

LITURGY NEWSLETTER

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A quarterly newsletter prepared by the National Liturgy Office
of the Canadian Conference of Catholic Bishops

FROM THE NATIONAL LITURGY OFFICE

I once heard the story of a religious sister who was granted a sabbatical to mark the 25th anniversary of her profession. She planned to spend Christmas Eve at home with her mother and from October onward, she dreamt of the meal after Midnight Mass when her mother always served the best bread pudding in the world. But her mother was planning a surprise. She had enrolled in a gourmet cooking class, and for this very special Christmas homecoming, she had prepared an exotic French dessert. The surprise proved to be a major disappointment for the daughter who said: "It's not about the dessert Mom, it's about the memories."

In the Christian tradition, memory is not about nostalgia; rather it is very much concerned with meaning. "Do this in memory of Me." The Christian way of memory or *anamnesis* enacts the mystery of Christ really present among us. In our rich Roman tradition, the highly developed liturgical year is truly a gift and the Advent-Christmas-Epiphany cycle is one of the jewels in the crown. This season is replete with symbols, traditions, foods and customs. One of the most evident is the treasury of music associated with this festival. Although the stores begin a musical assault with Christmas carols in October, people are still moved when they hear their "favourites" at Midnight Mass. In fact, they may be highly annoyed if they don't hear them. Such is the importance of "memory" at Christmas.

But in matters of the faith, memory must be at the service of meaning. The power of music to bear the great weight of this multivalent season shows clearly the integral significance of liturgical music for every celebration in all times and seasons. Music is not an accompaniment to prayer; it is prayer and therefore, like all formal liturgical prayer, it is to be governed by meaning- the meaning of the liturgy and the role of music in the celebration of the Paschal Mystery. Put bluntly, it is therefore governed by "the Church."

In this issue of the newsletter, we present reflections on liturgical music. May the great music of Christmas inspire us to take seriously the task of providing good and solid liturgical music all year long.



Father Bill Burke
Acting Director, National Liturgy Office

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ANNOUNCEMENT

Fr. Camille Jacques, OSM, who began his service as Director of the National Liturgy Office in September of 2003, has been elected General Secretary of the Servite Order at their recent General Chapter in Rome. While we congratulate Fr. Jacques on the confidence his Servite family has placed in him, we also regret that he will no longer be able to serve as the Director of the National Office. During his tenure he served the Church in Canada well with his knowledge and competence, and we say farewell and thank you.

SING NÖEL

Heather Reid

National Council for Liturgy

Advent is upon us and with it—and the Christmas season to follow—we are blessed to have so much beautiful music. Music ministers need to remember that the music of the Sunday liturgies still follows the norms for all Sundays. For example, the responsorial psalm must indeed be the appointed psalm sung in a responsorial manner. There is no provision here for the choir to sing alone or for a hymn, even one based on a psalm text, to be sung after the first reading. There is, though, the possibility of singing a seasonal Advent psalm, if your community lacks music ministers or if the community is not yet a singing one. (See *CBW III* no.15, 16.)

It is Advent, so until the Evening Masses on December 24th, we sing Advent music. Even though the secular world has been blasting out the carols since Hallowe'en, we have only four Advent Sundays and so much wonderful Advent music to sing. *O Come O Come Emmanuel* is such an important part of our Christian tradition that it deserves to be sung at least once on an Advent Sunday.

It makes eminent sense at all the Christmas Eve and Day Masses to use familiar carols which everyone can sing. This is basic musical hospitality. Again though, follow the norms for choosing music on Sundays in deciding when to sing carols. It is still proper to sing a psalm—or an appropriate Communion hymn—with a brief refrain during the Communion procession so that the people can sing as they process. Familiar carols can fit at the gathering, as the gifts are presented and at the going forth. Keep the Christmas music for the entire season from December 24th until the feast of the Baptism of the Lord.

GUIDELINES FOR LITURGICAL MUSIC

Father Bill Burke

In 2006, the CCCB published a resource entitled *A Companion to the Catholic Book of Worship III — Guidelines for Liturgical Music*. This book provides guidelines on music in the liturgy, in the Sunday Eucharist, throughout the liturgical year, and in the celebration of sacraments and other rites. The second half of the book offers suggestions for the selection of music for specific days and it is of course based solely on the music found in *CBW III*. However, the first half of the book (pp.1-145) is an excellent presentation of the principles of liturgical music that apply in all cases no matter what hymnal is being used. Its comprehensive presentation of guidelines for liturgical music is designed to enhance the worship experience of all who celebrate the liturgy.

It has proven to be an invaluable tool for the formation and enrichment of parish music ministers and liturgy committees. Here are two excerpts from this section of the book.

THE ROLE OF MUSIC IN THE LITURGY (P. 3)

Liturgy is the public act of worship of the believing community. In the liturgy we encounter God in word and sacrament and in the presider and assembly at prayer. In the liturgy—the great act of giving praise and glory to God—music is a most concrete and expressive way of announcing our belief and uniting our voices with one another.

“The Christian faithful who gather together as one to await the Lord’s coming are instructed by the Apostle Paul to sing together psalms, hymns, and spiritual songs (cf. *Col* 3.16). Singing is the sign of the heart’s joy (cf. *Acts* 2.46).”¹ Indeed it arises from joy and, if we look closer at it, from love.² Singing and making music belong to lovers.³ Convinced of our human need of praising God, the One we love, at all times, Saint Augustine states: “When the brethren are assembled in church, why should the time not be devoted to the singing of sacred songs, except of course during a reading or a sermon, or while the presiding minister is praying aloud, or the deacon is leading the joint prayer of the congregation? At other times not thus occupied I do not see what could be a more excellent, useful and holy exercise for a Christian congregation.”⁴

THE SEASON OF CHRISTMAS (PP. 50, 51)

The Lectionary

The text that towers over the entire Christmas season is the prologue of St. John’s Gospel, announced during the eucharist of Christmas Day: “And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father’s only son, full of grace and truth” (*Jn* 1.14).

On the feast of Christmas separate sets of readings are assigned to the vigil celebration and the liturgies during the night, at dawn, and during the day. They are designed to be used at the time of day indicated by the titles of the celebrations. However, the readings from any of the Christmas Masses may be used according to the pastoral needs of each celebration.

A word about the vigil celebration is in order. This liturgy is intended to be celebrated during the afternoon of December 24 before or after Evening Prayer I.

¹ *General Instruction of the Roman Missal*, no. 39.

² See: ST. AUGUSTINE OF HIPPO, *Sermo* 34 (A.D. 420, preached in Carthage at the ancestors), 1: [*Patrologiae cursus completus: series Latina*, J.P. Migne, editor, Paris, 1844-1855 (hereafter, *PL*)] 38, 210: *Canticum res est hilaritatis et si diligentius consideremus, res est amoris*.

³ See: ST. AUGUSTINE OF HIPPO, *Sermo* 33 (A.D. 405-411, on Psalm 144.9 – “I will sing a new song to you, O God”), 1: *PL* 38, 207: *Cantare et psallere negotium esse solet amantium*.

⁴ ST. AUGUSTINE OF HIPPO, Letter 55 (A.D. 400, to Januarius, regarding the celebration of Easter), 34: *PL* 33, 221; *CSEL* 34, 2.

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Full, Conscious and Active Participation

Music in the liturgy is intended to foster the full, conscious and active participation of all the faithful in the church's public prayer. By joining our hearts and minds together, knowing the mystery we celebrate and to whom we give praise and thanks, we are led to the kind of participation which is so earnestly desired by the pastors of the Church.

Music is integral to the structure of all of our liturgical rites and therefore, integral to our worship of God.

Companion to the Catholic Book of Worship III— Guidelines for Liturgical Music

Copies of *Companion to the Catholic Book of Worship III—Guidelines for Liturgical Music* are available from the Publications Service of the Canadian Conference of Catholic Bishops.

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Music during Christmas

Throughout the centuries, Christmas has developed its own musical tradition.

- *A season:* It is important for musicians to remember that Christmas is a season, not just one festive day. Therefore, when preparing music for Christmas, consideration ought to be given to selecting acclamations, responses and hymns for the entire season, while being sensitive to the unique character of the various feasts that are part of the season.
- *Pastoral consideration:* Musicians ought to be aware that many people will assemble for the Christmas feast who do not regularly celebrate in their particular community. Visitors from other parishes, Catholics who infrequently participate in the Sunday eucharist, and possibly members of other Christian communities may be present for the celebration. The selection of familiar music will greatly assist all who gather to participate fully in the celebrations of the Christmas season.
- *Hymns and carols:* The use of familiar Christmas hymns and carols is recommended especially for the entrance procession, during the preparation of the altar and presentation of gifts, and for the recessional song. During the communion procession a well-known eucharistic hymn is most appropriate.
- *Glory to God:* The *Glory to God* is sung for the first time since the beginning of Advent. Because it is inspired by the song of the angels at the birth of Christ (cf. *Lk 2.14*), it has a special place among the songs of the Christmas season. While there are many beautiful choral settings of this hymn, it is important to remember that the whole assembly ought to participate in this act of praise. The choice of a well-known setting or one with an assembly response will be most appropriate.
- *Responsorial psalms:* The responsorial psalms for the Christmas season are found at nos. 29-40. Season settings are at nos. 29A and 29B. No. 32 may also be used as a seasonal psalm.

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The Faculty of Theology at Saint Paul University is proud to offer two Summer Institutes designed to respond to the needs of liturgy committee members, ministers, musicians, parents, parish catechists, directors of religious education, sacramental team members, leaders and facilitators of adult faith, RCIA teams, and teachers in Catholic schools.

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MUSIC AS A LANGUAGE OF THE LITURGY: The Necessity for Music to Serve the Liturgy

Christina Ronzio

Former member of the National Council for Liturgical Music and Director of Liturgy, diocese of London. Now Director of Liturgy for the diocese of Cleveland Ohio.

PURPOSE OF LITURGY

When the Church gathers to express its worship of God the work of our redemption is made a present actuality,¹ we participate in a foretaste of that heavenly liturgy celebrated in the holy city of Jerusalem toward which we journey as pilgrims,² we recall Christ's passion, his resurrection from the dead, and his ascension into glory and we offer God the holy and perfect sacrifice of the bread of life and the cup of eternal salvation.³ We are told that the liturgy is the most effective way to achieve God's glorification and human sanctification.⁴ In the celebration of the Paschal Mystery we are strengthened to manifest to others the mystery of Christ and the real nature of the true Church.⁵ Ritual enables us to engage in a holy mystery that shapes us, shows forth the deeper meaning of our lives as adopted daughters and sons of God and advances the peace and salvation of the entire world.⁶ For all these reasons it is important that the music used in the celebration be truly suited to the ritual and harmonized with the liturgical action.

The Constitution on the Sacred Liturgy tells us, "sacred music will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity."⁷ The document continues, "A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the sacred ministers take their parts in them, and the faithful actively participate."⁸

We have all experienced the truth of these statements to some degree. In fact, many of us feel something is missing in the liturgical celebration when music is not included. As a language of liturgy music helps us to enter more deeply the mystery we celebrate. It supports the ritual in which the Eucharistic elements are transformed into the Body and Blood of Christ. In its connection to the ritual action, music also helps to facilitate the transformation of the assembly from a gathering of individuals into the one Body of Christ. Music fulfills its function in the liturgy when we are led beyond the music to the meaning of the words we sing and the actions we engage in.

¹ *Constitution on the Sacred Liturgy*, paragraph 1, as found in *The Liturgy Documents: A Parish Resource, Volume 1 Third edition*, Chicago: Liturgy Training Publications, 1991.

² *CSL*, paragraph 8

³ Eucharistic Prayer I, ICEL

⁴ *CSL*, paragraph 10

⁵ *CSL*, paragraph 2

⁶ Eucharistic Prayer III

⁷ *CSL*, 112

⁸ *CSL*, 113

A Companion to the Catholic Book of Worship III— Guidelines for Liturgical Music

Foreword (p. v)

*I will bless the Lord at all times;
His praise shall continually be in
my mouth. — Ps 34.1*

When Christians gather in the name of Jesus to celebrate the mysteries of their faith, "their communal action, which is called liturgy, is composed of certain symbolic gestures (rites and sacraments) within which music and singing occupies a privileged place. Mindful of the important place that singing has in a celebration as a necessary and integral part of the Liturgy, the *General Instruction of the Roman Missal* (no. 393) reminds us that it is up to the Conferences of Bishops to approve appropriate melodies, especially for the texts of the Ordinary of the Mass, for the congregation's responses and acclamations, and for special rites that occur in the course of the liturgical year; they are to judge which musical forms, melodies, and musical instruments may be admitted in divine worship as long as they are "truly suitable, or can be made suitable, for sacred use."

In *Companion to the Catholic Book of Worship III*, the Episcopal Commission for Liturgy, assisted by the National Liturgy Office, aims to provide guidelines, approved by the Canadian Bishops of the English Sector, that may help the Church in Canada to sing praises to the Lord, when celebrating liturgy, and to use musical styles, melodies, and musical instruments appropriate for the Church's public prayer.

Most Reverend

Gerald Wiesner, O.M.I.

Bishop of Prince George

Chair, Episcopal Commission
for Liturgy

True love does not eliminate legitimate differences, but harmonizes them in a superior unity that is not ordered from the outside but gives form from within, so to speak, to the whole.

As the mystery of communion unites man and woman in that community of love and life known as matrimony, it too forms the Church into a community of love, uniting a multiform wealth of gifts and traditions. The Church of Rome is placed at the service of that unity of love which, according to a saying by St. Ignatius of Antioch, 'presides in charity' (*Ad Romanos* 1.1).

Pope Benedict XVI
Homily at vespers on the feast of the Conversion of St. Paul, (Conclusion of the Week of Prayer for Christian Unity) 25th January 2006

MUSIC IN THE INTRODUCTORY RITES

When we gather to celebrate the Eucharist, the Introductory Rites serve to assist us to take on the form of a community, prepare us to hear the word of God and to celebrate the Eucharist properly.⁹

The purpose of the Entrance Song is to help open the celebration, intensify the unity of the gathered people, to lead our thoughts to the mystery of the season or feast and to accompany the procession.¹⁰ In order for the entrance song to serve the needs of the liturgy it is essential that it be familiar to the assembly. When the voices of the assembly join together in this first act of our worship Christ's presence is realized among us and we are unified with him in offering praise to God. Our many voices become one. When this happens, we are joined into community in a way that transcends other ways we can be community. Placing ourselves in God's hands, the daily barriers that divide us are lifted. Our participation in this song transforms us from mere individuals into a community.

The *Kyrie*, a litany of praise imploring Christ's mercy;¹¹ and the *Gloria*, a hymn of praise to God and the Lamb,¹² continue the praise we have offered to God. It is important that the musical settings selected for these parts reflect the meaning of the texts so that they draw us into their meaning and help us prepare for what follows in the celebration. In giving praise to God we turn our lives over to God. We become more holy by the words we sing and our praise of God inspires our hearts.

A through composed (without a refrain) setting of the *Gloria* serves the liturgy because it respects the structure of the text as a sacred hymn. This also allows for the active participation of the faithful and helps us to continue the work of becoming a community, begun with the entrance song. A through composed setting maintains the proper proportion of *Gloria* in respect to the other elements of the introductory rites.

MUSIC IN THE LITURGY OF THE WORD

Our participation in the responsorial psalm provides us with a physiological connection to the word of God. In addition to feeling a unity of spirit through song, the act of singing the response of the psalm allows us to interiorize and own the word of God proclaimed in the liturgy. Our singing proclaims our faith and a unity with all who have gone before us who prayed these psalms. We are also intimately joined to Christ who prayed these psalms, and who is present in the celebration in the words proclaimed and in the community that sings and prays.¹³ It is therefore important that the musical setting of the psalm convey its meaning and allow for our sung participation.

⁹ *General Instruction of the Roman Missal*, 24

¹⁰ *GIRM*, 25

¹¹ *GIRM*, 30

¹² *GIRM*, 31

¹³ He is present when the Church prays and sings, for he promised: "Where two or three are gathered together in my name, there am I in the midst of them" (*Mt* 18.20) - *CSL*, 7

The gospel acclamation accompanying the procession with the *Book of Gospels* from the altar to the ambo calls for a festive and rhythmic setting. Such a selection allows us to acclaim euphorically the relevance of the Word of God we have heard proclaimed in our midst and prepares us to listen with joy to the gospel.

MUSIC IN THE LITURGY OF THE EUCHARIST

The Eucharistic prayer, the centre and summit of the entire celebration,¹⁴ calls for the singing of several acclamations.

Because the Eucharistic prayer is one great prayer of praise, it is important that the sung acclamations be taken from a single musical setting. Musical themes that echo in each acclamation reinforce the unity of the Eucharistic prayer. In my experience, when the music reflects the text (i.e. descending notes on the text “Christ has died” and ascending notes on the text “Christ is risen”), we are drawn more completely into the meaning of the words because our minds will be attuned to our hearts, and our ears to our voices.

The communion song is a vitally important moment in the celebration because in its singing the union of spirit is outwardly demonstrated by the unity of voices, gives evidence of joy of heart, and the procession to communion becomes more fully an act of community.¹⁵ A familiar communion song allows us to participate freely as we process to communion. When everyone participates in the singing of this song our communion with Christ and with one another is truly experienced. Our minds are attuned to our hearts and we are graciously given a foretaste of the heavenly banquet.

For the greatest degree of effectiveness as a language of liturgy, liturgical music requires repetition. Repetition assists the assembly to embody and be formed by the texts they sing. When texts are repeated by people over a long period of time, they tend to form the assembly in terms of what they believe, as the old principle *lex orandi statuat legem credendi* states so powerfully.¹⁶ If a given piece is used frequently the assembly is able to be drawn more deeply into the ritual and thus prays the text more completely. Familiarity with text and tune allows for body and spirit memory, freeing the spirit to be aware of God present and active in the life of the individual and in the life of the community in this ritual action.

All of these things require liturgical music ministers to be steeped in the texts and spirit of the prayer. They too are called to surrender to the prayer. In their leadership they assist us to grasp the holy.

When music is wedded to the rite and serves the liturgy it assists us to enter more fully the paschal mystery we celebrate in the liturgy and experience in our lives.

¹⁴ GIRM, 54

¹⁵ GIRM, 56 i

¹⁶ The Church’s rule of prayer (*lex orandi*) corresponds to its constant rule of faith (*lex credendi*). This rule of faith instructs us that the sacrifice of the cross and its sacramental renewal in the Mass, which Christ the Lord instituted at the Last Supper and commanded his Apostles to do in his memory, are of course one and the same, differing only in the manner of offerings, and that consequently the Mass is at once a sacrifice of praise and thanksgiving, of reconciliation and expiation.

“Liturgy is the very mouth of the Church, not just its lipstick.”

Robert F. Taft, speaking to fellow Jesuit liturgists at a meeting in Rome.

The Tablet, 29 June 2002

REPORT: THE NATIONAL COUNCIL FOR LITURGICAL MUSIC — Fall 2007

Msgr. Murray J. Kroetsch

Chair, National Council for Liturgical Music

NEW COUNCIL ESTABLISHED BY THE EPISCOPAL COMMISSION FOR LITURGY (ENGLISH SECTOR)

In January 2005 the Episcopal Commission for Liturgy (English Sector) established a new consultative body to assist the bishops in promoting the appropriate music for liturgical celebrations in Canada. The establishment of this advisory body was prompted by the mandate of the *General Instruction of the Roman Missal* (no. 393) that the Episcopal Conference provide guidelines regarding the use of hymns and other music at Mass. The decision to form an advisory body on liturgical music was also motivated by new developments in music being used in public worship since the publication of the *Catholic Book of Worship III* in 1994 and the eventual publication of the third edition of the *Roman Missal*, which will necessitate the composition of new music for the people's parts of the Mass.

After consultation among the members of the regional liturgical conferences, the following persons were appointed to this new advisory body: Msgr. Murray J. Kroetsch, Diocese of Hamilton (chair), Sister Donna Kelly, CND, Diocese of St. George, Miss Christina Ronzio, Diocese of London, Mrs. Leslie Steele, Archdiocese of Edmonton, and Mr. John Dawson, Archdiocese of Toronto.

Mandate of the Council

Under the direction of the Episcopal Commission for Liturgy (English Sector), the National Council for Liturgical Music (hereafter, NCLM) is responsible for:

- recommending and encouraging the development of formation and educational opportunities for musicians and composers;
- developing a review process, including the establishment of criteria for assessing the suitability of music for use in the liturgy;
- developing clear principles for determining what music is appropriate for liturgical use and how it is best used in particular liturgical celebrations (*The Companion to the Catholic Book of Worship III — Guidelines for Liturgical Music* (CCCB: 2006), provides the basis for the development of such principles);
- encouraging the expansion of repertoire that responds to the needs of liturgical assemblies and proposing ways to effect such expansion;
- conducting an on-going review of the use of music in liturgical celebrations in Canada;
- assisting the Episcopal Commission for Liturgy and individual bishops, diocesan liturgy offices and commissions when approving hymns for liturgical use in Canada.

Holidays afford a precious opportunity to spend more time with relatives, to visit family and friends, in a word, to give more space to those human contacts whose desired cultivation is impeded by the rhythm of daily duties.

For many, vacation becomes a profitable occasion for cultural contacts, for prolonged moments of prayer and of contemplation in contact with nature or in monasteries and religious structures.

Having more free time, one can dedicate oneself more easily to conversation with God, meditation on Sacred Scripture and reading some useful, formative book. Those who experience this spiritual repose know how useful it is not to reduce vacations to mere relaxation and amusement.

Faithful participation in the Sunday Eucharistic celebration helps one to feel a living part of the ecclesial community even when one is outside his or her own parish. Wherever we find ourselves, we always need to be nourished by the Eucharist.

*Pope Benedict XVI
Angelus Address,
Castel Gandolfo
August 13, 2006*

To date, the NCLM has established, with the approval of the ECL, a protocol for reviewing music which is being considered for liturgical use. In addition, the council has developed a set of criteria for assessing music and texts that are submitted for review. At the beginning of 2007 a survey was conducted in parishes across Canada regarding the music currently being used in liturgical celebrations and the present musical needs of parish communities. Finally, work has begun on guidelines for composers of liturgical music.

Protocol for Reviewing Liturgical Music

The Episcopal Commission for Liturgy recently approved the following protocol for dealing with music submissions which are presented for consideration and comment.

- Composers are requested to send music directly to the Diocesan Bishop (or Diocesan Liturgy Office or Commission) or to the National Liturgy Office.
- Compositions must be submitted in the form of a lead sheet (melody and chords) with the text and tempo markings. It would also be helpful, if possible, to include a recorded version of the music.
- The Diocesan Bishop or the National Liturgy Office may forward the submission to the NCLM for its review and comments.
- The written response of the NCLM is communicated directly to the Diocesan Bishop or the National Liturgy Office, which in turn communicates this information to the composer.
- Responses to individual bishops are copied to the National Liturgy Office and kept on file.

Criteria for Assessing Music and Texts for Liturgical Use

The NCLM has developed the following list of criteria for music being considered for liturgical use.

Regarding Music:

- Does the music suit the text? Is the music seasonally appropriate?
- Does the author respect the prosody of the text (the rhythmic structure of speech)?
- Does the music support the text or does it distract from it?
- Is the melody singable by an assembly? Does the phrasing facilitate such participation?
- Is the range singable by an average assembly?
- Is the melody memorable?
- Does the melody provide interest and balance (steps and leaps)?
- Is there consistency in the verse structure suited to congregational singing?
- Can the music be performed in a variety of styles?

Liturgical celebration can be friendly and marked by spontaneity without being sloppy and devoid of physically manifest reverence. It can be warm and free without being anarchic and chaotic. It can embrace poverty and simplicity without being squalid and ugly. Those who do not understand these distinctions are those who should not be in charge of planning public worship.

*Robert Hovda,
Dry Bones 1973*

The Christmas season celebrates the mystery of the Incarnation and the manifestation of Jesus Christ to the world: past, present and future.

The mystery and feast of Christmas (the Nativity of the Lord) is second only to Easter in the liturgical life of the Church. The Christmas season begins with Evening Prayer on December 24th and concludes with the feast of the Baptism of the Lord. The first week of the season is the octave of Christmas which closes with the feast of the Mother of God. Some cultures preserve the traditions of "Twelve Days" for the celebration, extending Christmas Day through Epiphany.

For many years the Christmas season did not so much end as peter out; technically it lasted until February 2nd (then called the Feast of the Purification) even though the time "after Epiphany" had already begun. The Baptism of the Lord was added to the calendar in 1960 as one of the reforms of Blessed John XXIII. Celebrated on January 13th it was fixed as the end of the Christmas season. This feast is now celebrated on the Sunday (sometimes the Monday) after Epiphany and brings the season to a close. Then Ordinary Time begins.

Although not part of the Christmas season, February 2nd (the Presentation of the Lord) and March 25th (the Annunciation) continue the celebration of the mystery of Christmas during the year.

Today true peace came down to us from heaven.

Today a new day dawns,
the day of our redemption,
prepared by God from ages past,
the beginning of our never
ending gladness.

(Christmas Responsory)

Regarding Texts:

- Does the text express authentic Catholic faith? Is the text theologically sound?
- Does the text possess clarity of language?
- Is the text biblically inspired?
- Does the text incorporate metaphors and evocative images?
- Is there a movement of thought from one verse to the next?
- Is the text in some way directed to God?
- Does the text include elements of petition, praise or memorial of God's saving deeds?
- Is there consistency of address within the composition?
- Is the text grammatically correct?
- Does the text employ contemporary English?
- Is the text consistent with the language of liturgical prayer?
- Does the text use corporate language in expressing the prayer of the assembly?
- If the text is a ritual text, is it in accord with the approved liturgical text?

Regarding Acclamations:

- Is there a tonal and melodic relationship between the acclamations which are intended to be sung together during a single liturgical celebration?
- Does the melody engage the assembly in a way that is truly acclamatory?
- Does the music employ minimal syncopation?
- Is the text consistent with the approved liturgical text?

CANADIAN LITURGICAL MUSIC SURVEY

In January 2007 a survey on liturgical music was distributed to parishes through diocesan offices. The purpose of the survey was to determine which hymns, acclamations, ritual music and psalm settings are currently being used most frequently in parishes throughout Canada. Parishes were asked to identify the hymnal(s) and other music resources which they are using, as well as instruments being used in various celebrations in their communities. Finally, the survey sought to identify the present musical needs of parish communities.

Approximately 620 responses were received from 39 dioceses across the country. These are presently being collated and analysed. They will be studied by the NCLM and the ECL early in 2008. The information gleaned from this survey will assist the bishops in determining which new resources will be needed for musicians in Canada in the near future.

GUIDELINES FOR COMPOSERS

A draft document, entitled *Guidelines for Composers* has recently been prepared for study and comment by the Episcopal Commission for Liturgy and the National Council for Liturgy. The comments from these bodies will be received by the NCLM and incorporated into this developing document. It is anticipated that this document will be ready for publication in conjunction with the forthcoming third edition of the *Roman Missal*.

YOUTH AND MUSIC

John Dawson

*Youth minister, archdiocese of Toronto,
and member of the National Council for Liturgical Music.*

It's likely that if you pick up virtually any resource on adolescent development, music gets, at the very least, an honourable mention. Our own experiences with young people and, more especially, our experiences as young people can provide ample evidence as to the important role that music can play in the development of social identity and self-understanding.

If we agree that this is a common theme in every generation, we should also agree that, with each generation, comes a new variation on that theme.

The psych-social realities of a given generation can place music in a unique position every time. It can, and has been used to both agitate and placate. It has been used as a call to arms and as an expression of generational malaise and apathy.

Regardless of the specifics, when we chose to identify and minister to the needs of young people we are going to have to confront cultural and, in this case, musical contexts that may be foreign to us; Contexts that can have liturgical consequences.

In our age, thanks to new technologies that make the proliferation of music easier, these consequences can be experienced much more acutely and intensely than, perhaps, anytime in history. As Generation Y (roughly, those born between 1978 and 2000, although there is no real consensus yet and some sub-divisions of that exist) continues to mature and takes on more leadership roles within our communities, I can think of a few important questions worth asking.

We cannot communicate with the Lord if we do not communicate with one another. If we want to present ourselves to him, we must also take a step towards meeting one another. To do this we must learn the great lesson of forgiveness: we must not let the gnawings of resentment work in our soul, but must open our hearts to the magnanimity of listening to others, open our hearts to understanding them, eventually to accepting their apologies, to generously offering our own.

I ask you all to set out with determination on the path of that spiritual ecumenism which, through prayer, opens the doors to the Holy Spirit, who alone can create unity.

Pope Benedict XVI
Address at the
Closing of the 24th Italian
National Eucharistic Congress
29th May 2005

**Newman Theological College:
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This year's program in Liturgical Studies will be held from July 7 - 31, 2008.

Session 1,

July 7 - 17, 2008 will offer:

- CLS 301 - Introduction to Liturgy;
- CLS 302 - General Introduction to Christian Initiation;
- CLS 402 - Liturgical Music and Singing;
- CLS 404 - Lectionary Year "B";
- CLS 412 - Liturgical Law and Pastoral Practice.

Session 2,

July 21 - 31, 2008 will offer:

- CLS 303 - Eucharist,
- CLS 305 - Liturgical Prayer,
- CLS 306 - Liturgical Practicum,
- CLS 415 - RCIA,
- CLS 506 - Art and Environment.

Accommodation on site is available. The Eucharist and morning and evening prayer are celebrated each day.

Call Dr. Dan Kingdon at 1-800-386-7231 Ext. 244 or e-mail dan.kingdon@newman.edu.

First of all what are the overall needs of young people today? What role might music play in meeting them? What is the cultural context today in which young people are experiencing music? Finally, what are some of the resultant liturgical consequences?

While I lay no claim to being able to thoroughly answer them all, my own experiences and research have given me some insights that may be helpful.

As to the overall needs of young people, truly comprehensive research is not quite as readily available. What is out there is largely coming via business communities that have, in recent years, had to put management practices in place for dealing with Gen Y.

Managers have found that, for Gen Y, one of the most persistent needs is for positive reinforcement. Affirmation is essential in motivating this generation and that is a very important piece of information.

What does positive reinforcement do for us? A lot! Biologically, it activates pleasure centres in the brain and it stands to reason that a young person who is biochemically motivated by pleasure would sub-consciously seek that out on a regular basis from parents, other adults, peers, and even music.

It should be said here that it's no secret and massive amounts of research have demonstrated that music and art can push the pleasure button in us. The difference this time is that it's happening *en masse* to one of the largest demographic groups the world has ever known.

Add to that the profit-motivation of recording and publishing companies promoting rhythmically driven, melodically pleasurable bite-sized "praise and worship" music, as well as technology that allows for virtually instantaneous file transferring and you have a liturgical disaster waiting to happen.

In short: if a personal psycho-spiritual motivation is driving musical selection at a liturgy, the notion of corporate worship is all but destroyed. Sounds ominous doesn't it?

I am in no way saying that a genuine experience of the presence of God can't happen through modern praise and worship music. In truth, it can happen through virtually any style of music. What I am saying is that there are some complexities in our current situation that, in my opinion, demand an immediate response and an ongoing, thoughtful dialogue with all stakeholders. I think that this conversation is just beginning. In future issues of this newsletter, I hope to continue the discussion.

SUNDAY CELEBRATION OF THE WORD AND HOURS: Its Genesis and its Principles

At the June, 2007 meeting of the Atlantic Liturgical Conference, held in Corner Brook, NL, the "Study Day" dealt with the issue of Sunday celebrations in the absence of a priest. The following excerpt contains the conclusion of the keynote address:

"Sunday celebrations of the Word can be a wonderful source of grace and blessing, but they are never the ideal. Provided that major concerns are adequately addressed, however, they will continue to fill a real pastoral need in a positive way. In Canada at least, the need for them is historical. In some areas at least, this need goes back for centuries, by far preceding the current priest shortage. To change that traditional situation would probably involve significant changes in the way priests are provided for small and isolated rural communities, if not in the discipline of the Church. The absence of a priest and the need for Sunday worship in such situations is nothing new to rural Canada. What is new is that the traditional need is now being met in an untraditional way. In a relatively short period, Sunday celebrations of the Word have met with general acceptance, and they have been productive of real good. But they are likely to be with us for some time to come, and because of that, whatever the good and valid reasons for them, the Church will have to consider their long-term effects.

"In conclusion I would like to reflect on some insightful remarks on this issue made to the bishops of central France by Pope Paul VI even as early as 1977: "You are faced also with the issue of Sunday assemblies without a priest in rural areas. There the village forms a kind of natural unity, both social and religious, that it would be dangerous to give up or to scatter. We understand the sense of this very well and the advantages that can be gained for the participants' exercise of responsibility and the village's vitality. Today's preference is for communities that keep their human dimension, provided they have sufficient resources, are alive, and are not ghettos. We therefore say to you: proceed judiciously, but without multiplying this type of Sunday assembly, as though it were the ideal solution and the last chance! Furthermore, the goal must always be celebration of the sacrifice of the Mass, the only true actualization of the Lord's paschal mystery.

"I can only add that these same challenges seem destined to face the Church for some time to come."

An abbreviated version of the keynote address can be found in *Celebrate!*, November-December, 2007.

What results from a liturgical act is not only "meaning," but an ecclesial transaction with reality, a transaction whose ramifications escape over the horizon of the present, beyond the act itself, to overflow even the confines of the local assembly into universality. The act both changes and outstrips the assembly in which it occurs. The assembly adjusts to that change, becoming different from what it was before the act happened. This adjustment means that subsequent acts of liturgy can never touch the assembly in exactly the same way as the previous act did. And it is in the constant adjustment to such change that an assembly increments its own awareness of its distinctive nature, that it shakes out and tests its own public and private norms of life and faith, that it works out its sustained response to the phenomenon of its own existence under God in the real world, a world whose source is the same as that of the assembly itself. It is all this which is the ecclesial society's fundamental and most important business. It is where church order, mission, morals, ministry, and theology are born. It is where all these, together with cosmology and evangelism, emerge in intimately related form, not yet separated out into competing and often contradictory endeavours which are by definition matters of the second order.

From *On Liturgical Theology*
by Aidan Kavanagh.
Liturgical Press,
Collegeville, MN, 1992.
Used with permission.
(Note, this is a book
well worth reading.)

"The Eucharist isn't abstract, a theological instruction, a creed, a moral precept, a philosophy, or even just an intimate word. It's bodily, an embrace, a kiss, something shockingly physical, the real presence in a deeper way than even the old metaphysics imagined. Skin heals when touched. It's why Jesus gave us the Eucharist."

Ron Rolheiser, OMI,
in "The Eucharist as Touch"
October 13, 2002
The Prairie Messenger

The officially approved ritual for such celebrations approved for use in Canada is *Sunday Celebration of the Word and Hours* and is available from CCCB publications. To order, see information below.

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