Church at that time may have been at other “moments,” focused on other elements. That is one reason why it’s always important to ask for the grace to see the big picture in our ongoing liturgical renewal.

The years since the Second Vatican Council have given us a variety of elements to focus on; many of these have been a particular focus at other times in our history, but all of them have come together in the past forty years to offer rich possibilities for renewal of our worship. Key elements of this postconciliar renewal include: richer access to the Scriptures, recovery of the key role of music in Catholic worship, the ability to pray liturgically in our own language, and especially the full, active, and conscious participation of the whole assembly in the act of worship.

There was a time, early in Church history, when there were *five* readings from Scripture at every Sunday Mass. Immediately before the Council, people heard two readings plus short excerpts from psalms and other biblical passages. Now we have access to three readings on each Sunday and major feast plus a richer choice of psalmody and other texts—the most access to the Scriptures that Catholics have had since long before the European Reformation in the sixteenth century.

The focus on music in the liturgy, with Gregorian chant as the prime example of how music blends with texts in the rituals of the Latin (Roman) Church, is now more than a century old: It received its first papal impetus with Pope St. Pius X’s 1903 *motu proprio, Tra le sollecitudini*. Throughout the twentieth century, pastoral musicians and music educators taught chant, even as they also studied the traditions of hymnody and sung prayer in various popular cultures. All of this work—nearly a century’s worth—has come into play in the past forty years, and we are still working on the best ways to engage congregations in sung prayer, drawing on what the Second Vatican Council called the “treasure of sacred music” that is our heritage and equally on the work of composers to “cultivate sacred music and increase its store of treasures” (*Sacrosanctum Concilium*, 114, 121).

After the Council, for the first time since the liturgy was translated from Greek into Latin in North Africa, so that the people could understand worship in their own language, we are rejoicing in and struggling with appropriate ways to express the prayer of the Latin Church in

contemporary language. (Latin remained the language of worship in the middle ages, but it had become the language of scholars; after about the sixth or seventh century most ordinary people no longer spoke a language that would be recognized as Latin.) The revised English translation of the *Roman Missal*, third edition, to be fully implemented in Advent 2011, is an example of that continuing struggle. Its language differs markedly, in some places, from the liturgical English that has been familiar for forty years; it marks a new stage in our search for an appropriate way to pray in our own language. The new translation is closer to the Latin and echoes the roots of our Latin texts that were developed at a time of profound biblical scholarship, sometimes great Latin poetry, and a form of address to God drawn from royal court etiquette. Consider the new text as the *Roman Missal* 3.0, an upgrade from the version 2.0 that we’ve been using. Will it be the final form that our vernacular worship will take in English? Probably not; liturgy evolves and calls us to continuing renewal. Will it aid our prayer in the twenty-first century? Certainly, for it will bring us closer to our biblical roots, to the heritage in which we pray, and to the way Catholics using other languages are shaping their prayer. Will it contain glitches that need to be worked out? Certainly; all upgrades do.

But the goal of this phase of Catholic liturgical renewal, begun in the nineteenth century, reaching a high point in the twentieth century, embraced by the whole Church at the Second Vatican Council, and continuing into the twenty-first century and beyond, was expressed most clearly in *Sacrosanctum Concilium*:

Mother Church earnestly desires that all the faithful should be led to that fully conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as “a chosen race, a royal priesthood, a holy nation, a redeemed people” (1 Pet. 2:9; cf. 2:4-5), is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit . . . (*Sacrosanctum Concilium*, 14).

In fact, that has been the goal of the development of Christian liturgy since the Church’s early days. So long as it remains our goal, the work of liturgical renewal remains on track.



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