

The background of the cover is an abstract composition. It features a series of concentric, hand-drawn circles in shades of yellow and orange, creating a sense of depth and movement. Overlaid on these circles are numerous thin, red, brush-stroke-like lines that radiate outwards from the center, some following the circular paths while others cross them at various angles. The overall effect is dynamic and textured.

PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

MARCH 2015

Participation: Unity of the Roman Rite(s)



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(Photos: December 31, 2014 - New Year's Eve Vespers Mass, Te Deum and Blessing of the Vatican Creche, by Pope Francis, in St. Peter's Square)

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From the President

Dear Readers:

Happy Lent to you or, if this issue has been set aside until after the hectic pace of Lent, Holy Week, the Sacred Triduum, and Easter, then a blessed Easter to you! Whether you are reading this while in the midst of final preparations to celebrate the heart of the Paschal Mystery in the rites of the Sacred Triduum or you are now reinvigorated (and perhaps exhausted) from the celebration of the Lord's Resurrection at Easter, this remains true: We are drawn together by the presence of the Risen Lord, whose Paschal Mystery is always proclaimed in the Liturgy, no matter the season, and who is the source of the unity of the Church.

The articles in this issue invite our reflection on the Roman Rite as a source and sign of the unity of the Church. The title of this issue—"Participation: Unity of the Roman Rite(s)"—says it all, doesn't it? As members of the faithful, our participation in the celebration of the Liturgy joins us together, yet even within the "Roman Rite" (or the "Latin Church" of the Roman Catholic Church), there are various ways in which that "Rite" is enacted. It certainly does appear at times that there are multiple "rites" within the "Rite," yet Pope Benedict XVI made clear in his 2007 *motu proprio Summorum Pontificum* that

there is *one* Roman Rite that allows for multiple expressions. In 2009, with the promulgation of the apostolic constitution *Anglicanorum Cœtibus*, also by Pope Benedict XVI, that multiplicity of the one Rite became even more diverse with the provision for celebrating the so-called "Anglican Use" of the Roman Rite.

The fact is, though, within our own parishes, we might also see evidence of great diversity within the one Roman Rite because of a variety of musical forms and degrees of solemnity. Even prior to the liturgical reforms instituted as a result of the Second Vatican Council, that diversity was present, though perhaps in more subtle ways. The various forms of the celebration of the Mass—low Mass, high Mass—and, in the years immediately prior to the Council, the dialogue Mass and Masses that included vernacular hymns sung by the congregation, all point to the fact that "rigid uniformity" has never really been part of what we call the Roman Rite.

In whatever form or expression our celebration of the Liturgy takes, though, the Liturgy is always a celebration of the presence of Christ and his Paschal Mystery. His saving words are given voice, his mighty deeds are manifest once again, and his Body and Blood are given to the Church as nourishment and "food for the journey." This is the substantial unity of our Roman Rite, as *Sacrosanctum Concilium* (SC) reminds us: "The liturgy in its turn moves the faithful, filled with 'the paschal sacraments,' to be 'one in holiness'; it prays that 'they may hold fast in their lives to what they have grasped by their faith'; the renewal in the Eucharist of the covenant between the Lord and man draws the faithful into the compelling love of Christ and sets them on fire" (SC, 10§2). The diverse forms of our

Rite proclaim another wonderful truth: that the presence of Christ reaches to the ends of the earth, that is to say, "In Christ there is no east or west . . ."

Of particular interest in this issue are articles dealing with two forms of the Roman Rite which many of our readers seldom—or never—experience firsthand. Father. Scott Haynes, sjc, explores the theme of participation in the Extraordinary Form of the Roman Rite, and Father Timothy Perkins, Director of Liturgy for the Personal Ordinariate of the Chair of Peter, shares the background and application of the "Anglican Use" of the Roman Rite.

Bringing Us Together

If you have not already done so, now is the time to make your plans to join us in Grand Rapids for the Thirty-Eighth Annual NPM Convention this summer. There is a lot to offer directors of music ministry, choir members, cantors, clergy, and others involved in the liturgical apostolate. The full convention brochure is available on our website at www.npm.org, and you can register securely online at the same site. I look forward to seeing you there, to learn and to pray together, and to celebrate the presence of Christ among us in the Sacred Liturgy—Christ the same yesterday, today, and forever, the source of our unity as the Church.

Rev. Msgr. Richard B. Hilgartner
President and CEO



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Cover: Detail of the Pentecost altar frontal at the Cathedral Church of St. Andrew the Apostle, Wells, UK. Additional photos courtesy of Vladimir Menkov; Joseph Shaw, Woodstock, Oxford, UK; St. John Cantius Parish, Chicago, Illinois; Ordinariate of the Chair of St. Peter, Houston, Texas; NASA/Hubble Space Telescope; and NPM file photos.



Mission Statement

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

The members of the Board of Directors are elected by the NPM Council to serve a four-year term. They may be re-elected once. With some exceptions, elected and appointed members of the NPM Council serve four-year terms, renewable once. Terms begin on January 1 following an election and end on December 31 of the fourth year.

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CONVENTION 2015

Did You Make the Deadline?

March 6 is the deadline for early bird registrations—the most deeply discounted member registrations for the 2014 Convention. But if you missed that deadline, don't panic! You now have plenty of time to register before the advance registration deadline: June 5. And that will save you \$50.00 off the regular/on-site registration fee. So send in your registration form today . . . or at least by the end of the month. You can register by mail, fax (using a credit card), or securely online at npm.org.

And don't forget the group discounts that can save you more: the clergy-musician duo discount, group parish discount, and chapter discount. Plus the seminarian and religious-in-forma-tion discount and the youth discount.

The Voice of Worship

"Of all the sounds of which human beings, created in the image and likeness of God, are capable, voice is the most privileged and fundamental. . . . [T]he primary liturgical instrument . . . is the human voice" (*Sing to the Lord*, 86). Our gathering in Grand Rapids will offer several significant ways to improve singing, develop skills for training vocalists, and examine the singing voice's roles in sung worship.

Our three institutes in the convention week all focus on the voice and its use in sung worship. The **Cantor Institute (I-01)**, with clinicians Joanne Werner and Joe Simmons, offers in-depth study and practice for the ministries of cantor and psalmist. The **Choir Director Institute (I-02)** is for the experienced, full-time director as well as for the one newly appointed. Clinicians

National Association of Pastoral Musicians **CALLED TO JOY AND HOPE** *Let the Servant Church Arise!*

38th Annual Convention

GRAND RAPIDS, MICHIGAN • JULY 6-10, 2015

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2015 NPM Annual Convention based on the member advanced registration fee of \$345.

5–9 attendees:	5% discount (\$328 each)
10–19 attendees:	10% discount (\$311 each)
20–29 attendees:	20% discount (\$276 each)
30 or more attendees:	30% discount (\$242 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, or companion registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 22, 2015.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment before May 22* to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

are Kathleen DeJardin, Rob Glover, and Rex Rund. And the **DMMD Choral Institute** (Monday–Wednesday) with Pearl Shang-kuan will teach new skills in conducting and vocal coaching.

In addition, there is a pre-convention **Chant Clinic (MC-04)** with Father Columba Kelly, and **workshop sessions** during breakouts on chant (B-03, C-03, D-03, E-03, F-03), choral sound (B-07), choral warm-ups (C-07), cantors (C-13, D-14, F-14), older choir voices (D-07), choral anthems (E-01, F-01), children's choir (E-07), Alexander Technique (E-14), and more.

Cantor Certification. Participants who pre-register may complete the two tests for NPM cantor certificates (basic, intermediate, and colleague) during the Grand Rapids Convention, provided they meet the appropriate qualifications for each level. Additional details are in the convention brochure and online at the NPM web page.

Instrumentalists

The U.S. bishops have pointed out that the primary role of organists and other instrumentalists is to “lead and sustain the singing of the assembly and of the choir, cantor, and psalmist,” but they also describe how instruments and ensembles have a “great range of expression” that can “add varied and colorful dimensions to the song of the assembly.” They point to the important liturgical practice of instrumental improvisation, and they say that there are times when instruments may be played alone (*Sing to the Lord*, 41–44).

It's not surprising, therefore, that there would be a **Handbell Festival** in Grand Rapids. The Eighth National Catholic Handbell Festival, with Phil Roberts (clinician) and Donna Kinsey (festival chair) begins on Saturday, July 4, and the three-day program concludes with a Festival Performance for the Convention participants on Monday evening.

During the Convention week, there will also be a pre-convention organ crawl, interest section meetings for instrumentalists, master classes (MC-01, MC-02, MC-03, MC-05, MC-07), industry showcases, and breakouts for and performances by organists, individual instrumentalists, and ensembles. In Grand Rapids, there will be workshops for ensembles (C-09, C-14, D-09, D-13, E-09), organists (B-10, C-10, D-10, E-10, F-10), keyboardists (B-06, C-06, D-06, E-06), and handbells (C-08). There are lunchtime organ recitals (Tuesday and Wednesday), and the evening performances include the National Catholic Handbell Festival performance (01-01) and the participation of the Grand Rapids Symphony Orchestra in the Wednesday evening plenum.

Organ Certification: Live! The Basic Organ Certificate (BOC) will be offered during our convention. The NPM Organist Steering Committee has created this exam as a way to certify achievement of the fundamentals of service organ playing expected of musicians serving Roman Catholic parishes. The application is available on the NPM website: <http://www.npm.org/Sections/Organ/organcertification.htm>. Please indicate on the form that you wish to take the exam live in Grand Rapids; the application deadline to take the exam in Grand Rapids is May 31.

The exam will be offered Thursday afternoon, July 9, with practice time arranged earlier in the week. Once your application is received, you will be contacted by the Organist Steering Committee to set up your exam time and practice time.

We encourage all organists serving in any capacity in a parish to achieve the BOC; this helps us to become stronger pastoral ministers. Please contact BOC Coordinator Heather Martin Cooper—hmcooper@stmonicastl.org—or Organist Steering Committee Chair Preston Dibble—presondibble@hotmail.com—with any questions you may have.

Directors

“The director of music ministries fosters the active participation of the liturgical assembly in singing; coordinates the preparation of music to be sung at various liturgical celebrations; and promotes the ministries of choirs, psalmists, cantors, organists, and all who play instruments that serve the Liturgy” (STL, 45). And, in any spare time . . . To help these busy professionals, NPM offers the Director of Music Ministries Division, which sponsors and participates in the annual **DMMD Institute** at the Convention. This year, the focus is on choral sound (A-01 through C-01) with Pearl Shangkuan, leading to a plenum festival performance on Wednesday evening with the Grand Rapids Symphony Orchestra. Not to be missed! On Thursday and Friday, the sessions designed for DMMD will continue the annual review of compositions added to the Lectionary Anthem Project, this time choral pieces for Year C. Other sessions for choir directors, organists, and ensemble leaders will prove attractive to those not participating in the DMMD Institute.

Sampling the Convention

Not everyone can afford to participate in a full convention week: Time, money,



and energy all seem to be at a premium these days. But there are many people who could well benefit from NPM being in town or close by, within an easy drive. So in addition to the one-day registration fees that we usually offer, this year we're offering a one-day "NPM Sampler" on Friday, July 10. For those participating in the full convention week, who are already registered through Friday, this will be our final day together, ending with the traditional closing and re-commissioning at noon. But other folks will be joining us for a one-day event that may begin with early-morning Eucharist and include Morning Prayer, the morning plenum address and breakout session, and exhibits.

For our "sampler" participants, registration for this program also includes the "Taste of Grand Rapids" in the afternoon. That "Taste" will also be available to other convention participants who wish to linger for a while and even, through "grab and go" options, for those or who need to run to catch a flight or who want to get on the road quickly.

A Prayer for the Convention

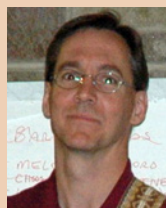
While we are preparing for this year's gathering, we invite you to pray this text daily for the success of the convention. It's adapted from the Eucharistic Prayer for Use in Masses of Various Needs: Jesus, the Way to the Father (The English translation of *The Roman Missal* © 2010 International Commission on English in the Liturgy Corporation. All rights reserved. Used with permission).

Grant, Lord,
that all the faithful of the Church,
looking into the signs of the times
by the light of faith,
may constantly devote themselves
to the service of the Gospel.
Keep us attentive to the needs of all
that, sharing their grief and pain,



Guitar & Ensemble Institute 2015

July 20–24, 2015 • Milford, Ohio



This five-day intensive training program is intended primarily for guitarists at all levels—beginner, intermediate, advanced—and for instrumentalists who serve as part of worship ensembles. It is also designed for directors of ensembles and for those who lead with a combination of instruments and voice. The program begins at 11:00 AM. and ends on Friday at 12:00 NOON. Meals include Sunday supper through Friday breakfast.

Sessions on

- liturgy—for both experienced and beginning leaders of liturgical song
- techniques for guitar and bass, keyboard, percussion, and voice
- sampling of repertoire
- **Special Director/Player Track.**

Eucharist on Thursday followed by "open mic" recital; shared meals and time for informal conversation.

What You Get When You Register

Resident: Housing for five nights (beginning Sunday, July 19), fourteen meals, and a wonderful formation experience.
Commuter: Twelve meals and a wonderful formation experience.

- **REGISTER ONLINE NOW: www.npm.org**
- **MORE INFORMATION ON PAGE 52**
- **CALL NPM TOLL-FREE: 1 (855) 207-0293**



2014 NPM Convention college interns with coordinator Rachelle Kramer (lower center)

their joy and hope,
we may faithfully bring them
the good news of salvation
and go forward with them
along the way of your Kingdom.
Through Christ our Lord. *Amen.*

College Interns

NPM is recruiting college interns, eighteen to twenty-three years old, to serve as technical assistants, roving reporters, and youth room coordinators at the 2015 Annual Convention in Grand Rapids. These internships are a great way for college students and other college-age young people to take an active part in this exciting music ministry gathering. Each intern will be required to be present for training on Sunday, July 5, and to work from four to six hours each day, depending on that day's schedule. In exchange, each intern will receive complimentary registration for the full convention, housing for five nights in hotel rooms shared with other interns, and a convention T-shirt. Interns must cover other costs associated with their participation (e.g., travel and food).

Applicants for college internships must be NPM members (youth, individual, or members of a parish group); be at least eighteen years old but not older than

2015 Academic Scholarships

Academic scholarships assist with the cost of educational formation for pastoral musicians in formal academic settings. Applicant must be an NPM member with a demonstrated financial need enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2015–2016 school year. Applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. NPM encourages members of all ethnic and racial groups to apply for scholarships.

Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; former recipients may re-apply, but renewal is not automatic. This year, through the generosity of our members and our academic partners, NPM and its affiliates offer twelve academic scholarships with a total value of \$24,300. (An additional \$500 is contributed to the Rensselaer Challenge Grant, which is administered and awarded by the Rensselaer Program of Church Music and Liturgy at St. Joseph's College in Rensselaer, Indiana.)

\$2,500 NPM Members Scholarship

\$2,000 NPM Vatican II Scholarship

\$2,000 Nancy Bannister Scholarship

\$2,000 Jane Marie Perrot Scholarship

\$2,000 NPM La Beca Juan XXIII

(awarded to a student of Hispanic/Latino/Latina background)

\$2,000 NPM La Beca Guadalupe

(awarded to a student of Hispanic/Latino/Latina background)

\$2,000 Memorial Funds Scholarship

(includes contributions from the Funk Family Memorial Scholarship, the Dosogne Memorial Scholarship, and the Rendler-Georgetown Choral Scholarship)

\$1,800 Father Lawrence Heiman, CPPS, Scholarship

\$1,500 James W. Kosnik Scholarship

\$1,000 Lucien Deiss, CSSR, Memorial Scholarship

\$2,500 OCP Scholarship

\$2,000 GIA Pastoral Musicians Scholarship

\$1,000 NPM Detroit Chapter Scholarship

Application Deadline: April 10, 2015.

Application Information and Forms:

<http://www.npm.org/Membership/scholarship.htm>

twenty-three; and have the ability to perform the internship position for which they are applying. Additional information, job descriptions, and application procedures may be found at the convention website.

Please share this information with college-age young people who would enjoy and benefit from this experience. *But hurry!* The deadline for submitting all application documents is May 1.

2015 Program Scholarships

Program Scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund as well as to more targeted funds. These scholarships assist pastoral musicians with limited financial resources to take advantage of less formal opportunities for continuing formation at NPM conventions and institutes. NPM encourages members of all ethnic and racial groups to apply for scholarships.

NPM Program Scholarships

Available: 10 full registration scholarships

Applicants for NPM program scholarships must be NPM members and should be from economically disadvantaged parishes. Scholarship applications are considered on a case-by-case basis. Scholarships are awarded depending on the financial need of the applicant and the amount of funds available in the NPM Program Scholarship Fund. Scholarships for conventions include full convention registration only. Scholarships for stand-alone institutes and other programs include commuter fee only. All remaining costs must be borne by the applicant and/or his or her parish.

Paluch Family Foundation/World Library Publications Program Scholarships

Available: One \$700 scholarship; three \$600 scholarships

These scholarships cover the cost of full convention registration (\$295) plus additional funds to be applied to travel or related convention expenses. Applicants for these Paluch/WLP program scholarships must be NPM members and should be from economically disadvantaged parishes. Scholarship applications are considered on a case-by-case basis. Scholarships are awarded depending on the financial need of the applicant.

Steven Warner and Notre Dame Folk Choir Program Scholarships

Available: Five \$450 scholarships

These scholarships are awarded to **NPM youth members currently working in campus ministry**, especially as music ministers. They cover the cost of full youth convention registration (\$200) plus additional funds to be applied to travel or related convention expenses. Applicants must be NPM youth members (under 21 or currently enrolled in full-time undergraduate programs) who are currently working in campus ministry.

Application Deadline: April 10, 2015.

Application Information and Forms:

http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm



St. Paul Cathedral, St. Paul, Minnesota

Eighth Biennial Cathedral Ministry Conference in Minneapolis, Minnesota, for a joint week of education and fellowship, January 12–15, 2015.

Monday began with a talk by Father Jan Michael Joncas on “The Use of Hymnody in Roman Rite Eucharist.” He traced the etymology of the word “hymn” from Hebrew and Greek Scripture through such contemporary texts as Harry Eskew’s *Sing with Understanding*. Following the presentation, CRCCM members were treated to a short demonstration of the Basilica of St. Mary’s IV/82 Wicks organ by Basilica Organist Christopher Stroh along with some “open console” time. The opening Liturgy of the convention was Evening Prayer using a loosely structured interpretation of Roman Rite Vespers designed to showcase the Basilica’s liturgical reprints of the monumental St. John’s Bible project. Christopher Stroh provided organ prelude music, and the Basilica’s fourteen-voice semi-professional *Schola Cantorum* under the direction of Basilica Music Director Teri Larson provided superior leadership for the eclectic program of ecumenical liturgical music centered on the compositions of Basilica Composer-in-Residence Donald Krubsack.

Tuesday morning began with Morning Prayer in the Westminster Presbyterian Church chapel using the 2008 II/21/24 Dobson organ. The day’s keynote by Father Thomas Reese, sj, senior analyst

MEMBERS UPDATE

Conference of Roman Catholic Cathedral Musicians and Cathedral Ministry Conference

Each year, just after the liturgical celebration of the Epiphany, the Conference of Roman Catholic Cathedral Musicians (CRCCM) holds its conference. This year, CRCCM was able to combine with the



St. Mary Basilica, Minneapolis, Minnesota

for the *National Catholic Reporter* and a former editor of *America* magazine, was on the topic “Pope Francis and Church Reform.” Next came a presentation by Christoph Tietze, DSM, on “Chants of the Mass (Propers I): Exploring Proper Chants/Texts of the Mass” in which the Dr. Tietze considered various theories of the historical origins of the Mass propers texts. Tuesday’s afternoon session con-



Wicks organ, St. Mary Basilica

tinued the topic of “Chants of the Mass (Propers II): Exploring Proper Chants/Texts of the Mass,” this time with Jason McFarland, PhD. Dr. McFarland focused on more practical issues of the use of the propers in the modern Roman Rite Mass, particularly regarding the rubrics for the Entrance and Communion antiphons. The day concluded with a visit to St. Paul Cathedral/National Shrine of the Apostle Paul in St. Paul. A formal tour of the spectacular Beaux Arts cathedral designed by E. L. Masqueray was followed by organ prelude music performed by well-loved cathedral organist Lawrence Lawyer on the 1963 Aeolian-Skinner/2013 Quimby instrument which speaks clearly and authoritatively into the massively reverberant structure. Principal ordained celebrant for Mass was Most Reverend John C. Nienstedt, Archbishop of St. Paul/Minneapolis. The Cathedral Choir under the direction of Dr. Sean Vogt and the choristers of the Cathedral Choir School of Minnesota under the direction of Mrs. Jayne Windnagel provided stunning leadership in classical hymnody, chant, and motets.

Wednesday Morning Prayer was followed by the annual CRCCM business meeting. Attendees then had the choice of two workshop sessions. After lunch, buses departed for the “afternoon excursion,” which began in the St. Paul Seminary Chapel, where a new twenty-two-stop mechanical action organ by the Noack Organ Co., Inc., was installed in 2000. Liturgical Music Director David Jenkins, DMA, served as host for this tour and organ demonstration. Next the group traveled to the organ gallery of St. Paul Cathedral for the CRCCM composers’ reading session. (Each year CRCCM members submit score samples of members’ liturgical works, and the conference attendees act as the choir in sampling these compositions. The evening’s main event was Mass at the Basilica of St. Mary with a prelude featuring some of the Basilica’s various vocal and bell

choirs. The principal ordained celebrant of the Mass was the Most Reverend Lee Piché, an Archdiocesan auxiliary bishop who sang the Liturgy using many of the chants of the third edition of *The Roman Missal*. An extended postlude concluded the Mass, again showcasing the fine and diverse musical groups that call the Basilica home.

Thursday was the final day of the Cathedral Ministry Conference, which ended after the morning keynote, but CRCCM continued with a full day of activities for its members. The final keynote was by Father Jan Michael Joncas, who spoke on “The Second Vatican Council and Liturgy: Learning from the Past and Hopes for the Future.” He presented concrete examples of various statements of the Council on liturgy that have been fully exploited, detoured, or ignored altogether, with musings on what might be done to fill these gaps. Then buses took CRCCM members more than sixty miles west to St. John’s University in Collegeville. The Liturgical Press provided lunch, then CRCCM members had choices among options for three back-to-back workshops. To conclude the visit, participants gathered in the “new” abbey church, designed by architect Marcel Breuer and dedicated in 1961, for the celebration of the community’s evening conventual Mass. Bused back to the Hyatt, CRCCM members held their annual closing banquet at a local restaurant, during which we offered prayer for our deceased members and an honorary advisor position was conferred upon Dr. James Savage, who retired this past December from thirty years of service as the director of music for Seattle’s St. James Cathedral. Several rousing standing ovations complimented Dr. Savage’s tearful appreciation of this honor.

This is an edited form of the report provided to NPM by Dr. Thomas Fielding, director of liturgy and music, St. Augustine Cathedral, Kalamazoo, Michigan.

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Participation: Unity of the Roman Rite(s)

Many threads, one blanket. Woman weaving, Thailand.

The “Substantial” Unity of the Roman Rite

BY RITA FERRONE

One of the landmark decisions of the Second Vatican Council was to endorse the principle of liturgical inculturation. This value is enshrined in the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), article 38, which urges adaptation of the Liturgy to the native genius of the various peoples of the world. Inculturation was endorsed with a single qualification: that the substantial unity of the Roman Rite be preserved. This raises the question: In what does the unity of the Roman Rite consist?

In recent years, some have asserted that this unity is *textual*. The current executive director of ICEL, Monsignor Andrew Wadsworth, has said this on several occasions. In a 2012 talk to the Church Music Association of America, cited in *The Tablet* (an international English-language Catholic news weekly), Msgr. Wadsworth said: “The unity of the Roman Rite is now essentially a textual unity. The Church permits a certain latitude in the interpreta-

tion of the norms that govern the celebration of the Liturgy and hence our unity is essentially textual: we use the same prayers and meditate on the same Scriptures.”

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His predecessor, Monsignor Bruce Harbert, although not using the same expression, likewise made it clear that one of the central concerns of the new translation of *The Roman Missal* was to achieve a single text of the Order of Mass worldwide for the sake of unity. In a talk he gave to the clergy of Toronto, he spoke of the ramifications of this standardization of texts upon other language groups as well. “The Missal will be widely used,” he said, “not only in the eleven member-countries of ICEL but in many others where English, though not the first language of the majority of the population, is used in the Liturgy, including many countries in Africa, Asia, and Oceania. Thus the new English Missal will have a career like that of the *Missale Romanum* introduced in 1570 after the Council of Trent.”¹

He compared the new translation of *The Roman Missal* to the 1570 *Missale*, held in the hands of missionaries, who also brought bread, wine, chalice, paten, and vestments to the new world. He concluded that Catholic unity achieved through a single text is “bought at a price.” The price being, evidently, diversity.

These views have a background in *Liturgiam authenticam* (LA, the fifth instruction on the right implementation of the Constitution on the Sacred Liturgy, 2001) and in the latest edition of the *General Instruction of the Roman Missal* (GIRM,

2002). The GIRM emphasizes the Missal as a key to unity in paragraphs 397–399: “The Roman Rite has acquired a certain supraregional character,” and therefore *The Roman Missal* “must be preserved in the future as an instrument and an outstanding sign of the integrity and unity of the Roman Rite.” What it means to “preserve” *The Roman Missal* is not altogether clear from this text, but it does seem clear that this statement is made as a curb on inculturation. An argument is being advanced here which claims, on the one hand, that adaptation is not really needed (if the Roman Rite already has a “supraregional character,” why adapt it?) and on the other, that there is a positive and urgent necessity to safeguard the Missal (as opposed to adapting it).

Liturgiam authenticam also takes this view when it says: “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” (LA, 5). Ecclesial communion and unity are manifested by “the identity and unitary expression” of the Roman Rite, a task furthered by the most exact translation of the Latin *editio typica*. By adding the term “unitary expression” *Liturgiam authenticam* suggests that the possibility of having one Ro-



Missionaries brought the 1570 *Missale Romanum* with them to the New World. Photo: Ruins of a mission church built by the Spanish in Dzibilchaltún on the Yucatán peninsula in Mexico ca. 1590–1600 using stones taken from nearby Maya temples. Photo by Vladimir Menkov.

“The first concern when the bishops said ‘the unity of the Roman Rite’ was to be maintained was its dynamism in relation to how the human subject lives in the world.”

man Rite with multiple expressions is out of the question.

The fourth instruction on the right implementation of the Constitution was on inculturation of the Liturgy: *Varietates legitimae* (VL, 1994). It too asserts that “the process of inculturation should maintain the substantial unity of the Roman Rite. That unity is currently expressed in the liturgical books, published by the authority of the supreme pontiff, and in the liturgical books approved by the episcopal conferences for their areas and confirmed by the Holy See” (VL, 36). Once again, the official books and the texts they contain are highlighted as the locus of unity.

Substantial Unity

But is the unity of the Roman Rite really about having a single text? Burkhard Neunheuser, OSB, one of the great scholars and highly respected leaders of the liturgical movement, who was also a consultant to the reform and present at the debates in the Consilium, gives us a different view. As he explains it, textual unity was not what the fathers of the Council chiefly had in mind when they made the landmark decision to opt for the expression “substantial unity” rather than formal unity or uniformity. What did they have in mind? I’d like to quote Neunheuser in full, because I think what he had to say is helpful for understanding:

The council wanted to allow the possibility of “legitimate variations and adaptations to meet the needs of different gatherings, areas, and peoples . . . provided that the fundamental unity of the Roman Rite is preserved” (SC, 38). J. A. Jungmann, SJ, interpreted this principle as being “in favor of a unity in essential features, along with a vast differentiation in details.” Again, we must ask, what are the essential features . . . of the Roman Rite? . . . Certainly it is not the Latin language, nor the details of the *Ordo Missae*, nor the order of the lectionary, the addition of a homily, the intercessions or other details. It is something much more important and fundamental.²

Then, quoting from the first instruction on the right implementation of the Constitution, *Inter oecumenici*, he pointed to the goal of the reform, which is (startlingly) outside the Liturgy:

It was not the intention of the liturgical reform simply to change the forms and texts but to implement a pastoral practice, the decisive power of which ‘in eo posita est ut *Mysterium Paschale vivendo exprimatur*’ [“is placed in it so that the Paschal Mystery may be expressed in living”].

This thought leads us away from the common assumption that the Liturgy is a thing, a collection of texts, an archeological or historical object: “Here’s the Roman Rite; it’s in this book!” No, the first concern when the bishops said “the unity of the Roman Rite” was to be maintained was its dynamism in relation to how the human subject lives in the world. Neunheuser, harking back to the words of *Inter oecumenici*, is saying that the essential quality of the Roman Rite, its substance, is that it provokes (or precipitates or activates) the living of the Paschal Mystery. To put it more bluntly: You cannot find the essence of the Roman Rite in the sacristy. It’s not a book. You cannot perceive what is essential to it or preserve what is essential to it without taking into account this dynamic relationship with what’s outside the celebration, that is, the life of faith as immersion in the Paschal Mystery—the dying and rising of Jesus. The Paschal Mystery is what we are plunged into by Baptism. It is the mystery we live as Christians by sharing in the dying and rising of Christ.

The Heart of the Liturgy

The Paschal Mystery is the beating heart of the Liturgy. Neunheuser also went on to identify the structures, the theological bone and marrow of the Liturgy, for which human cultures provide the flesh and blood:

The celebration of the Liturgy is an *actio sacra*, the *opus Christi sacerdotalis eiusque corporis quod est Ecclesia, actio sacra praeexcellenter* [“a sacred action, the work of Christ the priest and of His Body which is the Church, a sacred action surpassing all others”] (SC 7), the *culmen . . . et . . . fons* (SC 10). All this, I think, as described by the Second Vatican Council, equally forms part of the genius of the Roman Liturgy. It too is preserved more or less in its original state as the heart of the Liturgy even throughout periods of modification, and was rediscovered and especially stressed in the postconciliar reforms. Concretely, I am thinking of the theocentric and Christocentric orientation of worship: *ad Patrem per Christum Dominum in Spiritu Sancto*. The anamnesis of the *Mysterium Christi* is celebrated in an orderly fashion throughout the Liturgical Year. Central to it is the feast of Easter, and its weekly celebration on Sunday, the *Dies Dominica*. Although the memory of the saints also plays an important part in the Liturgical Year, still the feasts of Christ remain more important.

The heart of all these different kinds of worship is the Eucharist, the memorial of the death and resurrection of Christ, fulfilled in the Communion-offering, naturally under both species. All this is surrounded by the daily celebration of the Liturgy of the Hours,

worthily prayed *in veritate temporis* ["at the proper time"].

He goes on to say that we must cherish these essential elements of the Roman Rite and adapt ourselves to them, not just in Africa or Asia or Oceania but in Europe and the Americas. We not only adapt the Liturgy, we adapt *ourselves* to the Liturgy in these essential ways. And finally he returned to the pastoral goal articulated in the *First Instruction*, even before the Council was over: that the Paschal Mystery might be expressed in living. So, here we have all these dimensions present in and constitutive of the Roman Rite:

- The dynamic relationship of Liturgy to the life of faith;
- The action of Christ and his Body, the Church, in Liturgy;
- Liturgy as summit and source;
- The Trinitarian and Christological character of prayer;



“A Roman Missal ‘preserved’ may not in fact preserve what is most important to the unity of the Roman Rite.”

- Eucharist at the heart, Communion of bread and wine;
- The ordering of the liturgical calendar culminating in the Paschal Feasts;
- The celebrations of the saints in right order to the mystery of Christ;
- The prayer of the hours, to mark the times and the days.

You could have a hundred books, all of them different in the details, but if they did all this, that something “much more important and fundamental” would be treasured and passed on in them, and there would be preserved that “substantial” liturgical unity which marks the Roman Rite.

Confirmed in Council

Neunheuser’s sense of what the fathers of the Council were seeking is confirmed by the record of the interventions on the Council floor during the Liturgy debate. Those fathers of the Council who supported cultural adaption of the Liturgy did so with confidence that the unity of faith and charity so treasured by the Church could never be undermined by a diversity of expression, so long as substantial unity (“what stands beneath”) is maintained. When the votes were in, it became clear that those who regarded textual unity as essential were in the minority.

It is curious that some of our more recent documents (from 1994 to 2002) seem to suggest that the minority view now constitutes the “right” interpretation of the Constitution. However, these recent documents are not the last word either. As ecumenical work presses forward, Catholics have discerned unity in the Spirit despite many differences in texts and liturgical forms across Christian communities. As Pope Francis urges the faithful to “go to the margins” to proclaim the Gospel, can we not expect to find that God goes before us in ways that cry out for inclusion in the Liturgy? A Roman Missal “preserved” may not in fact preserve what is most important to the unity of the Roman Rite.

Notes

1. Msgr. Bruce E. Harbert, International Commission on English in the Liturgy, Notre Dame Videos. Recorded: October 2008. Talk One: Geographical Catholicity.
2. Burkhard Neunheuser, osb, “Roman Genius Revisited,” in Mark Francis and Keith Pecklers, ed., *Liturgy for the New Millennium: A Commentary on the Revised Sacramentary* (Collegeville, Minnesota: The Liturgical Press, 2000), 35–48.

Progressive Musical Solemnity in the Ordinary Form

BY GLENN C.J. BYER

Sometimes we pastoral musicians feel like the whole weight of the liturgical year lands on us. If a day is to be celebrated with greater solemnity, then we're supposed to hire the brass, work up the eight-part choral piece, act in general as if nothing succeeds like excess, and expect the people who like that kind of thing to be mightily impressed.

But to me, this approach to "solemnity" sounds a bit like what the Church was fighting against in the first half of the previous century. The battle against polyphony at Mass was a battle in favor of the active participation of the faithful. Pope Pius XII wrote: "Indeed it is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the liturgy and take part in the sacred ceremonies, alternating their voices with the priest and the choir, according to the prescribed norms" (*Encyclical Mediator Dei*, 192). And this was in 1947! For Pius XII and for us,

the song of the assembly is an essential element in creating the sense of the sacred. The principle of "noble simplicity" (*Constitution on the Sacred Liturgy Sacrosanctum Concilium*, 34) comes from this same concern for focusing on what is essential. The nobler and more solemn the ritual moment, then the simpler should be its treatment. He took

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bread and wine, the Scriptures say. Could it be any simpler? Could it be any more solemn? So what should “progressive solemnity” look like?

Here is the situation as it was put to me the other day: No matter the Sunday, no matter the feast, most of the faithful expect to sing pretty much the same things: entrance hymn, *Gloria*, responsorial psalm, Gospel Acclamation, Eucharistic Acclamations, Communion processional, perhaps a song of praise after Communion, and, probably, a final hymn. Should there be a musical progressive solemnity for congregational participation between seasons and feasts, and if so, what should that look and sound like? Is there a “minimum” participation to be expected and built on?

Appropriate Minimum

We know what the absolute *legal* minimum is for a valid Mass: It is canonically valid for the priest to celebrate Mass

“It is canonically valid for the priest to celebrate Mass alone under certain circumstances.”



A priest celebrates a “private” Mass in the Extraordinary Form. Photo courtesy of Joseph Shaw, Woodstock, Oxford, chairman of the Latin Mass Society.

alone under certain circumstances, although this permission is given in the negative (*Code of Canon Law*, Canon 906): “A priest may not celebrate the Eucharistic Sacrifice without the participation of at least one of the faithful, unless there is a good and reasonable cause for doing so” (a permission repeated in the *General Instruction of the Roman Missal* [GIRM], 254). So the basic *ritual* minimum (apart from extraordinary circumstances) is the “Order of Mass with the Participation of a Single Minister,” found in *The Roman Missal*. It follows the basic structure of the “rite of Mass with the people” (GIRM, 252), though it looks more like what was once called Low Mass—“*Missa lecta*” in the Extraordinary Form—complete with the possibility of prayers at the foot of the altar.

It seems to me that the awesome nature of the Eucharist should inspire every parish to muster something a little more robust than this, even for the ferial days in the middle of summer. When I was teaching Liturgy, and seminarians asked about that option in the missal, I suggested that after they were ordained, if they wanted to celebrate Mass for the praise of God and the sanctification of the people, and if there were none of the latter around, they might make the effort to call at least some of them and invite them to be part of the celebration.

I believe that since we hold the Eucharist to be the summit of our faith life, we should expect some base level of attendance and solemnity for *all* Eucharistic celebrations, at least as a general guideline. In my view, this means that there are no musically “quiet” Masses. The people participating in any Mass should be able to muster an *Alleluia* or Lenten acclamation for the proclamation of the Gospel and a basic form of the Holy, Holy, Holy. I choose these two ritual texts because their musical nature seems so obvious—the first because it can be omitted if not sung; the second because notwithstanding the consistent use of the word *acclaim*, it is the hymn sung unceasingly by the *choirs* of angels in heaven (Isaiah 6:3).

What matters is that each pastoral team should have a conversation about an appropriate minimum for singing and work with the daily Mass regulars so that everyone has the same expectations. If we find that we are regularly failing to meet our own minimum expectations, then we need to help our assembly to find their voice.

When it comes to Sundays, our weekday minimums should not be an option, no matter what the hour of the

“When people sing, there is an almost automatic solemnity. It is a sacred place.”

celebration. The act of the Sunday assembly has been seen as holy as far back as the earliest descriptions of the Liturgy. The *Catechism of the Catholic Church* (number 1345) cites Justin Martyr’s words from the second century: “On the day we call the day of the sun, all who dwell in the city or country gather in the same place.” Because of this, some form of singing should accompany any Sunday (or anticipated Sunday) gathering for Mass. Long before the Second Vatican Council, Dom Ermin Vitry affirmed that this principle applies to the assembly as well as the priest and choir as part of his “Traditional Plan of Church Music” in the April 1929 issue of *Orate Fratres* (later, *Worship*). So yes, Father should summon up his courage and sing, especially those parts that acknowledge the presence of the rest of the assembly, such as the greeting or the Sign of the Cross or the Preface dialogue—anything to show that the Sunday assembly means something. The same holds true for the rest of the people who compose that assembly.

It would seem that we would want to offer some sung celebration of thanks to God, if for no other reason than that we have in fact made it through another week. Everyone should sing a gathering song and participate in the Glory to God when it is called for. On Sundays there is a bit of a “here comes everyone” atmosphere, so there is a stronger need to affirm the teachings on the Eucharist. For this reason the



“The moment when you could hear the song of the young people over the voices of those leading the song? That came when they broke into “Here I Am, Lord.” It was progressive solemnity in action.”

rest of the acclamations from the Eucharistic Prayer should be sung by all, as should a song to encourage our faith as we receive Communion. The competing desires of personal piety and singing in support of the community still rage in some places, but it is a battle worth having. Whether what we sing is a simple refrain or some form of ostinato, when people recite the same truth about the real presence of Christ in the Eucharist, it helps them to believe, even when senses fail, and to become what they believe.

Markers of Solemnity

I always get a little nervous when people ask what the minimum requirements for sung worship are, since they so often become the norm. The list we have come up with so far, plus the Responsorial Psalm and something at the end, is pretty much the standard or “appropriate” minimum. I guess I could live with that for Ordinary Time. But then how do we celebrate the days of greater solemnity? What are the markers of solemnity that preserve the voice of the people and the principles of noble simplicity? We are dealing with principles, so no hard and fast lists, but here are a couple of things that I have learned over the years.

1. Music can become ritual. It has probably happened to us all. For me the recognition came on Holy Thursday when, after the celebration, a parishioner came up and told me that it didn’t feel like Holy Thursday at all. “We didn’t do the footwashing song!” It wasn’t that we were silent at that moment. No, it was the decision to change the song at that point in the Liturgy, a decision that had made perfect sense musically and theologically and even pastorally because we thought we had a better option. But somehow we had missed the fact that over a decade of Holy Thursdays we had created a piece of ritual music. A moment can be solemn by the simple act of consistently combining a rite and a song. If we take the long view in these cases, singing the same song of the assembly consistently at those moments across the years allows for powerful moments that can become ingrained in the hearts of our people. And they will sing.

2. Let the people praise you! If we are honest with ourselves, this one has been staring us in the face for a long time. I was giving a workshop in 1988 in Towson, Maryland, where we talked at length about how to get people to sing as well at Easter as they do with Christmas carols. For the more solemn

seasons, this may mean having a well-known congregational hymn that is used in different ways across the weeks. Using a variety of instrumentation and voicing can keep it interesting for musicians, but its consistent presence adds to the notion of solemnity and will encourage people join in the song.

3. Let all the people praise you! The more solemn the celebration, the more likely it is that the different sections of your parish will rub up against each other. This can be a challenge. Since we just held that solemnity has something to do with songs that are sung by all, then it is vital that some songs be known in all branches of your parish vine. I was recently at a diocesan youth rally, and there was some wonderful music, and people lifted their hands to God. It was great. The moment when you could hear the song of the young people over the voices of those leading the song? That came when they broke into “Here I Am, Lord.” It was progressive solemnity in action. When people sing, there is an almost automatic solemnity. It is a sacred place. In communities where there are different linguistic and cultural groups, the challenges are multiplied. But after hearing the “Battle Hymn of the Republic” sung in a suburban parish in Naples (Italy, not Florida), I believe that shared melodies, at least, are possible across ethnic and linguistic lines.

A Maximum?

In the end, I suppose we should also ask if there is a maximum. It comes as a surprise to many people, but we can sing almost the entire celebration: almost everything from the introductory rites to the final blessing and dismissal may be sung. Of course, it would be plain wrong to sing the

“few words” of introduction to the Mass of the day or the announcements at the end of Mass, and at least unusual to sing the homily, although we know that St. Ambrose used hymnody in his preaching against the Arians. Still we have to ask if there is ever a time when we would want to sing everything.

I would say not. I have often experienced instrumental music used at the Preparation of the Gifts at the Easter Vigil, and that seemed right in many settings. Given the tons of singing that has happened up to that point (or at least should have happened!), and the solemnity of the first Communion to come, perhaps a breather was in order. On other occasions, if there is a song of praise after the Communion song, then maybe we can skip the song at the end of Mass.

What matters is that we figure out what elements are best sung for the many feasts and seasons. Some of these are obvious: Singing the Sign of the Cross with its response on September 14 and 15 makes sense. It might also make sense during Lent or Eastertide but probably not during both. Singing the Eucharistic Prayer (not just the Preface) on the Solemnity of the Most Holy Body and Blood of Christ would make an obvious point, as would the same practice for the feasts of the saints named in the Roman Canon.

But enough about how much we sing. So much of the solemnity of a Liturgy is not to be found in the simple counting of how many sung elements exist in a particular celebration. As pastoral musicians and liturgists, we should know and experience the full voice of the people as an important instrument (maybe along with the brass) to celebrate the most solemn days.



Aspects of Congregational Participation in the Extraordinary Form

By SCOTT A. HAYNES, SJC

Before Vatican II, Catholics worldwide celebrated the Roman Rite in Latin. From the Congo to Chicago, the Mass was the Mass. Some religious orders had special feasts or variations, but the Rite (also called the “Latin Rite”) was liturgically uniform. However, before the Council of Trent a plenitude of elaborate variations of the Mass (e.g., Gallican Rite, Sarum Rite, and others) flourished in the West. After Trent, the Rites of Lyon, Cologne, Durham, and many other local rites¹ became defunct because Trent sought—and Rome imposed—liturgical uniformity. The *Missale Romanum* was made obligatory almost everywhere,

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but rites of sufficient antiquity were permitted to continue in use.²

By contrast, Catholics today experience wide liturgical diversity. St. John Paul II, who reintroduced the use of the 1962 *Missale Romanum* (1984), approved the Zaire Use of the *Novus Ordo Missae* (1988), and endorsed the Anglican Use of the Roman Rite (1980), greatly enriched the variety of practices in the Roman Rite as we know it today. Commenting on liturgical diversity, St. John XXIII observed: “As all are aware, [the unity of the Catholic faith] does not prevent the use and approval in the Catholic Church of various rites, by which she is displayed in greater beauty and, like the daughter of the King of Kings, seems to be dressed in varied robes.”³

The richness of Catholic liturgical life reveals how the Church integrates “every tribe, and tongue, and people, and nation” (Revelation 5:9) with vitality. The Catechism reminds us: “The diverse liturgical traditions have arisen by very reason of the Church’s mission” and further, that “the criterion that assures unity amid the diversity of liturgical traditions is fidelity to apostolic Tradition.”⁴ Considering the liturgical variations of his time, St. Ambrose perceived: “If there were only one manner of celebration throughout the whole Church, that would be good and worthy of praise. Yet in fact there are many variant customs, which however involve no disagreement about the substance of the sacrament, or about its power, or about faith. Since these customs cannot all be harmonized, I judge that they should rather be allowed to exist together in peace than that some should be condemned, which would cause conflict and scandal. For we have learned from the holy fathers that, provided the unity of charity be maintained in Catholic faith, variety of customs is not harmful.”⁵

Rediscovering Treasures

Most Catholics attending Mass in the Extraordinary Form today have been born after Vatican II, so they are discovering its liturgical treasury for the first time. They do not remember the ancient use (*usus antiquior*) of the *Missale* before

the Council. Their attraction to the liturgical traditions of antiquity reveals a genuine desire to have a connection with our shared liturgical patrimony. Pope Emeritus Benedict XVI clarified that love of the ancient Liturgy is neither antiquarianism nor historicism: “What earlier generations held as sacred, remains sacred and great for us too.”⁶ Attracted to the Latin, the Gregorian chant, and the reverent splendor of its ceremonies, many Catholics today participate in the Extraordinary Form, thereby entering into the sacred and life-giving mysteries of the altar through the window of this Liturgy’s sacred beauty. A personal propensity for the *usus antiquior*, “honored for its venerable and ancient usage,”⁷ is not a rejection of “the spiritual richness and the theological depth”⁸ of the “Ordinary Form” because, as members of the Church, we affirm: “There is no contradiction between the two editions of the Roman Missal.”⁹

An Invitation to Participation

Whether we celebrate Mass in the Ordinary or Extraordinary Form, we are meant to join in the Church’s liturgical rites not as “detached and silent spectators,”¹⁰ but fervently. The great St. Pius X prepared the ground for a genuine liturgical renewal, making his motto the hallmark of such renewal: *Instaurare Omnia in Christo* (“To restore all things in Christ”). He restored the practice of frequent Holy Communion in a day when reception of the Eucharist was rare. He also sought to restore Gregorian chant not only for the *schola* but also for the people, so they might sing the Mass (e.g., *Kyrie*, *Gloria*, *Credo*, and other elements of the Ordinary of Mass), joining their voices in common praise. Following in his footsteps, Pius XI emphasized the importance of singing as a means of fruitful participation, stating: “From the earliest times the simple chants which graced the sacred prayers and liturgy gave a wonderful impulse to the piety of the people.”¹¹

In the celebration of the Extraordinary Form the faithful are heartily encouraged to enter into the spirit of the Liturgy by devout acts of worship. For example, in the 1962 *Missale Romanum*, St. John XXIII instructs that “of its

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"Pius XI emphasized the importance of singing as a means of fruitful participation."



Pius XII encouraged "a deepening of the people's liturgical worship."

nature the Mass demands that all those present take part in it, after the manner proper to them."¹² This instruction builds on a growing participation of the congregation in the texts (and music) of the Mass. In 1921, Dom Gaspar Lefebvre commented that "active participation at Low Masses would be realized by reciting the liturgical texts."¹³ In 1947, the Venerable Pius XII insisted that this "Dialogue" form of "Low Mass," where people recite responses and sing hymns in the vernacular to participate, will bring about a deepening of the people's liturgical worship, but he further states that this cannot replace the excellence of the "High Mass," because it "possesses its own special dignity due to the impressive character of its ritual and the magnificence of its ceremonies."¹⁴ Furthermore, the people's participation at "High Mass" is more fully enfolded when they make not only the sung responses with the *schola* but also sing the Mass in its entirety.

Before the Second Vatican Council, the great Thomist philosopher-theologian Jacques Maritain noted that "the great vocal prayer of the Church [is] as a living garland around the Holy Sacrifice"¹⁵ Yet still today, some of the faithful may be reluctant to participate vocally in worship due to sociological or personal reasons or due to a lack

of proper catechesis or preparation. Perhaps this can be remedied by pastoral guidance, careful instruction, and by reflecting upon our Christian relationship to God and how worship is integral in this relationship. Such participation is rooted first in our creation. God made us in the divine image (Genesis 1:27). When he breathed life into Adam (Genesis 2:7), God invited us to participate in his inner life. Before the Fall, mankind enjoyed spiritual intimacy with God, but when we soured that harmony by the discordant notes of sin, our participation in God's communion of love was wounded and diminished (Genesis 3:16–19). Although we forfeited our fellowship with God, Jesus restored our divine relationship and made possible a new participation in the life of God (2 Corinthians 5:17). *But personal participation is required.* We naturally crave peaceful harmony of soul—that harmonious triad of faith, hope, and charity—and we are called to respond to God's overture of love *subito, sempre, e con gioia* ("right away, always, and with joy").¹⁶

Right and Duty to Worship

By Baptism we become "children of God" (1 John 3:1), a "chosen race, a royal priesthood (1 Peter 2:9). Our baptismal

character forms the foundation of our relationship to God. As members of the Mystical Body of Christ, the Church, we are endowed with rights and duties. Divine worship is our greatest responsibility and privilege. In the Holy Sacrifice of the Mass we find worship's supreme act, keeping the Lord's command—"Do this in remembrance of me" (1 Corinthians 11:24). Worship is a duty, fulfilling the order of justice, inasmuch as we render God the worship that is due. But above the rightful duties we owe God, worship is our greatest privilege, for as we actualize our role as joyful participants in fellowship with God, we are more and more transformed by his presence. Whatever the measure of our praise, God is not outdone in generosity, meeting the sincerity of our worship with gifts of grace.

Participation and Freedom

The Mass is the centerpiece of the Church's liturgical worship; it is not merely the sum of private prayer. At Mass we participate actually in the perfect prayer of Christ. We enjoy freedom to actualize our participation in this holiest of mysteries by virtues of our Baptism into the life, death, and resurrection of Jesus Christ. While the Church does not discount the silent recollection of our prayer, which is also a quality of liturgical prayer, the Church invites us to manifest our interior worship by vocalizing our prayer and praise. St. Pius X especially desired this restoration so that the Church might recover the vigor of her liturgical life: "Special efforts are to be made to restore the use of the Gregorian chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times."¹⁷

God never forces the divine will upon us. Rather, he invites us but gives us leeway to participate freely according to our abilities. Likewise, the Church provides us the opportunity to join in the Church's common worship by making responses, singing chant, and by the ceremonial gestures that are a rich part of our Catholic liturgical treasury. Commenting on *Mediator Dei*, the canonist John Fennelly, pp, wisely noted: "The temperaments, characters, and leanings of men are so varied and different, that not all can be governed and led in the same way with prayers, canticles, and common acts. Besides, spiritual needs and dispositions are not the same in all."¹⁸ These souls too are called to share in the graces

of Mass and grow spiritually. Thus, St. Frances de Sales, St. Leonard of Port Maurice, St. Vincent Ferrer, and others have taught devout methods of assisting at Mass to aid the faithful to meditate on the Sacred Mysteries of Jesus Christ by imitating Mary, who "treasured up all these things and pondered them in her heart" (Luke 2:19). These devotional methods of participation, which accommodate their spiritual disposition, are intended to lead the faithful to an intimate union with Christ through their pious acts of worship.

Full Participation

In implementing the Venerable Pius XII's encyclical *Musicae sacrae disciplina* (1955), the Sacred Congregation of Rites taught that, if we are to engage ourselves fully in the liturgy, our worship must first be interior.¹⁹ It must come from our hearts like a melody of love. If love is separated from worship, our liturgies are mere ritual, a "resounding gong or a clashing cymbal" (1 Corinthians 13:1). At times we may sense this interior love of God, and the Lord gives us such spiritual consolation at times to strengthen us. But the inner love of God, the heart of worship, is not measured by the rollercoaster of human emotions. We must not only worship God when we feel like it because true love is not fickle or inconsistent. Rather, we measure the depth of our love by using Christ as our measuring rod because the heart of Jesus' love is sacrifice. Compared to our Savior's love, our love is shallow. Yet the spark of God's love strives to shine ever brighter in our hearts.

Keeping the mind's attention fixed on the Sacred Mysteries is an integral part of the internal participation of worship. When distractions assault us like an army of flies, we must fight to keep alert to the Divine Presence. We must be fully open to God, "listening with the ear of the heart,"²⁰ so that our hearts receive afresh the gift of the Incarnate Word. St. John Paul II wonderfully described the concept of full liturgical participation in relation to singing in a choir: "Full participation certainly means that every member of the community has a part to play in the liturgy . . . but full participation does not mean that everyone does everything, since this would lead to a *clericalizing* of the laity and a *laicizing* of the priesthood; and this was not what the Council had in mind. The liturgy, like the Church, is intended to be hierarchical and polyphonic, respecting the different roles



"St. John XXIII instructs that 'of its nature the Mass demands that all those present take part in it, after the manner proper to them.'"



"Blessed Paul VI points out that 'Mary is above all the example of that worship that consists in making one's life an offering to God.'"



"St. John Paul II . . . greatly enriched the variety of practices in the Roman Rite as we know it today."

assigned by Christ and allowing all the different voices to blend in one great hymn of praise."²¹

Just as we will one day worship God in heaven with a soul that loves him perfectly and with an incorruptible and resurrected body, so we are privileged to use both body and soul to worship God on earth. As we proclaim our faith in the bodily resurrection of the dead ("*Et exspecto resurrectionem mortuorum*") and recall that our full participation in liturgy demands that we engage both body and soul in liturgical worship, Rev. Romano Guardini succinctly states that "we must learn once again to live our religion as 'men fully alive' We must learn to express our interiority exteriorly" ²² We should not only worship God exteriorly by the liturgy's physical gestures (e.g., bowing, kneeling, genuflecting, etc.), but we should praise God vocally. St. Thomas Aquinas noted: "The voice is employed in individual prayers for three reasons: in order to excite interior devotion—to pay a debt to God, with body and mind—and through a certain overflow from the soul into the body."²³ The more intensely we love and adore the Lord by devoutly and fully entering into the Sacred Mysteries, the more we find it possible to live a life virtuously. God is not outdone in generosity because the more fully we give God reverent and sincere worship from

the fullness of our being, the more he infuses our hearts and wills with the grace to obey his command to "take up [your] cross, and follow Me" (Matthew 16:24).

Conscious Participation

Conscious (*conscia*) participation in Mass requires understanding of what one is doing. In the Extraordinary Form, use of a hand missal that provides a vernacular translation of the Latin text is an indispensable aid in helping the faithful attain an understanding of liturgical texts. But conscious participation calls the faithful to seek a deeper understanding of the Sacred Mysteries, even learning more about the mystical theology of the Mass, which reveals not only the historical meaning behind the ceremonies of Mass but also plunges one into the spiritual significance of the liturgical rites. Thus, the Council of Trent said: "This mystery, therefore, pastors should carefully explain, so that when the faithful are assembled at the celebration of divine service, they may learn to meditate with attention and devotion on the sacred things at which they are present."²⁴ Likewise, St.

Continued on page twenty-eight

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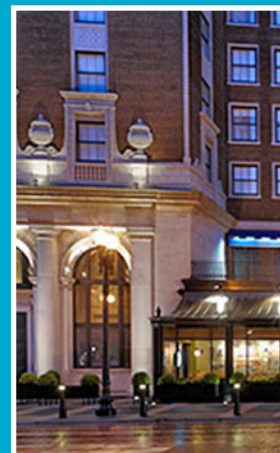
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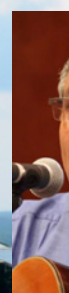
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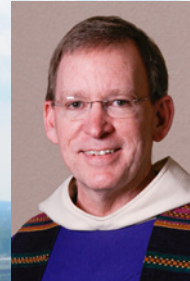
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Christmas Midnight Mass at St. John Cantius Parish

John Paul II reiterated that this requires “the entire community to be properly instructed in the mysteries of the Liturgy.”²⁵ Conscious participation roots out superstition and false piety and makes it possible for genuine worship to flourish in the heart.

St. John Paul II wisely observed:

Conscious participation . . . does not mean a constant attempt within the Liturgy itself to make the implicit explicit, since this often leads to a verbosity and informality which are alien to the Roman Rite and ends by trivializing the act of worship. Nor does it mean the suppression of all subconscious experience, which is vital in a Liturgy which thrives on symbols that speak to the subconscious just as they speak to the conscious. . . . If subconscious experience is ignored in worship, an affective and devotional vacuum is created and the Liturgy can become not only too verbal but also too cerebral. Yet the Roman Rite is again distinctive in the balance it strikes between a sparseness and a richness of emotion: it feeds the heart and the mind, the body and the soul.²⁶

By analogy, God is the divine conductor of the Church’s symphony of liturgical prayer. As musicians in God’s orchestra, we take up the instruments of prayer and sound the trumpet blast of adoration, join our many voices to make intercession in a polyphony of prayer, chant the doleful laments of reparation, and burst forth with joyful psalms of thanksgiving. Reflecting on these aspects of prayer, we become more conscious of how the Liturgy “contains and expresses all forms of prayer: it is ‘the pure offering’ of the whole Body of Christ.”²⁷ Thus, Pius XI taught: “The faithful . . . ought to join in with the sacred ceremonies and, filled with the beauty of the liturgy, they ought to blend their voices alternately with the voice of the priests and of the schola”²⁸

The “Activity” of “Actual” Participation

St. Pius X considers the “active participation” (*partecipazi-*

“Like a leitmotiv that runs through the liturgical movement from St. Pius X to the present, the Church exhorts us to full, conscious, and actual liturgical participation. Worship is not worship unless it comes from the heart.”

one attiva)²⁹ of the faithful in the context of “the holiness and dignity of the temple”—that holy place where the baptized participate in “the most sacred mysteries.” Gathering before God’s throne (Revelation 11:19), “the Church desires to live the mystery of Christ”³⁰ surrounded by the company of the angels and saints. Ultimately, the true action of the liturgy is not a human accomplishment. No, the liturgy is the marvelous work of God within his temple.

Following the renewal begun by St. Pius X, Vatican II’s Constitution on the Sacred Liturgy *Sacrosanctum Concilium* encouraged the people’s *actuoso participatio* (“actual participation”). Often *actuoso participatio* is translated as “active participation.”³¹ If taken out of context, however, translating *actuoso participatio* as “active participation” might tend to overemphasize the external aspects of participation at the expense of due consideration to the quality of passive receptivity that must accompany *actuoso participatio*.³² Even as *Sacrosanctum Concilium* was being written, the fathers of Vatican II and the *periti* (theological experts) were concerned with the proper understanding of *actuoso participatio*. For example, during the fourth general session of Vatican II on October 22, 1962, Franciscan Father Ferdinand Antonelli emphasized the necessity for *participatio actuosa et personalis* (“actual and personal participation”)³³ in his *relatio*. Francis Cardinal Spellman expanded upon this and cautioned against a mere generalization and a purely external participation (*cavendum est a mera divulgatione et participatione tantum externa*)³⁴ which would merely “appear” to be worship in the Spirit and in the truth.

Over time certain misconceptions about “active participation” arose, which moved St. John Paul II to make this clarification:

Active (*actuosa*) participation certainly means that, in gesture, word, song, and service, all the members of the community take part in an act of worship. . . . Yet active participation does not preclude the active passivity of silence, stillness and listening: indeed, it demands it. Worshipers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active. In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural.³⁵

Perhaps Msgr. Richard Schuler best summed up these issues when he gave this example: “The architectural splendor of a great church or the sound of great music, or the solemnity of ceremonial movement by ministers clothed in precious vestments, or the beauty of the proclaimed word—all can effect a true and salutary participation in one who himself has not sung a note or taken a step. But he is not a mere spectator as some would say; he is actively participating because of his baptismal character and the grace stirred up in him by what he is seeing and hearing, thinking and praying.”³⁶ The Liturgy of the Extraordinary Form engages the faithful on multiple levels. Every sense is awakened, the voice sounds forth, the knees bend, and people are engaged in other actions. These spiritual and bodily participations in Liturgy lend themselves to the apex of worship, the perfect *actuoso participatio*, which is the worthy and fervent reception of the Holy Eucharist.

Mary, Our Model of Participation

We are called to imitate Christ; this especially demands our free consent in allowing God to transform us. This “passive” participation reveals a Marian aspect of liturgical spirituality that demands reflection. The Virgin Mother’s receptivity to the will of God was limitless. From her “*Fiat*” at the Annunciation (Luke 1:38) to Calvary, where a sword of sorrow pierced her soul (Luke 2:35), we find a life totally placed in God’s hands. If we are receptive to the spiritual formation God desires for us after Our Lady’s example, we will experience a genuine *metanoia*. This transformation in Christ is accomplished in us as we enter into the Sacred Mysteries, reflecting on the Divine Word, after the example of Our Lady, who “kept all these things, pondering them in her heart” (Luke 2:19).

As the first and best Christian, “[Mary] guides the Church in meditating on the mystery celebrated and in participating in the saving event, by encouraging the faithful to desire an intimate, personal relationship with Christ in order to co-operate with the gift of their own life in the salvation of all.”³⁷ If we are reluctant to sing at Mass, Mary leads the way. Surely she joined her voice to the angelic chorus at Bethlehem, singing “*Gloria in excelsis Deo*.” While Eve taught her offspring the bitter melody of disobedience, Mary has taught the children of God how to chant a sweet canticle



Father Haynes rehearses the Cantate Domino Choir at St. John Cantius Parish.

"Pope Emeritus Benedict XVI has remarked, 'our earthly Liturgies will never be more than a pale reflection of the Liturgy celebrated in the Jerusalem on high.'"

of praise: "*Magnificat anima mea Dominum*" (Luke 1:46). Recalling St. Augustine who said that the one "who sings praise, not only sings, but also loves him about whom he is singing,"³⁸ we see that Mary exemplifies that "in the song of the lover there is love."³⁹

Echoing St. Peter, who called Christians to offer "spiritual sacrifices acceptable to God" (1 Peter 2:5), Blessed Paul VI points out that "Mary is above all the example of that worship that consists in making one's life an offering to God."⁴⁰ In relation to this, St. Irenaeus discerned: "The glory of God is man fully alive, and the life of man is the vision of God."⁴¹ In Our Lady we behold one who is fully alive in God's grace (Luke 1:28), one whose worship has brought her abundant life in Jesus Christ (John 10:10). For the faithful attending the Mass in the Extraordinary Form, "Mary appears, therefore, as the supreme model of personal participation in the divine mysteries"⁴² because of the depth of her love, the intensity of her meditation, and the ecstasy of her song.

An Attitude of Openness

The Lord teaches: "Just as a branch cannot bear fruit on its own, unless it remains on the vine, so neither can you unless you remain in me" (John 15:4). Just as piety and Liturgy are intertwined, so too do the fruits of God's grace chiefly

come to us through the Liturgy. Daily God gives us graces from the altar, but are we ready to receive them? When Jesus found Peter, James, and John asleep in Gethsemane's garden, the Lord had to rouse them to prayer. When the priest engages the congregation by saying or chanting "*Dominus vobiscum*," he is not greeting the faithful in his own name. Rather, he is calling the people of God to attentive prayer. Our response, "*Et cum spiritu tuo*," is not so much a response we make to the priest celebrant as it is to Jesus Christ our High Priest. Let us respond with sincerity of heart.

If we genuinely desire to enter into the liturgical spirituality of the Extraordinary Form of the Roman Rite, Dietrich von Hildebrand explains that we must foster "the attitude in which the depth of things is open to the person, an inner readiness to fully receive and penetrate the essential beheld by our spiritual eyes."⁴³ Otherwise, the transcendent beauty of the Sacred Mysteries will wash over us without effect, like a tidal wave washing against a rocky cliff. Thus, as Cardinal Francis Arinze poignantly remarked: "Full, active, and conscious participation enables the faithful of Christ to reap more abundant fruit from liturgical celebrations."⁴⁴

Like a leitmotiv that runs through the liturgical movement from St. Pius X to the present, the Church exhorts us to full, conscious, and actual liturgical participation. Worship is not worship unless it comes from the heart. The spirit of the

liturgy, reduced to empty formalism, lacks that love, which is “our seal of friendship with God through Jesus Christ.”⁴⁵ The faithful worshipping according to the *usus antiquior* of the Roman Rite should then “give interior effect to our outward observance.”⁴⁶ Many Catholics today find the reverence and beauty of the Mass in the Extraordinary Form a great strength in living our Christian pilgrimage of love. But, as Pope Emeritus Benedict XVI has remarked, “our earthly Liturgies will never be more than a pale reflection of the Liturgy celebrated in the Jerusalem on high, the goal of our pilgrimage on earth.”⁴⁷

The Church has opened for God’s holy people the treasures of the Liturgy like “the head of a household who brings from his storeroom both the new and the old” (Matthew 13:52). We have received the new liturgy (Ordinary Form) and the old (Extraordinary Form) and the splendid variety of the Eastern Rites so that we may worship God in the impressive beauty of “varied robes.” May our celebration of the sacred mysteries “resemble that [heavenly] liturgy as closely as possible and grant us a foretaste of it!”⁴⁸

Notes

1. Liturgical experts more properly refer to these as “usages” of the Roman Rite.
2. These include the Mozarabic, Bragan, Ambrosian, and Carthusian Rites and rites of religious orders.
3. Pope John XXIII, *Ad Petri Cathedram*, 77.
4. *Catechism of the Catholic Church* (CCC), 1202, 1209.
5. St. Ambrose of Milan, *Ad Valerianum Episcopum*. *Patrologia Latina*, CLVIII, 547ff.
6. Pope Benedict XVI, *Letter to Bishops Accompanying Summorum Pontificum*.
7. Benedict XVI, *Summorum Pontificum*, 1.
8. Benedict XVI, *Letter to Bishops Accompanying Summorum Pontificum*.
9. Ibid.
10. Pope Pius XI, apostolic constitution *Divini cultus* (December 20, 1928), IX.
11. Ibid., third paragraph.
12. *Rubricae Generales*, 272.
13. Dom Gaspar Lefebvre, *La vie spirituelle* (1921, reprinted Clovis, 2014).
14. Pius XII, encyclical *Mediator Dei* (November 20, 1947), 100.
15. Jacques and Raissa Maritain, *Liturgie et contemplation* (New York, New York: P. J. Kenedy, 1960), 13.
16. Chiara Lubich, *La volontà di Dio* (Rome, 2011), 98.
17. Pope Pius X, *motu proprio Tra le Sollecitudini* (November 22, 1903), 3.
18. Very Rev. John Fennelly, pp, *Christian Worship: The Teaching of Pope Pius XII on the Sacred Liturgy: A Summary* (London, UK: Catholic Truth Society, 1954).

19. Sacred Congregation for Rites, instruction *De musica sacra et sacra liturgia* (September 3, 1958), 29.
20. *Rule of St. Benedict*, Prologue.
21. John Paul II, “Address to the Bishops of Washington, Oregon, Idaho, Montana, and Alaska” (October 9, 1998), emphasis added.
22. From an article by Rev. Cassian Folsom, OSB, “Sacred Signs and Active Participation at Mass,” *Adoremus Bulletin*, IV:3 (May/June 1998).
23. Thomas Aquinas, *Summa Theologiae*, IIa IIae, Q.83, A.12.
24. *Catechism of the Council of Trent*, Part II, Question LXVI. The same point was repeated in the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 19.
25. John Paul II, “Address to the Bishops of Washington, Oregon, Idaho, Montana, and Alaska” (October 9, 1998).
26. Ibid.
27. CCC, 2643.
28. Pius XI, *Divini cultus*.
29. This term is used in the introduction of his *motu proprio Tra le sollecitudini*.
30. Paul VI, apostolic exhortation *Marialis Cultus* (February 2, 1974), 11.
31. See, for example, the official English translation of *Sacrosanctum Concilium* at the Vatican website: http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.
32. See *Sacrosanctum Concilium*, 11.
33. *Acta synodalia Concilii Vaticani II*, Vol. I, part 1 (Rome: Typis Polyglottis Vaticanis, 1970), 305.
34. Ibid., 316.
35. John Paul II, “Address to the Bishops of Washington, Oregon, Idaho, Montana, and Alaska” (October 9, 1998).
36. Monsignor Richard J. Schuler, “Participation,” *Sacred Music* 114:4 (Winter 1987), 10.
37. St. John Paul II, “Mary: Model of the Church at Prayer,” General Audience, September 10, 1997; English translation from *L’Osservatore Romano* (English Edition, September 17, 1997), 3.
38. St. Augustine, *Enarratio in Psalmum*, 72, 1.
39. Ibid.
40. Paul VI, *Marialis Cultus*, 21.
41. Irenaeus, *Adversus haereses* 4.20.7.
42. Paul VI, *Marialis Cultus*, 21.
43. Dietrich von Hildebrand, *Liturgy and Personality* (Manchester: Sophia Institute Press, 1986), 112.
44. Cardinal Francis Arinze, “Active Participation in the Sacred Liturgy,” *Antiphon* 9:1 (2005), 12.
45. Bernard C. Mischke, *Meditations on the Mass* (London: Sheed and Ward, 1964), 74.
46. Pius XII, *Mediator Dei*, 24.
47. Benedict XVI to Priests at the Cathedral of Notre Dame, Paris, September 13, 2008.
48. Ibid.



Divine Worship: The Roman Rite with an Anglican Accent

BY TIMOTHY PERKINS

Within the rich and spiritually enriching diversity of the Catholic Church, the one faith that binds us all is expressed through worship in many languages, with a variety of customs and ceremonial, and with the particular inflections of the people that make up the gathered community. Minor differences of expression are immediately apparent to any of the faithful when they have occasion to attend Mass outside of their home parish. People recognize, for instance, that it would be unreasonable to expect that the resources available to a diocesan cathedral would also be found in an isolated, rural parish. This is a reality that is generally accepted without confusion or any need of explanation.



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From time to time, however, one might experience a degree of difference, an unfamiliar distinctiveness that raises questions. This can be especially true when one of the faithful wanders into a parish consisting of members who were formerly Episcopalians who entered the Catholic Church as a group. Such parishes have been welcomed by the Holy See and provided with distinctive liturgical language and customs that incorporate elements



Monsignor Jeffrey N. Steenson, Ordinary of the Personal Ordinariate of the Chair of Saint Peter, celebrates Palm Sunday Mass at Our Lady of Walsingham Parish, Houston, Texas. Photo courtesy of the Chair of St. Peter Ordinariate.

from their Anglican heritage “so as to maintain the liturgical, spiritual, and pastoral traditions of the Anglican Communion within the Catholic Church, as a precious gift nourishing the faith” (Pope Benedict XVI, 2009 Apostolic Constitution *Anglicanorum coetibus*, III).

The Pastoral Provision and the “Anglican Use”

There is a long history of former Anglican clergymen coming into the Catholic Church and eventually serving as priests. Perhaps the most well-known example is that of Blessed John Henry Newman in the nineteenth century. In the twentieth century, this trend developed to the extent that a formal process became necessary. Responding to repeated requests from married Episcopalian clergymen, the Holy See established a Pastoral Provision in 1980, which provided the means for preparation and eventual ordination for these men. Because some of these pioneering leaders were pastors of groups of Episcopalian laity who were also entering the full communion of the Church, the provision further authorized the creation of personal parishes within

dioceses.

The Church readily recognized the distinctiveness and value of the spiritual and liturgical experience of these persons and communities. In part, this recognition was due to the awareness of common traditions shared with the Catholic Church that had been maintained within Anglicanism. The Second Vatican Council’s Decree on Ecumenism *Unitatis Redintegratio* had underscored this reality. Concerning those communions separated from the Roman See, the document acknowledged that “among those in which Catholic traditions and institutions in part continue to exist, the Anglican communion occupies a special place.” Some of these “traditions and institutions,” contributed significantly to the desire of these previously separated communities to seek communion with the Holy See. Not the least of these traditions—liturgical worship centered in the Holy Eucharist—inspired these faithful seekers to long for a fuller realization of the “one, holy, catholic, and apostolic Church” in which they professed faith. Many elements of the familiar liturgy that had formed and shaped their faith would come to be authorized for use in the personal parishes established

through the Pastoral Provision.

Of course, “everything must be done properly and in order” (1 Corinthians 14: 40) in the Sacred Liturgy. So the elements of Anglican Liturgy that were to be approved needed to be adapted and conformed to the norms of the Roman Rite. This was accomplished under the oversight of the National (now U.S.) Conference of Catholic Bishops, approved by the Congregation of Divine Worship, and published as *The Book of Divine Worship* in 2003. Thus, what became known as “The Anglican Use” of the Roman Rite was established.

The Personal Ordinariates

The structured process for receiving, preparing, and ordaining former Anglican clergy as Catholic priests; the establishment of personal parishes who accompanied some of these men into the Church; and the authorization of an “Anglican Use” to provide for the consequent liturgical needs of these faithful were all accomplished during the pontificate of Pope St. John Paul II. Further development would follow during the papacy of his successor, Pope Emeritus Benedict XVI. Increasing numbers of Anglicans, both clergy and laity, continued to seek entrance into full communion with the Catholic Church, both individually and as communities. Their appeals were favorably received by the Holy See.



Edmund Murray, organist and choir director at Our Lady of Walsingham Parish, directs the choir at the dedication of the Chancery for the Personal Ordinariate of the Chair of St. Peter.

In *Anglicanorum coetibus*, Benedict XVI articulated the papal response to such appeals with this explanation: “In recent times the Holy Spirit has moved groups of Anglicans to petition repeatedly and insistently to be received into full Catholic communion individually as well as corporately. The Apostolic See has responded favorably to such petitions.” This constitution, issued in November 2009, established “personal ordinariates” for those Anglicans entering into full communion with the Catholic Church. These ordinariates are comparable to dioceses and have been established for England (January 15, 2011), the United States and Canada (January 1, 2012), and Australia (June 15, 2012). From the beginning, maintenance of liturgical practices from the Anglican tradition to nurture the devotional life and faith of these persons has been a priority. This is being accomplished through the publication of the various liturgical books under the title *Divine Worship*. The first of these, *Divine Worship: Occasional Services* was published this past year.

The Order of Mass

Essential to the life and health of the communities of the Ordinariates was provision of authorized texts for the celebration of the Eucharist. This need was met by the authorization of *The Order of Holy Mass For Use by the Ordinariates*. This newly established Order of Mass shows a great deal of continuity with the previously published *Book of Divine Worship*. In the Personal Ordinariate of the Chair of St. Peter (United States and Canada), this order was made available to the clergy under the authority of the Ordinary, Monsignor Jeffrey Steenson, and implemented as of the First Sunday of Advent 2013. Propers and other supplemental materials continue to be developed, and the publication of the authorized Missal is anticipated for the first part of 2015.

Immediately noticeable to a worshiper attending an Ordinariate Mass are such features as the use of “thee, thou, thy” instead of “you, yours;” phrases like “the quick and the dead” in place of “the living and the dead” in the Creed; and other,

“A vital part of Anglican liturgical tradition that continues within the Personal Ordinariates is a high view of the role of sacred music in the Liturgy.”

older words and phrases of the English language. There are also additional prayers incorporated into the structure of the liturgy. For example, in place of the greeting by the priest in the Introductory Rites, a “Collect for Purity” is offered, which includes the petition to God: “Cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit.” Also, instead of praying privately before showing the Precious Body and Blood and announcing, “Behold, the Lamb of God,” the Priest prays a Prayer of Humble Access along with the people, in which they plead, “Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood . . . that we may evermore dwell in him and he in us.” After the Communion of the faithful, the people again join the priest in offering a prayer of thanksgiving: “We most heartily thank thee for that thou dost feed us, in these holy mysteries . . .” These are but a few examples from the Anglican liturgical tradition that contribute to the distinctive character, the accent, of Ordinariate worship.

“Sing to the Lord”

A vital part of Anglican liturgical tradition that continues within the Personal Ordinariates is a high view of the role of sacred music in the Liturgy. Indeed, apart from viewing a royal wedding or funeral, the only exposure most Catholics would have to a distinctly Anglican way of worship might well be a television or radio broadcast of a Service of Lessons and Carols for Advent or Christmas or an offering of Evensong in an English cathedral. Mention of these immediately brings to mind the sound of a boys’ choir singing harmonized chant or choral anthems and accompanied by a massive organ.

Many of the best-known works of the greatest English composers were created for the Anglican Liturgy. While such compositions are part of a broad and valued musical treasure, what is perhaps more significant is the basic understanding encountered among members of the Ordinariates that corporate prayer naturally involves singing. Anglicans and former Anglicans expect to sing in worship. This is obvious through observing how much of the principal Liturgy in most Ordinariate communities is sung. The people sing the ordinary portions of the Mass, for example, the

Alleluias, Gospel responses, and the opening dialogue of the Eucharistic Prayer (“The Lord be with you. . . . Lift up your hearts . . .”). Visitors and newcomers typically notice a high level of congregational participation in the singing of the Mass when they attend an Ordinariate Liturgy.

But what is perhaps most noteworthy about the musical practices that are part of the Anglican liturgical tradition found within the Catholic Ordinariates is the treatment of hymnody. The hymns chosen for any given Liturgy are not merely seen as accessories. Rather, they are offered as an integral part of the corporate act of worship. Notably, it is considered normal for all the verses of every hymn to be sung. The hymn is prayer, not just an accompaniment to some other liturgical action. Thus, it is not surprising to find a certain preference given to settings of texts by recognized authors of verse such as John Donne, George Herbert, or John Henry Newman. The texts of other writers known particularly for their hymns, like Charles Wesley, Isaac Watts, John Mason Neale, and Charles Winfred Douglas, are often given preferred status. In every case, great care is taken to be sure that the hymns are expressive of the themes of the occasion being celebrated.

Rich Diversity Enhanced

In recent years, by God’s grace, a small step has been taken toward the fulfillment of the prayer of our Lord Jesus, “that they all may be one.” Through the incorporation of former Anglicans into the full communion of the Catholic Church, the rich diversity of expression found within the Church is being further enhanced. Within the Roman Rite, a distinctive liturgical language—both verbal and musical—can now be heard with its own peculiar accent. It echoes a treasured Anglican style, but it resonates with the richness of Catholic faith. It is to be hoped that its sound reaches the listening hearts of many of our separated brothers and sisters and that it is heard as an irresistible invitation to come home.



Amen: Singing with Spirit and Mind

BY GORDON E. TRUITT

I once heard a homily in which the priest explained that the most challenging thing we could do on any Sunday was to sing the “*Amen*” at the end of the Eucharistic Prayer. He elaborated on this thought, reminding us that, by this point in the Mass, we had heard the Scriptures, which are frequently challenging in the way they call believers to put faith into practice. We had also, in the Eucharistic Prayer, acknowledged once more what it had cost Jesus to be faithful to the Father’s will, and we had prayed, in one way or another, something like this petition from Eucharistic Prayer III: “May [Christ] make us an eternal offering to you.” In other words, the priest concluded, our “*Amen*” was a way to tell God: We want you to accept us as the Body of Christ and help us to live in accord with your will, knowing as we do what it cost Christ and what it might cost us.

You could feel the stillness of the congregation as they reflected on this. Until that homily, many of them had only thought of the “*Amen*” as the end of the long and meandering (and boring) Eucharistic Prayer, the finishing touch that would allow us to get off our knees, stand, and join hands for the Our Father. They never thought that this short word really *meant* anything. For the most part, they participated in the singing of that word—after all,

it’s not very hard to sing just one word—but they never really thought about what this singing might commit them to.

Internal/External

That priest was calling the assembly to a participation that is both internal and external—the kind of participation that we have all heard about but which that congregation may not have applied to this brief sung response. Yet, in its twofold form, it is the only kind of participation that is fully human and fully engaging. Anything else is half-hearted disengagement. (That is not to say that we all



Dr. Gordon E. Truitt has served the National Association of Pastoral Musicians as editor of its publications for more than twenty-seven years. He holds a doctorate in sacred theology from The Catholic University of America.

“Even the best of us has a bad day when our minds wander, our hearts are elsewhere, and our intention is less than perfect.”

measure up to the ideal; even the best of us has a bad day when our minds wander, our hearts are elsewhere, and our intention is less than perfect.”¹

The U.S. Catholic Bishops offer a succinct explanation of those forms of participation in *Sing to the Lord: Music in Divine Worship* (STL). Internal participation, they say, should be the normal way we are involved in the Liturgy, whether what’s going on involves us actively or not. “Even when listening to the various prayers and readings of the Liturgy or to the singing of the choir, the assembly continues to participate actively as they ‘unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.’”²

But because we are human beings with bodies as well as minds, our worship is incarnate, so participation must also be external, “so that internal participation can be expressed and reinforced by actions, gestures, and bodily attitudes, and by the acclamations, responses, and singing” (STL, 13).

Singing as Commitment

People have heard about singing as part of “active” or external participation, but they know there are other ways to be actively involved in the Liturgy: speaking, changing posture, and especially receiving Communion. So they may not have paid too much attention to singing because they see it as one among several options. They may not have thought much, though, about the internal participation that grounds (or should ground) all external participation, nor may many believers have thought much about the commitment involved in singing because they don’t see singing at Mass as a statement of faith and as a commitment to a way of life.

St. Paul did see singing as a way to express faith and community, back at the beginning of the Church’s life. Writing to the Corinthians, he commented on a practice that may still seem odd to many of us, though it did not seem so to the Corinthian Christians: praying in tongues. Though he admitted that he practiced it (and, indeed, was proficient at it), Paul was still uncomfortable with the practice because, as he understood it, those who speak this way “do not utter intelligible speech, [so] how will anyone know what is being said?” He warned the people who promoted this practice: “You will be talking to the air” (1 Corinthians 14:9). Rather

than speaking in tongues, he said, he would prefer to “pray with the spirit, but . . . also pray with the mind.” Similarly, he would “sing praise with the spirit, but . . . also sing praise with the mind” (14:15). Paul’s reason for this preference—that is, having a deep understanding of what one prays and sings and why one prays and sings it—is so that the person praying and singing can deepen personal belief and, at the same time, communicate that belief to others. Whatever happens in church, Paul taught, is not for personal gain but should build up the community (14:17–19).

What, Why, How

In order to sing as Christians sing, we don’t need a particular repertoire, and we don’t need to sing in a particular style. But we do need to understand what we sing, why we sing, and how we sing.

The critical question to begin with, then, is not “Do you have a voice?” but “Do you have a song?” “Yes” is the strong Christian response to that second question. What we sing is our faith, our heritage, our commitment to Christ, and our future. “The primordial song of the Liturgy,” the bishops remind us, “is the canticle of victory over sin and death” (STL, 7). This is the “Paschal hymn,” Christ’s own song of victory as he burst risen from the tomb. It is the victorious and risen Christ who teaches us this song and who “leads us through church doors to the whole world . . .” to live the joyful consequence of this song: a life of charity, justice, and evangelization (STL, 8, 9).

This is the “what” of our song, but why should we sing it? After all, we profess these truths in the Creed every Sunday. We study the meaning of the faith in the *Catechism of the Catholic Church*, and we help our children learn about it. Isn’t that enough? It would seem not, because the truth that we profess is so profound that it needs to be not only in our mind but also in our heart, spirit, blood, and bones. And nothing in human experience gets the deep meaning of words, images, and stories into us the way singing does.

The Cosmic Song

When the author of the Book of Job wanted to describe the beginnings of creation, he called it the time “while the morning stars sang together and all the sons of God shouted

for joy” (Job 38:7). That poetic description of creation as filled with song reflects the centrality of music in human lives—and it points toward something that was only imagined when Job was composed but is now echoed in other ways by the physicist Michio Kaku, a co-founder of string field theory.³ In offering an explanation of that theory, he said:

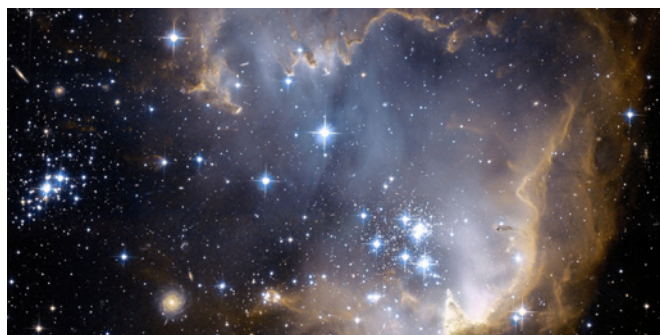
The subatomic particles we see in nature, the quartz, the electrons are nothing but musical notes on a tiny vibrating string. . . . Physics is nothing but the laws of harmony that you can write on vibrating strings. . . . Chemistry is nothing but the melodies you can play on interacting vibrating strings. . . . The universe is a symphony of vibrating strings. . . . It is cosmic music resonating through eleven-dimensional hyperspace.

Kaku continued: “We are nothing but melodies. We are nothing but cosmic music played out on vibrating strings and membranes, obeying the laws of physics, which is nothing but the laws of harmony of vibrating strings.”⁴

Now, whether you agree with Kaku that humans are nothing more than melodies (Christians, if we understand him correctly, would disagree), it is true that nothing echoes our faith and the current understanding of our role in the cosmos as surely as music and, in humans, song: What we are is what we have sung, what we are singing, and what we expect to sing into God’s future.

Another reason for singing is that we usually don’t forget what we sing, at least if we have sung it often enough and long enough. Studies of people with Alzheimer’s Disease have shown that they might forget how to speak, but they remember how to sing. They remember the songs of their childhood, and some can even converse by singing when they have lost all other forms of vocal communication. Singing helps the word of Christ dwell in us because singing helps us to remember it. Along with helping us remember the truths about God, the cosmos, and ourselves, singing helps us meditate on them. Unlike normal speech, singing allows us to draw out words or phrases, repeat them, or pause between them. All these techniques help us think more deeply about what we’re singing and make it more deeply rooted in our being.

Singing, then, is the wager that we make that the faith is true, that God is faithful, and that we’re on the right path. Otherwise, there’s no point to that “Amen” that concludes



“While the morning stars sang together.” NASA/Hubble.

the Eucharistic Prayer.

As to how we sing: The Christian tradition is filled with varieties of ways to sing. But what seems to be important is that we give singing our faith our best shot, just as we do the best we can to live the rest of our life as a witness to and an expression of faith. Singing at least the key elements of our common prayer—the acclamations and responses and those brief verses of Scripture that are placed on our lips and in our hearts—would be something we should all try to accomplish. Then, to the extent we can, we should add more.

Since singing gets the Word into our minds and hearts and allows us to express ourselves as people of faith, it makes sense that we sing in as full-throated and full-hearted a way as we can. That kind of public involvement in worship through song makes it hard to back down from the commitment that we sing. Thus music becomes an impulse for us, when we waver, to hold firm and even to step out in faith and present ourselves in service. All of our singing, then, becomes an unfolding of that simple “Amen” that concludes the Eucharistic Prayer.

Notes

1. See United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (2007), 14. Hereafter STL.

2. STL, 12, quoting the Sacred Congregation of Rites, *Musicae sacram* (1967), 15.

3. “String field theory” is a branch of “string theory,” which explains in mathematical terms how quantum mechanics and gravity work together by positing a “string” which, in an excitation of that string, carries the gravitational force. For a relatively brief explanation, go to the Official String Theory Website at <http://www.superstringtheory.com/index.html>. Michio Kaku is a futurist, popularizer of science, and theoretical physicist as well as a bestselling author and the host of two radio programs. He holds the Henry Semat Chair and Professorship in theoretical physics and a joint appointment at City College of New York and the Graduate Center of C.U.N.Y. He is also a visiting professor at the Institute for Advanced Study in Princeton and is a Fellow of the American Physical Society.

4. Dr. Kaku’s comments are found online at <http://bigthink.com/videos/the-universe-is-a-symphony-of-vibrating-strings-2>.

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Olfary Gutierrez

Psalms and Gospel Acclamations

The Living Church Acclaims

Scot Crandal. Keyboard/vocal edition, OCP 30130642, \$23.99. Other editions available.

The Living Church Acclaims is an annual resource for responsorial psalms and Gospel acclamations set in a contemporary pop style. It has melodies that are easy to learn that are set in a comfortable range for both assembly and cantor. The guitar and keyboard accompaniment is accessible and not difficult. Three-part harmony is provided for each refrain, both for the responsorial psalms and the Gospel acclamations. All the texts in *The Living Church Acclaims* are faithful to the *Lectionary for Mass*.

Unlike many similar resources, the verses of the psalms and Gospel acclamations do not employ psalm tones but are through-composed. The melodic lines contain some syncopation, but they fall rather naturally within normal speech rhythms. The verses of each psalm are similar enough that learning the entire song would not be too burdensome for most cantors. In addition, there is an option to have the cantor simply chant the verses while the keyboard and guitar play chords to accompany the singing (for when rehearsal time is limited!). Even when the

cantor sings the verses in rhythm, Scot's introduction to this resource allows for modification of both notes and rhythm in the cantor part—a common practice in a pop style.

The Living Church Acclaims could be used weekly or as a supplement to other responsorial psalms and Gospel acclamations. The Gospel acclamations change from week to week, but they do repeat over the course of the year. Contemporary liturgical music ensembles will find this resource easy to use and full of life for their assemblies.

Brian Bisig

Book Review

The Art of Leadership

Notker Wolf and Enrica Rosanna. The Liturgical Press, 2013. ISBN: 978-0814638101. 150 pages, paperback. \$16.95. eBook, \$13.99.

Originally published in German (2007) and translated for The Liturgical Press in 2013, *The Art of Leadership* explores the characteristics and qualities that can make effective leaders. Abbot Primate Notker Wolf, OSB, and Salesian Sister Enrica Rosanna, Vatican Undersecretary for the Congregation for Religious from 2004 to 2011, explore the concept of effective leadership through their own experience in leadership positions.

At first glance, one might ask: “What do an abbot and a religious sister who is primarily a bureaucrat have to share with the rest of the world about leadership in the ‘real world?’” This reader quickly learned that neither of these two authors is a stranger to the world of business, formation, and education.

Most of the chapters are written by Abbot Primate Notker Wolf. Wolf con-

centrates on developing a philosophy for leadership from his experience as the Archabbot of St. Ottilien Archabbey in the district of Landsberg, Oberbayern, Germany, using principles derived from the *Rule* of St. Benedict. It doesn't take the Abbot Primate many pages before demonstrating the relevance of Benedict's leadership style as reflected in the *Rule*.

One of the first principles articulated was that effective leaders first and foremost are driven by the value of each individual and respect the freedom each possesses. This quality often comes in conflict with the personal experience of leaders who micro-manage and attempt to control every step of every process or simply to hide behind arbitrary rules. Mind you, Wolf does not discredit rules in and of themselves, but he makes it clear that rules are no substitute for seeking a deeper understanding of the individual and what

motivates that particular person.

Now, many readers might consider Wolf a "rule-breaker" or a "maverick." For example, one of his first decisions as the young archabbot of St. Ottilien was to establish an advisory board to the archabbot. This was not a welcome development among all of the monks and it was certainly not something specifically prescribed in the *Rule*. But it is one illustration of the type of "cooperative leadership" that Wolf promotes in this book.

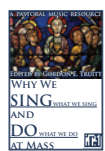
As I read, I could not help but draw parallels between Archabbot Wolf's leadership style and that of Pope Francis. Collegiality and collaboration are valuable leadership styles that can lead to a truly informed and accepted understanding and outcome. There is no doubt whatsoever that Wolf is a strong leader and a decision maker. The stories and experiences he shares in this book are a chronicle of his success in

making well-informed decisions rather than unilateral "top-down" decisions.

Sister Enrica Rosanna develops the notion of leadership as an art. Not always easily taught, the art of leadership is most often learned by following a good example. Effective leaders are leaders who have developed the art of encouraging others and awaking the potential in others. Rosanna refers to the virtues of prudence, patience, and courage as valuable tools for leadership and shares her knowledge of working with children, helping to instill a healthy sense of identity, for this is where good leadership skills are first nurtured.

Both authors insist on the need for a successful leader to be a model of the behavior they expect from others: doing as one says and saying as one does. This type of integrity makes good leaders; its absence breaks poor leaders. Wolf refers to personal sovereignty as a necessary char-

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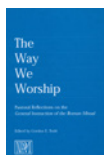
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acteristic for good leaders. He draws on biblical and psychological principles such as reconciliation with oneself; strength expressed as empathy and understanding; inner freedom by transcending one's own concerns in order to be a service to others. Here are the central ideas of this book.

Good leadership is an important quality for pastoral ministers, and I would therefore recommend that you read and reread this book, even if only to reaffirm what you may already know. It will certainly challenge some preconceived notions of what makes a good leader. I also recommend this book for anyone who is responsible for the formation of children and young people; the principles outlined will assist them in fostering a sense of integrity as well as nurturing the initial stirrings of good leadership.

Bruce Croteau

About the Reviewers

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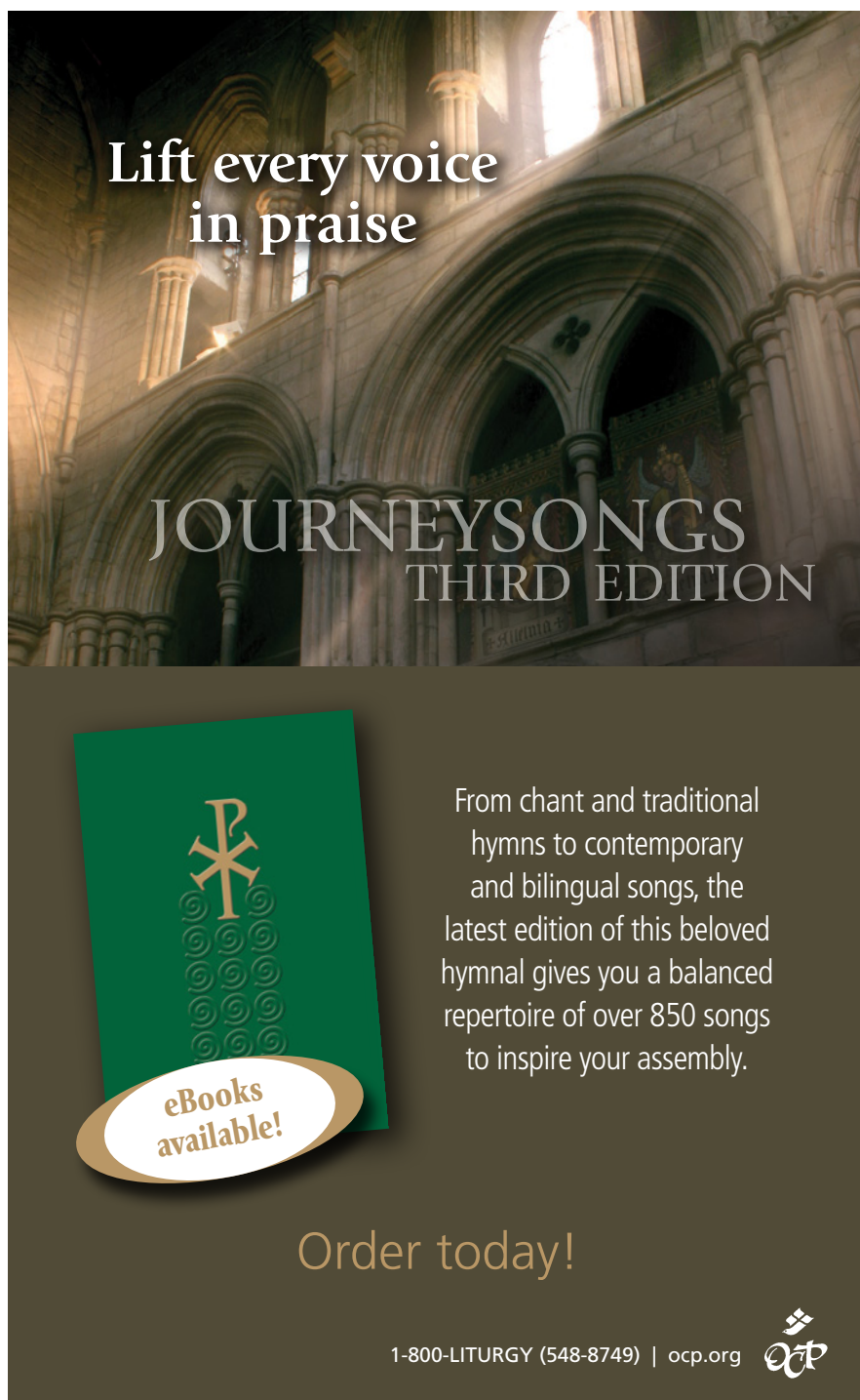
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Olfary Gutierrez is the coordinator of Hispanic music ministry at the Cathedral Basilica of the Sacred Heart in Newark, New Jersey.

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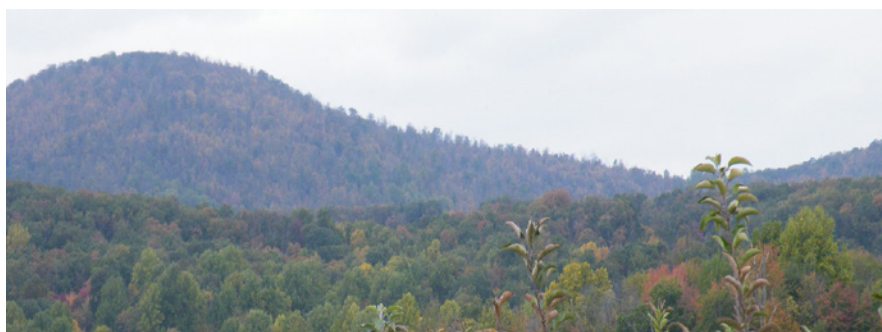
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Chapter Happenings

In the pages of this magazine and online in Pastoral Music Notebook, we regularly share “happenings” in NPM Chapters around the country so all may see the good work taking place when pastoral musicians gather locally and benefit from their experiences.

Metuchen, New Jersey

Dan Mahoney, Chapter Director

This fall we had a choral reading session for the diocese that featured music for Lent and Easter. A variety of musical styles and difficulties were represented. Our Chapter Director, Daniel Mahoney, and Secretary / Treasurer, Jill Szabo, were the presenters. William Berg and Jack Bender were the accompanists, and instrumentalists from around the diocese added to the festive event. We sang music from Ash Wednesday to Easter and Pentecost from a variety of composers and publishers. Election of officers, fellowship, and refreshments followed the reading session. The event was held at Sacred Heart Church in South Plainfield, New Jersey.

Our Chapter St. Cecilia Sing was held at Immaculate Conception Church in Somerville, New Jersey. It was a Festive Evening Prayer with our bishop. This event also celebrated the opening of the

Year of Consecrated Life as promulgated by Pope Francis. The evening featured children’s choirs from around our diocese, with William Berg as director. Assisting with Evening Prayer was our Diocesan Chamber Choir under the direction of Thomas DeLessio. More than 150 children from around the diocese participated in this event. The children chanted psalms, sang a prelude and a responsory piece—newly composed by Dr. Helen Kemp—as well as singing the hymn for the Year of Consecrated Life, “Wake the World,” written by composer Steven Warner.

Detroit, Michigan

Kevin Ryan, Chapter Director

On Sunday, November 16, NPM Detroit hosted its annual St. Cecilia Sing at the Cathedral of the Most Blessed Sacrament. Eight parish choirs from across the archdiocese performed for one another and showcased the best of their music

Right: Choirs participating in the Detroit St. Cecilia Sing (from the top): Cathedral of the Most Blessed Sacrament, New Harvest, St. Thecla Parish, St. Joseph Cappella Choir, St. Jane Frances de Chantal Schola, Sweetest Heart of Mary Parish, St. John Fisher Chapel University Choir, St. Frances Cabrini Parish.



Participants in the Metuchen fall choral reading session



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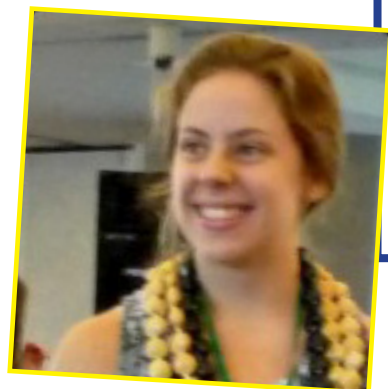
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ministry. Also included during the concert were a hymn sing to St. Cecilia, a remembrance service for our beloved dead, and a freewill collection to raise funds for the NPM Detroit National Scholarship, which raised almost \$1,000. The event was well attended and included several parish choirs who had never had the opportunity to sing in the beautiful cathedral space. We look forward to continuing this annual tradition next year.

Baltimore, Maryland

Tom Bozek, Chapter Director

On September 29 the Baltimore Chapter held its annual beginning of the year kick-off Chapter Dinner. The event featured an "Oktoberfest" theme complete with an authentic German meal, hosted by Immaculate Heart of Mary Church in Towson, Maryland. This was an opportunity for members to socialize and network. NPM President Msgr. Rick Hilgartner was in attendance; he spoke about the NPM membership drive and updated the attendees on events at NPM. Immediate Past Chapter Director Berta Sabrio was presented the Past Chapter Director pin by Chapter Director Thomas Bozek.

Throughout September and October

the chapter sponsored onsite Basic Cantor Certifications at various locations throughout the Archdiocese. This has proved to be very a very popular event, with well over 100 cantors receiving certification in the past several years.

On October 14, NPM Baltimore sponsored a display at the Archdiocesan Staff Day held at Church of the Nativity in Timonium. Chapter members distributed to attendees information that included the NPM national recruitment and membership drive materials.

On October 25, a choral masterclass took place at St. Pius X Church in Rogers Forge (North Baltimore). Choirs were invited to present a choral work and had the opportunity to work with Dr. Arian Khaefi, a professor at Towson University who directs choral programs and choirs at the university. The choirs also sang a piece together and had time for one-on-one interaction with Dr. Khaefi.

Twin Cities, Minnesota

Kathy Bergen, Anne Susag
Chapter Co-Directors

The Twin Cities Chapter of NPM celebrated its St. Cecilia Sing on Monday, November 24, 2014, at the Church of the

Sacred Heart in Robbinsdale, Minnesota. Many hearty souls braved the cold, the snow, and the travel headaches of the day to join in the warm festivities of a service of sung and spoken word reflecting the spirit of the month of November. The feast days of All Saints, All Souls, Dedication of the Lateran Basilica, Christ the King, and St. Cecilia were all celebrated as well as the national holiday of Thanksgiving.

Choirs from Sacred Heart Church of Robbinsdale and St. Jude of Mahtomedi presented these choral anthems: *Hark! I Hear the Harps Eternal*, Robert Ray's *He Never Failed Me Yet*, John Rutter's arrangement of *For the Beauty of the Earth*, and Stephen Paulus's arrangement of *The Road Home*, in memory of this Minnesota composer and resident who passed away on October 19, 2014. Additional musicians for the celebration included members of the Chapter Leadership Committee as well as NPM Board member Dr. Lynn Trapp. The assemblage raised their voices on traditional and contemporary hymns and songs.

The music ministers of Sacred Heart Parish hosted a lovely reception in the church gathering space following the St. Cecilia Sing program. All participants were sent into the cold November night with spirits warmed by praise and fellowship and with a song in their hearts and on their lips.

Hartford, Connecticut

Jean Degan, Chapter Director

On Friday, November 21, 2014, the NPM Hartford Chapter sponsored the annual St. Cecilia Sing at 7:00 PM at St. Rose of Lima Church in Meriden, Connecticut. Many choirs from throughout the archdiocese joined Archbishop Leonard Blair in offering an evening of "songs, hymns, and spiritual songs with gratitude in our hearts to God." Our theme this year was "Evangelization," and the hymn "All Are Welcome" was the



Baltimore choral masterclass at St. Pius X Parish

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centerpiece of the program. The musical selections were surrounded by Scripture and selected readings from Church documents.

The collective song of the assembly was complemented by individual church choirs who offered their own choral anthems. Instrumentalists offered a variety of gifts on organ, piano, saxophone, guitar, and trumpet. Working from our fall gathering workshop with Michael Wustrow, we used as our opening and closing two pieces that he taught that showed us how to obtain a good choral sound. Archbishop Blair offered a few words during the program and presented the St. Cecilia Award to Jean Degan, director of music ministry at St. Joseph Church in Bristol, and to Marian Maccarone from St. Peter Claver in West Hartford. This award, as announced by Dr. Ezequiel Menendez, is presented to individuals who are recognized for outstanding contributions to liturgical music in the Archdiocese of Hartford. Congratulations to Jean and Marian for this well-deserved award.

Pittsburgh, Pennsylvania

Amanda Plazek, Chapter Director

The Pittsburgh NPM Chapter celebrated a “Night of Options” that offered workshops in pastoral music planning, fundraising for major organ purchases, and making technology work for your ministry. Our November meeting featured Dr. John Goldsmith, recently retired director of the Heinz Chapel Choir and professor at the University of Pittsburgh. Dr. Goldsmith spent the evening teaching techniques for vocal production and sound for church choirs.

Rochester, New York

Ginny Miller, Chapter Director

The NPM Chapter in Rochester, New York, celebrated their annual St. Cecilia



Recipients of the High School Recognition Awards given by the Rochester Chapter



Rochester Chapter St. Cecilia Awards

Sing on Friday, November 21, with congregational singing, choral anthems, and readings from Sacred Scripture and from the U.S. Bishops’ document *Sing to the Lord*. Featured choirs, who each performed an anthem, included: Blessed Sacrament, Rochester (Beata Golec, director); Our Mother of Sorrows, Greece (Anthony Baron, director); Assumption of Our Lady Children’s Choir, Fairport (Janie Marini, director); and St. Mary’s, Auburn (Joel Morehouse, director). The choirs also participated in a combined piece, Vivaldi’s *All Earth Rejoice with a Gladsome Voice*.

Sixteen students nominated by their parishes received High School Recognition Awards that night for their participation through the years in music ministry on the parish level. Muriel Hickey (St. Mary’s, Auburn) received the Chapter’s annual St. Cecilia Award for her longtime service to her parish. Chapter board member Rita

Manners (St. Theodore, Gates) introduced the award, and St. Mary’s staff members Fr. Frank Lioi, Kathy Lipfert, and Joel Morehouse spoke about Muriel’s contributions.

An elegant reception followed in the Cathedral narthex. Janet Andrychuk-Tedesco (Peace of Christ, Irondequoit) served as coordinator of the event.

Louisville, Kentucky

Laura Sullivan, Chapter Director

The Louisville Chapter of the National Association of Pastoral Musicians held a St. Cecilia Sing event on Friday evening, November 21, at the historic St. Frances of Rome Catholic Church in Louisville. Many Chapter members as well as other participants from the Archdiocese enjoyed an intimate evening of music and prayer. Trumpet and organ music enhanced the



A “wonderful array of food and drink” capped the St. Cecilia Sing in Louisville.

singing of Evening Prayer and the Blessing of Musicians. A wonderful array of food and drink capped the evening. The annual Chapter Anniversary Dinner was held in January with a catered dinner and a guided discussion on creative solutions for common problems.

Midsouth (Memphis), Tennessee

Carolyn Malish, Chapter Director

We had a beautiful St. Cecilia Sing program at the Cathedral of the Immaculate Conception. The program started with a handbell procession by the Bells of the Holy Spirit. After an opening hymn, a greeting, and an opening prayer, the following choirs presented anthems: Cathedral of the Immaculate Conception Choir, St. Agnes/St. Dominic lower school and boys' choir, St. Brigid Choir, Holy Spirit Schola Choir, Memphis Cluster Choir, and the Schola Cantorum Renaissance Ensemble. As each choir finished, the entire assembly sang the Taizé "*Cantate Dominum*" while choirs changed places. It was a beautiful tribute to our patron saint. We are preparing for a Taizé program in February.

Worcester, Massachusetts

Peter Brockman, Chapter Director

The annual NPM Worcester Chapters Publishers' Showcase was an amazing

fall day that offered a few good hours of social singing and parish music planning. Our hosts, Dennis Ferrante and the Parish of Christ the King, Worcester, were most gracious at sharing their fantastic worship space, nearby meeting/lunch room, excellent hospitality, and superb thoughts on how to add spice and variety to help the assembly sing more and better. Although attendance was lighter than hoped, we more than made up for it with enthusiasm. Peter Brockman began with a prayer from the week's "Sunday Word," NPM's weekly email reflection and prayer. Dennis Ferrante and John Donahue sightread from the pianos while Renee Legendre presented several selections from our publishers.

Here are some of the selections reviewed at the showcase. Stephen Warner's "Tune My Heart According To Your Will" (WLP 007590) has a wonderful short ostinato refrain in four parts and cantor verses superimposed above the refrain. The Performance Notes on the inside cover of this piece talk about how the Notre Dame Folk Choir has developed the habit of singing a meditative repetitive song before Sunday Mass to get everyone in a prayerful state of mind. Well crafted. For Christmas, "The Holly She Bears a Berry," a traditional English hymn arranged by James Clemens (WLP 008668) is fast and fun and very easy to learn. For the Advent Season, we discussed "Create a Clean Heart

in Me" (WLP 008397) by Lorraine Hess, which has a nice contemporary feel to it. It is a simple and engaging arrangement for SATB choir, cantor, assembly, guitar, and keyboard. Craig Colson's "This Is Your Justice" (WLP es08029) is another delightful Advent work with a serious contemporary feel to it. It requires an attentive cantor or choir with just enough accompaniment to make it a "band-ish" delight.

Business Meeting. Roughly halfway through the Showcase, we took a short break to discuss the business of the Chapter. The new national membership campaign was presented. People asked questions like this: "I thought that being a member of the Worcester Chapter counted for being a member of the national association?" Not really. The program of the Chapter (four events for local people) was contrasted with the program of the national organization: print magazine, national conventions, institutes, certifications, online resources, and more. Peter Brockman made sure that everybody had extra copies of the membership form and encouraged them to give serious consideration to joining themselves and asking their parish or others to join.

We reviewed upcoming events that included:

- The Cantor TuneUp at Holy Family in Leominster, in conjunction with NPM Boston. We planned to host the clinician (Joe Simmons) on Saturday, February 7, while NPM Boston would host the clinician on Sunday, February 8. Fee is \$40 per person and only \$20 for youth. We encouraged people to ask their pastor for a scholarship to attend.
- The Choirs-in-the-Round at St Bernadette, Northborough, on June 13.

After a financial report by the Treasurer, Renee Legendre, we continued with the showcase. Part Two of the Musical Showcase included Liam Lawton's "Bethlehem Sky" (GIA G8562), a dramatic ballad with



The Holy Spirit Schola participates in Midsouth's St. Cecilia Sing

all the Christmas trimmings: shepherds, flute, oboe, stable, and *Gloria in excelsis Deo*. Very nice. Chris De Silva is one of the freshest new composers coming out of GIA. We reviewed one anthem composed by Chris, "That Holy Night" (G-8310). The refrain uses four parts of a new *Gloria in excelsis Deo* and is eminently singable. Delightful. GIA is also the U.S. licensee for the Royal School of Church Music library, and their packet included the "Carol of the Stable" (G-8344) by Malcolm Archer. Pleasant melodies and harmonies.

Rapid City, South Dakota

Carman Timmerman, Jackie Schnittgrund
Chapter Co-Directors

On October 4, 2014, the Rapid City NPM Chapter held its fall meeting at Blessed Sacrament Church in Rapid City to celebrate St. Cecilia and honor Peggy Langenfeld's legacy. Meeting highlights were awards presentations and educational programs.

The morning education started with an overview of the significance of St. Cecilia in Catholic liturgical music, followed by a Love Theme Concert. Music for this concert was provided by Blessed Sacrament Chorus Angelorum choir; Our Lady of Perpetual Help Spiritus choir; Amber LeFaive, Our Lady of Perpetual Help director of music and Liturgy; and Blessed Sacrament Joyful Sound choir. Next on the morning's program was a presentation by Fr. Timothy Castor on "The Importance of Music at Liturgy." Following this presentation, Fr. Castor commissioned the musicians.

Following lunch and a business meeting, awards and recognition of years-of-service were announced. The Peggy Langenfeld Award memorializes the late Peggy Langenfeld, who dedicated her life to good music in worship. Blessed Sacrament Church received the award because this church and its staff have "promoted NPM and Chapter

activities in an extraordinary way." The St. Cecilia Award recognizes one lay person and one clergy member for exceptional contributions to liturgy and music. Vicki Covey of Immaculate Conception Church in Winner was the lay recipient of the St. Cecilia Award. Fr. Timothy Castor of St. Francis of Assisi Church in Sturgis was recognized as the clergy member to receive the St. Cecilia Award.

In July 2014, a number of Rapid City Chapter members attended the Thirty-Seventh Annual NPM Convention in St. Louis. These convention attendees (Amber LeFaive, Christy Leichtnam, Jackie Schnittgrund, and Tammy Schnittgrund) participated in a panel discussion moderated by Carman Timmerman focusing on convention impressions and education.

All music ministers and clergy in the Rapid City Diocese are encouraged to attend NPM meetings. Education, prayer, and fellowship are the focal points of our meetings. At our next meeting, on January 31 in Hot Springs, educational topics included: conducting from the keyboard, youth in music ministry, and planning strategies.

Below: The Chorus Angelorum Choir participates in Rapid City's St. Cecilia Sing.



The Rapid City Chapter honors (top to bottom) service as pastoral musicians for twenty-five, forty, and fifty years; Father Timothy Castor, clergy recipient of the St. Cecilia Award.



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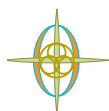
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Steve Petrunak *Director/Player Track*
Director of music at St. Blase Parish, Sterling Heights, Michigan; composer, recording artist, and clinician; former member of the NPM Board of Directors.



Jaime Cortez *Guitar Track*
Director of music at Holy Cross Catholic Church, Mesa, Arizona; composer, clinician, arranger, and performer.



Jeff McLemore *Bass Track*
Active performer on bass and oboe and as vocalist, Jeff has begun composing in several styles and is deep into “old school” jazz guitar studies and performance.



Jaime Rickert *Guitar Track*
Former resident musician at Marydale Retreat Center in Erlanger, Kentucky, and member of the Parish Mission Team. Pastoral Associate at St. Ann Parish, Ossining, New York.



Bonnie Faber *Voice Track*
Vocal coach; forty+ years of music ministry in the Archdiocese of St. Paul and Minneapolis; music director at Corpus Christi Parish, Roseville, Minnesota; staff of Music Ministry Alive!; cantor clinician.



Ken Gilman *Obligato Track*
Music director at St. Michael and All Angels, Albuquerque, New Mexico; active performer on and teacher of mandolin, fiddle, and related instruments.



John Angotti *Keyboard Track and Liturgy*
John provides inspirational music and witness through concerts, workshops, retreats, missions, conferences, and liturgies. A well-known composer and recording artist, John is also a member of the NPM Cantor Steering Committee.



Brian Malone *Percussion Track*
A freelance percussionist based in Cincinnati, Ohio, Brian has performed from New York to South America.



Rob Ellig *Luthier*
A luthier for thirty years; former music director with Father Richard Rohr of the New Jerusalem Community.

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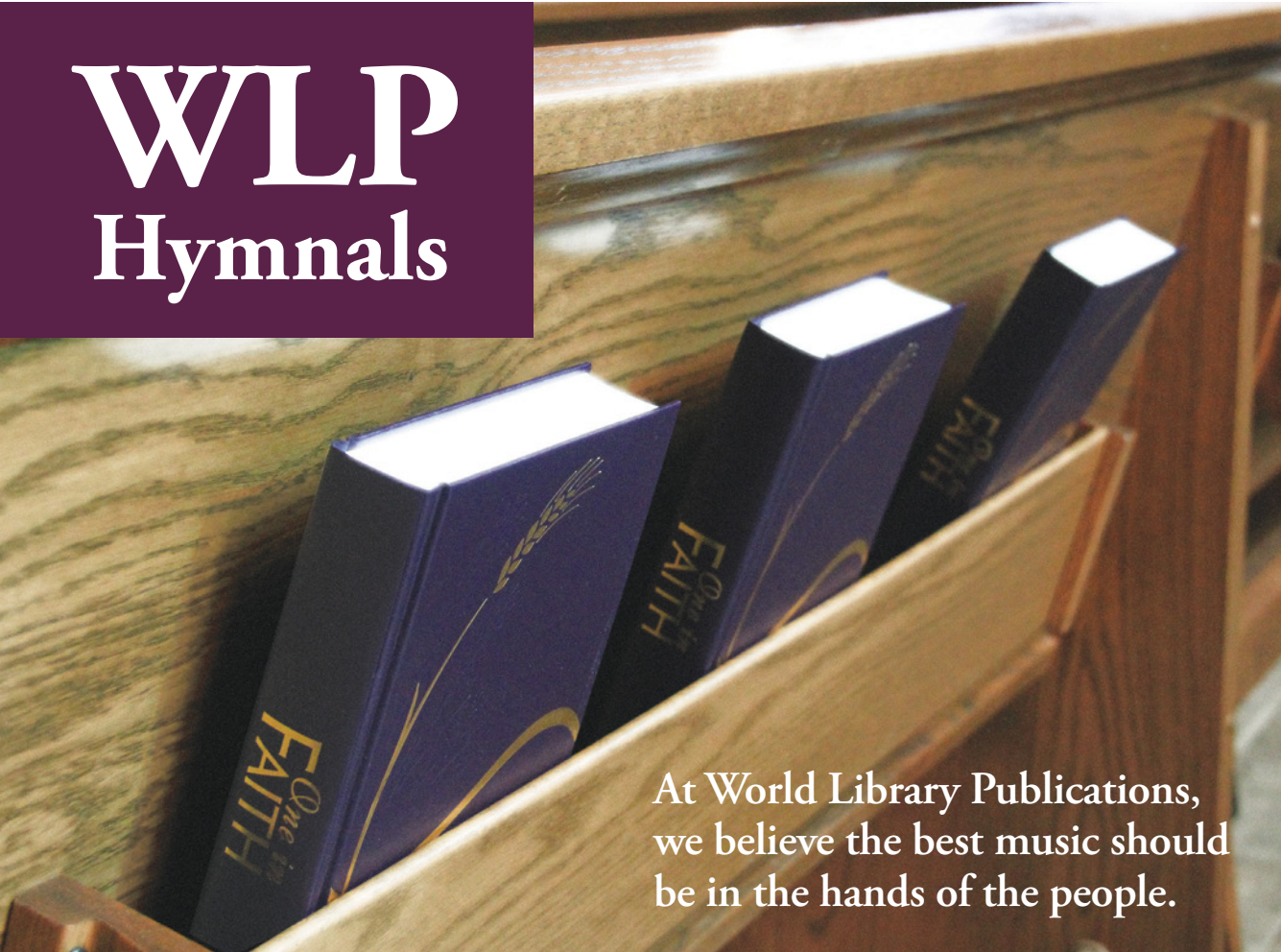
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