



Summit and Source

The Bulletin of the Office of Worship

Diocese of Rockville Centre

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Save the Dates

Rite of Election-

March 9- 7:30PM, St. Christopher's Church
(all Nassau parishes)

March 10-3:00PM, St. Anne's Church
(all Suffolk parishes)

Call to Continuing Conversion-March 17
(celebrated in parishes)

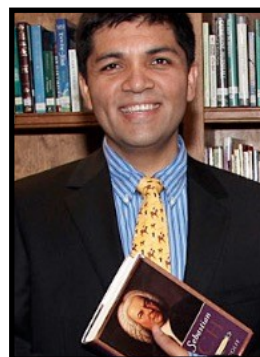
Visit our New Office of Worship
Website

www.drvc-worship.org

Welcome!



The Office of Worship welcomes our new Senior Secretary, Gina Imperioli. Gina started with us on Monday, November 19th, and will be happy to receive your calls, emails, and inquiries.



The Office of Worship also welcomes our new Director of the Diocesan Choir, Mr. Heitor Caballero. Heitor has experience with sacred and liturgical music at parishes, cathedrals, and seminaries. Born in Peru, he brings a wealth of both Spanish and English experience with him to this post and looks forward to providing quality music at the liturgies of our diocese.

ARTICLE: LITURGICAL FORMATION

“Liturgical Gesture”

By Father Alessandro da Luz, M.A., S.T.B.

Fr. da Luz is parochial vicar at Our Holy Redeemer Parish in Freeport, NY.



G. Shemitz

One of the most observable aspects to outside visitors to Catholic liturgy is the variety of postures adopted during the celebration. Among some Catholics, there is even a comical nickname for the changes of posture during the liturgy: “Catholic Calisthenics.” We are also aware of the unease that lack of knowledge of these customs can bring about when non-Catholics or those who do not regularly participate in Sunday Eucharist are present. While it may seem that these changes in posture are frequent, and to the outside observer, possibly arbitrary, the postures adopted are meant to instill faith and devotion in the worshipper and to communicate what we believe. Posture, when understood and practiced well by members of the worshipping assembly, can also be a powerful sign of the unity of the Church as the Body of Christ.

In the Post-Synodal Apostolic Exhortation on the Eucharist as the Source and Summit of the Church’s Life and Mission *Sacramentum Caritatis*, Pope Benedict XVI highlighted the value of posture and gesture in the liturgy, because “by its very nature the liturgy operates on different levels of communication which enable it to engage the whole human person” (40). The *General Instruction of the Roman Missal* (GIRM) notes that the “gestures and bodily posture... must be conducive to making the entire celebration resplendent with beauty and noble simplicity, to making clear the true and full meaning of its different parts, and to fostering the participation of all” (42). The usage of posture in the Mass can serve as a means of fostering active participation, not only exteriorly, but interiorly.

Kneeling is a sign of adoration, petition, and penitence. It is a sign of humility to be in the presence of God and a gesture of adoration in response to that presence. The posture of kneeling is adopted during the Eucharistic Prayer and during the Communion Rite, beginning with “Behold the Lamb of God...,” as a sign that Jesus Christ, our Lord and our God, is present in the Eucharistic species. The congregation also normally kneels during the Litany of the Saints outside of the Easter Season, at moments such as ordinations, and during the Solemn Intercessions during the Celebration of the Passion of the Lord on Good Friday.

Sitting is the posture of receptivity and listening. The faithful sit during the readings and listen to the Word of God reverently. It is also adopted during the Preparation of the Altar and Preparation of the Gifts, until the dialogical prayers begin (“Pray, brothers and sisters...”). The faithful may sit as an alternative to kneeling during the period of sacred silence after communion.

(Continued)

Standing in the liturgy is a sign of respect, attentiveness, and faith in the Resurrection. This posture represents our hope for the second coming of Christ. It also represents our willingness and readiness to carry out what the Lord is asking of us. This posture is adopted at the beginning of Mass from the Entrance Procession until the Collect, during the Gospel, during the Profession of Faith and Universal Prayer, from the Invitation to Prayer through the Preface and Sanctus (“Holy, Holy”), during the Communion Rite through the Agnus Dei (“Lamb of God”) and normatively during the reception of Holy Communion, and for the Concluding Rites of Mass. Other liturgical moments when the posture of standing is adopted include during the Litany of the Saints in the Easter Season and on Sundays, as well as during certain sacramental rites, such as the Celebration of Matrimony. The *GIRM* also remarks that standing is the appropriate posture to be adopted during the Eucharistic Prayer when kneeling is not possible (“ill health, or for reasons of lack of space, of the large number of people present, or for another reasonable cause”), rather than sitting, noting that a profound bow should be made by the members of the assembly when the priest genuflects after the Consecration (43).

Genuflecting, like kneeling, is a sign of adoration and a sign of respect for the presence of Jesus in the Holy Eucharist. This gesture is made toward the tabernacle containing the Blessed Sacrament at the beginning and end of Mass, when it is located in the sanctuary; as well as by the Priest after the elevation of the host and chalice and before Communion. Outside the celebration of Mass, the genuflection is made by all who pass the tabernacle containing the Blessed Sacrament. The *Ceremonial of Bishops* urges the faithful who enter a church to visit the Blessed Sacrament chapel, or to at least genuflect (71). On Christmas and the Solemnity of the Annunciation, the genuflection is made during the Profession of Faith when a bow is normally made (“and by the Holy Spirit was incarnate of the Virgin Mary, and became man”) out of reverence for the mystery that God has taken on human flesh for our salvation. It is also made as a sign of reverence to the Cross from the solemn adoration on Good Friday until the Easter Vigil.

Aware of the significance of the various postures and when they are employed during liturgical celebrations, it is fitting to reflect on the meaning of adopting them communally. The Mass is the communal prayer of the Church. The Eucharistic celebration is a manifestation of the Church’s unity as the Body of Christ, and that celebration should reflect the worshipping Church’s unity in Christ Jesus. Unity of posture is one way that unity shines forth.

Adoption of the different postures demonstrates the spiritual attitude or disposition of the different parts of the Mass. Joseph Cardinal Ratzinger in *The Spirit of the Liturgy*, affirmed that “bodily gesture and spiritual process are inseparable and flow into one another” (Ignatius Press: 2000, 205). While at certain times individuals may want to do something different, following the postures assigned to parts of the Mass allows the worshipper to be formed in the spirituality of the Church.

Priests, Deacons, and pastoral ministers may play a role in helping them to understand these postures of faith and worship “with ease and to take part in them fully, actively, and as befits a community” (*Sacrosanctum concilium*, 21). As was affirmed in *Sacramentum Caritatis*, the “Church’s great liturgical tradition teaches us that fruitful participation in the liturgy requires that one be personally conformed to the mystery being celebrated... By its nature, the liturgy can be pedagogically effective in helping the faithful to enter more deeply into the mystery being celebrated. That is why, in the Church’s most ancient tradition, the process of Christian formation always had an experiential character.”

ARTICLE: LITURGICAL THEOLOGY

“Musical Parts of the Mass”

By Mr. Heitor Caballero

Mr. Caballero is the newly-appointed Director of the Diocesan Choir for the Diocese of Rockville Centre.



Singing the Mass is above all other forms of singing. In fact, the music of the Mass is “above any other form of art” as stated in the Constitution of Sacred Liturgy. This is why a distinction is made between “music” and “Sacred Music”. The Constitution describes Sacred Music as a necessary part of the liturgy: “as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy”.

St. Augustine helps us understand the real meaning of Sacred Music and why it is necessary in the liturgy. Let us consider first Augustine’s exposure to all forms of earthly pleasures in his life long search for the truth. He had surely heard the finest forms of music of his time. Yet, when he heard the chants of the Church he was shaken to his core. These beautiful ancient chants of the Church distilled “truth to his heart” and he experienced profound devotion as he shed “good tears.”

Music has a powerful effect on us as it immediately reaches our souls and our emotions without us even noticing it. The saint was moved to tears at first. However, upon reflecting on this experience he realized that what moved him were sounds of truth, the sounds of our Lord Jesus Christ’s truth manifested during Mass. It was music unlike any music he had heard until that point in his life; it was Sacred Music.

If we wish to enter into that realm of Sacred Music and experience what St. Augustine experienced we must also enter into the beauty of the eternal songs of the church. We need to experience that music, above any other music and above any other form of art, that could melt our minds and hearts like it did with St. Augustine.

I am going to share with you a few beautiful facts about the five parts of the Ordinary of the Mass, Kyrie, Gloria, Credo, Sanctus and Agnus Dei which are the musical parts of the Mass. Rev. John O’Brien in his book “A History of the Mass and Its Ceremonies” describes them beautifully. The Church considers this music a necessary part of the Mass because she also desires our eternal salvation.

Kyrie Eleison (Lord, Have Mercy)

The word “Kyrie” was so closely attached to the name of our Lord that it remained untouched in its original Greek language. An ancient tradition says that when our Lord ascended into heaven he stayed with the nine choir of angels and visited each choir at a time. Thus the “Kyrie” which is “Lord” is sung nine times. The tradition of singing the Kyrie was long and widespread by the end of the 5th century. Therefore the Council of Vaison in the 6th century agreed that this “beautiful custom” should continue to be fostered on every corner of the earth and sung at every Mass and even at other services because “such beautiful chant could never produce weariness”.

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Gloria (Glory to God): Here is a moment in the Mass when we literally sing with the angels in heaven, as the four evangelists attribute the opening words to the heavenly host. Besides the celestial opening line, the Gloria's beginnings and developments cannot be traced to one specific author. In fact, the words of the Gloria were already known by the Fathers of the Council of Nicea (A.D. 325), word for word.

We can be assured that the Gloria was considered to be a unique expression of the Lord's fullness of joy, so much so that it was only sung on Easter until the fifth century. Later the Gloria was allowed to be sung every Sunday. However, since the original purpose of the singing of the Gloria was of rejoicing and festivity (remember, it was sung only during Easter, and Easter was always accompanied by grand celebrations) it was to be omitted during penitential seasons.

Credo (I Believe): St. Ambrose and St. Cyril among others (4th Century) make a very interesting recommendation for this part of the Mass. They say "make sure the words of the Creed should never be written" but only "sung from memory". Think of the context of this statement. In the church's tradition those entering the faith, the catechumens, were asked to leave Mass before the Creed was sung. The words of the Creed convey the faith with such clarity that Christians could sing them only after their formation concluded and from their hearts, not by reading.

An Irish saint of the 6th century appoints each statement of faith from the Creed directly to each one of the twelve Holy Apostles. When we sing the Creed we unite our voices with each one of the Apostles and join the early Christians in the mysteries of the Faith.

Sanctus (Holy): The Sanctus is sung at the end of the Preface, which is the preamble to the ancient Roman Canon. This is the moment when we are about to enter into God's throne, as the text indicates in Isaiah 6 "I saw the Lord seated on a high and lofty throne, with the train of his garment filling the temple. Seraphim were stationed above; each of them had six wings: with two they covered their faces, with two they covered their feet, and with two they hovered. One cried out to the other: "Holy, holy, holy is the LORD of hosts! All the earth is filled with his glory!" Entering into the very throne and presence of God is the most sacred moment in the Mass. What would be better than to join our voices with the seraphim and cherubim as we prepare to enter that most holy of places?

Agnus Dei (Lamb of God): We can say that this is the only part of the Mass that, in the early Church, was not said by the priest but sung only by the choir. A true original song in the Mass! Like the other parts of the Mass it is very difficult to trace its beginnings. Many of the earliest missals and sacramentaries already contained the Agnus Dei., therefore its singing can be traced to the beginnings of the Church. Its original purpose was to accompany the Fraction of the Body of the Lord, as mandated by Pope Sergius I (A.D. 687-701) As St. Paul says "The bread that we break, is it not a participation in the body of Christ? Because the loaf of bread is one, we, though many, are one body, for we all partake of the one loaf" Singing the Agnus Dei as we contemplate the ceremony of the Fraction of the Body of the Lord adds more solemnity to it and a deeper sense of unity among the faithful.

Picture St. Augustine standing in the church and listening to the Mass chants for the first time. A man whose heart was moved only after years of prayer and tears from St. Monica. How beautiful and prayerful these chants must have been that he cried and then fell compelled to write this experience down and leave his reflections to us for posterity. Let us realize the immense and necessary privilege that it is to be part of the Mass and to be able to sing the Church's music every Sunday.

SOLEMNITIES AND OTHER DAYS OF NOTE 2019

February 2, Presentation of the Lord (Feast)

March 6, Ash Wednesday

March 19, St. Joseph (Solemnity)

March 25, Annunciation (Solemnity)

April 21, Easter Sunday (Solemnity)

June 9, Pentecost (Solemnity)

June 23, Most Holy Body and Blood of the Lord (Solemnity)

Since the Solemnity of the Most Sacred Heart of Jesus is celebrated on June 28, 2019, the Memorial of Saint Irenaeus, Bishop and Martyr, is omitted this year.

June 16, Most Holy Trinity (Solemnity)

June 24, Nativity of John the Baptist (Solemnity)

June 28, Most Sacred Heart of Jesus (Solemnity)

June 29, Saints Peter and Paul (Solemnity)

Since the Solemnity of Saints Peter and Paul, Apostles, is celebrated on June 29, 2019, the Memorial of the Immaculate Heart of the Blessed Virgin Mary is omitted this year.

August 15, Assumption of the Blessed Virgin Mary (Solemnity, Obligation)

November 1, All Saints' Day (Solemnity, Holy Day of Obligation)

November 2, All Souls' Day

Masses of the Day are celebrated for All Souls'; Saturday evening Masses remain vigils for the 31st Sunday in Ordinary Time.

November 24, Our Lord Jesus Christ, King of the Universe (Solemnity)

December 9th, Immaculate Conception (Solemnity, NOT a Holy Day of Obligation)

Since December 8, 2019, is the Second Sunday of Advent, the Solemnity of the Immaculate Conception of the Blessed Virgin Mary is transferred to Monday, December 9, 2019. The obligation to attend Mass, however, does not transfer. The Optional Memorial of Saint Juan Diego Cuauhtlatoatzin, December 9, is omitted this year. Evening Masses on Sunday, December 8th, are for the Second Sunday of Advent to allow the faithful to fulfill their Sunday obligation.

For more information about liturgical details for these and other days of the year, check the diocesan ordo.

LITURGICAL TEXTS

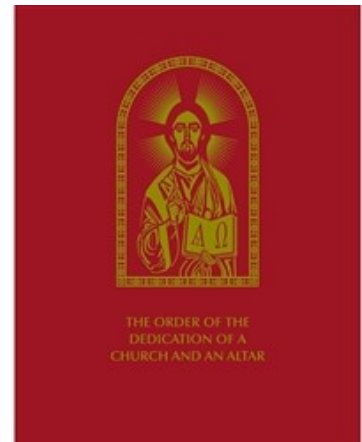
All parishes in the United States must now use the new *Misal Romano* for celebrating Masses in Spanish. Pastors are encouraged to purchase a copy of the new Missal for their churches and chapels. Please see the two publishers, prices, and discounts below. Consider which volume would suit the needs of your parish and contact the office to purchase (516) 678-5800 x 504. Please provide name and shipping address. Missals will be mailed within 3-4 weeks.

Publishers/ Editores	<i>Misal Romano</i>	Large edition/ Grande edicion	Small edition/ Pequeno edicion	Discount/ Descuento
<i>Liturgy Training Publications</i>		\$169.95	\$119.95	35%
<i>Catholic Book Publishing Co.</i>		\$169.00	\$109.00	20%

New Order of Dedication for Churches and Altars

The Vatican has approved a new translation of the *Order of the Dedication of a Church and an Altar*, which contains rituals for not only the dedication of churches and altars, but also laying a foundation stone for a new church and the blessing of a chalice and paten. The new text also contains a breadth of appropriate chants for the rituals and suggested music for processions associated with the rites.

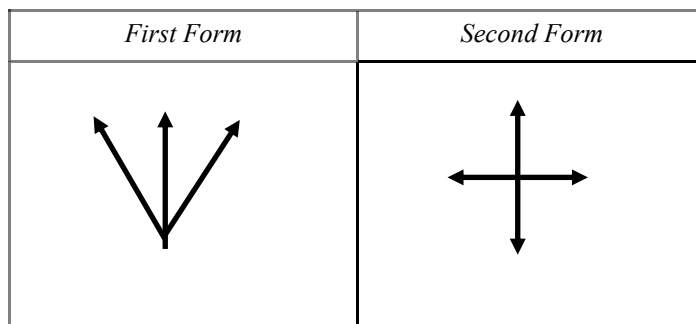
Copies may be purchased online through the store at www.usccb.org \$49.95, plus shipping and handling.



LITURGY REMINDERS & UPDATES

On the Manner of Incensing the Gifts at the Offertory (GIRM #277):

At the time of the incensation of the gifts on the altar during the offertory, the minister bows to the gifts on the altar and then has one of two options: (1) three swings of the thurible over the gifts, or (2) sign of the cross over the gifts, *without* circling (GIRM #277). See the illustration below. The *Ritus servandus* of the 1962 *Missale Romanum* contained a much more elaborate mode of incensation involving “circling” the gifts, which is no longer permitted.



Resources for the chants of the new *Misal Romano* and the 2011 *Roman Missal*

One of the key characteristics of the new Spanish *Misal Romano* is that we now have all the parts of the Mass available to presiders in chant notation, mirroring what currently exists in the English *Roman Missal*, *editio typica tertia* (2011). Presiders are able to practice these chants using the following helpful website, the Zipoli Institute: <https://domenicozipoli.org/misal-romano>

One may also find a complete guide to the chanted parts of the Mass in Spanish for clergy and a congregational participation card as well.

English presiders who wish to practice the chants of the 2011 *Roman Missal* are able to find helpful resources at the National Association of Pastoral Musicians website:

<https://npm.org/chants-of-the-roman-missal/>

On this webpage, clergy can click on any item on the left-side menu to access a complete list of recordings of all the chant parts of the Mass. On each sub-page, there is the PDF page of chants that can be downloaded, which will be helpful to look at while listening to each recording.

Clarification on the use of the Prayer to St. Michael the Archangel

The Prayer to Saint Michael, the Archangel, is a devotional prayer that asks for the protection of Christians against the actions and temptations offered by the Devil. Many parishioners have been asking for the help of St. Michael in light of the recent scandals in the Church. Because it is not a liturgical prayer, it should NOT be said during the course of the Mass at any point. Faithful Catholics seeking the intercession and protection of the Archangel should wait until Mass is completely finished to recite the prayer communally. Note that there should be a “**buffer time**” of one or two minutes between the time the priest finishes the exit procession and the start of the prayer, so as to avoid any confusion that might indicate that the prayer is somehow connected with the Mass itself. It should *not* be recited during the recessional.

LITURGICAL MINISTRY TRAINING Spring 2019

BASIC TRAINING for all those who would like to minister at parishes as Extraordinary Ministers of Holy Communion.

SPECIALIZED TRAINING for those intending to work with the sick (e.g., hospitals, nursing homes, home-bound) - **See page 10**. The **Office of Faith Formation** now offers the Specialized Training sessions.
(N.B. *Basic Training **must** be taken **prior** to registering for Specialized Training*)

LECTOR TRAINING for those who wish to proclaim the Word of God at their parishes. All men, women, and young adults who wish to become a lector at their parish should attend a diocesan training session.

Dates, times, locations for BASIC TRAINING and LECTOR TRAINING:

Nassau– Saturday, February 23, 2019 @ St. Christopher's, Baldwin (9:00AM-12:30PM)

Suffolk– Saturday, March 9, 2019 @ Saint Rosalie- Hampton Bays (9:00AM-12:30PM) *ENGLISH**

Suffolk—Saturday, March 9, 2019 @ Saint Rosalie- Hampton Bays (9:00AM-12:30PM) *SPANISH***

Nassau– Wednesday, April 3 @ St. Christopher's, Baldwin (7:00-10:00PM)

Suffolk- Thursday, May 23, 2018 @ Saint Elizabeth, Melville (7:00-10:00PM) – Msgr. Kane Hall

* Community Center and K of C Hall

** Parish Center

Fee for BASIC TRAINING session: \$30 per person.

Fee for LECTOR TRAINING session: \$20 per person.

NOTE: One may attend *either* BASIC TRAINING or LECTOR TRAINING, but *not* BOTH for a given day listed above.

(1) To register for BASIC TRAINING: Ask your pastor to write a letter requesting the training for every person attending. The letter should indicate the date, time, and place of the training session requested. Letters should be submitted to:

**Most Reverend John O. Barres
Bishop of Rockville Centre
PO Box 9023
Rockville Centre, NY 11571
Attn: Ministry training**

(2) To register for LECTOR TRAINING, fill out the slip below and mail it to the Office of Worship.

Registration form for the Diocesan **Lector** Training

Name: _____ Phone Number: _____
Parish: _____ Town: _____

Circle the session you will be attending: Feb.23 Mar.9-English Mar.9-Spanish Apr.3 May 23

Mail to: **Office of Worship, PO Box 9023, Rockville Centre, NY 11571.**

Contact Gina Imperioli at the Office of Worship with any questions: (516) 678-5800 x 504.



TRAINING OF VOLUNTEERS IN THE MINISTRY TO THE SICK



Presenters:

James Spencer, Senior Vice President for Mission and Ministry CHSLI

Caterina Mako, System Director of Pastoral Care and Education

Course topics will include:

- Understanding the meaning of being called
- Discerning the call
- Understanding the theology of ministry to the sick and the ministry of accompaniment
- Developing the skills to serve
- Understanding the sacramental nature of visiting the sick
- Understanding the unique roles of parish and hospital ministry
- Integrating the theory and practice of the ministry to the sick
- Practical application of using Pastoral Care to the Sick
- Practicum: Bringing Holy Communion to the Sick

**Next session to be held Spring 2019
At Our Lady of Consolation in West Islip**

Check drvc-faith.org in January for more information

Liturgical Music Institute



JULY 28 - AUGUST 2, 2019

**SEMINARY OF THE
IMMACULATE CONCEPTION
HUNTINGTON, NEW YORK**

The Liturgical Music Institute offers musical, liturgical and pastoral formation for both new and experienced liturgical musicians. Over the course of five and a half days, participants take a ten hour liturgical theology course, skills workshops (organ, voice, cantor, choral conducting, music theory or music composition) and plenum workshops that focus on specific pastoral dimensions of liturgical music ministry. They also attend spiritual conferences, sung Morning and Evening Prayer and daily Mass and interact with the faculty and other liturgical participants from around the United States to share ideas, concerns and best practices. The week culminates with a choral concert featuring the faculty and participants of the Institute.

The Seminary of the Immaculate Conception, situated on 215 acres close to the Long Island Sound, provides a unique and tranquil setting for the Institute. Liturgies are held in the historic monastic chapel with its three manual E.M. Skinner organ. Classrooms and meeting rooms are equipped with state of the art technology. Accommodations consist of single air conditioned bedrooms with private bathrooms and showers. Costs include \$480 for tuition, \$480 for accommodations and meals and \$55 for books. Participants are encouraged to seek financial assistance from the institutions where they work.

For more information and for registration information, consult our website, www.liturgicalmusicinstitute.org. Early registration ends June 1, 2019.

Seminary of the Immaculate Conception

440 West Neck Road, Huntington, NY 11743
631.423.0483 ext. 179 ✉ music@icseminary.edu
www.liturgicalmusicinstitute.org

We are grateful to the National Association of Pastoral Musicians and World Library Publications, the music and liturgy division of J.S. Paluch, for their support of the Liturgical Music Institute



*Rev. Paul Calloton,
OSFS, D.Min.*



Frank Crosio



Msgr. Joseph DeGrocco



Christopher Ferraro



Raymond Henderson



Susan Hugelmeier



Keith Kalemba



Matthew Koraus



Lisa Kelly



Rev. Ricky Manalo, CSP



John Miller

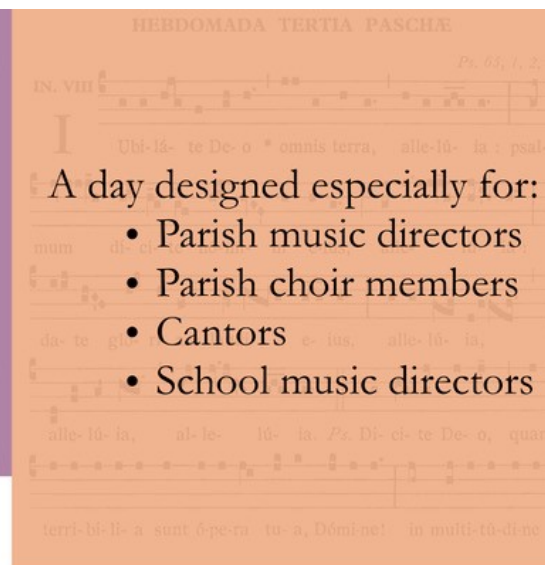


Mike Novak



Steve Warner



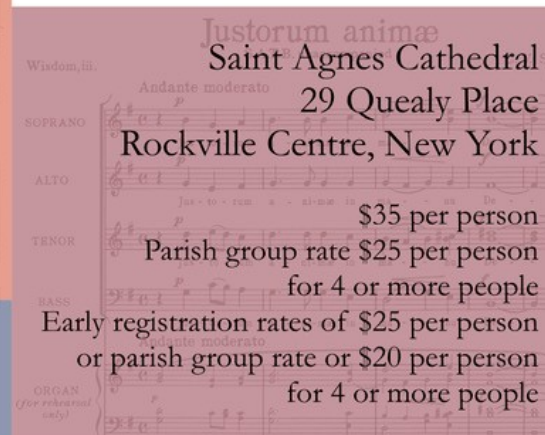


Sacred Music Study Day

Saturday, February 9, 2019
8:30 a.m. to 6:00 p.m.

More information—including registration, schedule, & faculty—is available at www.nymcc.org/study-day

- Solemn Mass, praying for vocations, sung by conference participants and the choirs of Saint Agnes Cathedral
- Confessions available
- Meals and fellowship
- Talks on the spirituality of Gregorian chant and praying through sacred music
- Introduction to reading and singing Gregorian chant
- Learn excellent new hymns, chants, and choral music



Saint Agnes Cathedral
29 Quealy Place
Rockville Centre, New York

\$35 per person
Parish group rate \$25 per person for 4 or more people
Early registration rates of \$25 per person or parish group rate or \$20 per person for 4 or more people



Early registration deadline:
January 21, 2019

Regular registration deadline:
February 1, 2019

This event is co-sponsored by Saint Agnes Cathedral, the Diocese of Rockville Centre Office of Worship, and the Metropolitan Catholic Chorale.