

# Musical Notes

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## 3rd Edition Roman Missal



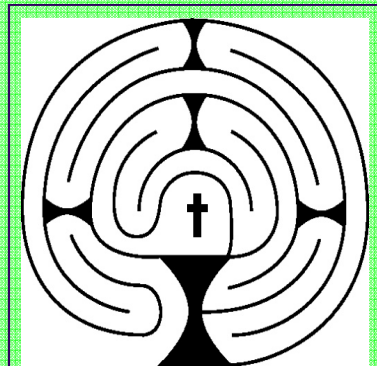
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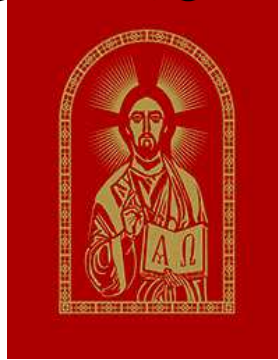
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**NOTABLE PROFILES:  
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There have been a number of responses to the arrival of the 3rd Edition of the *Roman Missal*, some positive and some negative. However, in order to preserve the authenticity of ritual and liturgy through the ages, it is often necessary to review and rework translations of texts to improve and enhance our forms of worship. In order to catechize the public for this revision, we must first consider the history of translations of the sacred writings and liturgy of the Church and our forefathers as well as the reasons behind the Missal's revision.

Revisions to important documents are necessary for living and growing religions. The Bible has been translated several times with revisions to those translations dating back to even the original texts of the Old Testament. For instance, because the Jews in Babylonian captivity began to speak Aramaic, the OT was translated to this language in 400 BC. Chapters 2 to 7 of Daniel and 4 to 6 of Ezra were originally written in Aramaic. In 250 BC, translation of these texts into Greek began in Alexandria. While Jesus and his disciples preached and taught in Aramaic, the "Hebrew of the common man"<sup>1</sup>, he and his disciples quoted from this Alexandrian (Greek) version of the Old Testament. As the apostles began to evangelize areas beyond Israel, they preached, taught and wor-



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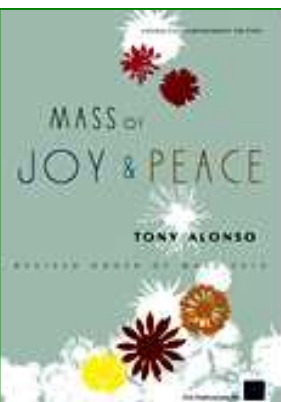
## Notable Profiles Tony Alonso, Composer of the Mass of Joy & Peace

Even though the 3rd Edition of the *Roman Missal* does not become effective until this coming Advent, the U.S. bishops recognize that it will take some time to acquaint the people with all of the new changes to the liturgy and decided "to permit a gradual implementation of new sung setting for the Gloria, the Holy/Sanctus and the Memorial Acclamation".<sup>1</sup> Bishop Tod Brown, in a memorandum to all the parishes in the Diocese of Orange, is permitting them to introduce the sung parts of the Mass as early as September 2011. The Diocese is also recommending that the parishes choose one of three Mass settings: Tony Alonso's *Mass of Joy and Peace* (GIA Publications), Dan Schutte's *Mass of Christ the Savior* (OCP Publications), and the ICEL Chants. St. Angela's

Music Ministers met several times to collectively review the diocesan recommendations and chose Tony Alonso's *Mass of Joy and Peace* for its artistic yet sing ability merits. The composition, "weaves together gentle melodic motifs and jubilant, lifting rhythmic patterns eliciting a sense of quiet joy and blissful peace. The use of repeated passages ensures ease of learning and quick retention for [the] assembly, while the comfortable ranges of the three-part voicing (SAB) make this a great choice for smaller choirs and ensembles."<sup>2</sup>

Tony Alonso has a Bachelor of Music in choral conducting from Northwestern University and a Master of Arts in theology from Loyola Marymount University. He currently serves

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## 3rd Edition Roman Missal *Cont. from p.1*

shipped in Greek, which was the common international language. Sts. Clement, Justin Martyr, and Iraneus all spoke and wrote in Greek.

By the 3rd and 4th centuries, the common language of Christians within the Roman empire had become Latin and soon after, the Church faced a long, arduous struggle and venture in translating doctrine and liturgy from Greek to Latin. Christian theologian Tertullian was the first to write in Latin and was instrumental in “developing a theological and liturgical lexicon in Latin that was both theologically correct and understandable to the average Christian”.<sup>2</sup> The Church spent the next 3 centuries refining it with the assistance of Popes Innocent, Leo the Great, Gelasius, Vigilius, and Gregory the Great. Even though “Latin had become the dominant liturgical language, Greek was still the intellectual and theological touchstone behind it.”<sup>3</sup> A sudden influx of Greek-speaking refugees from war caused the liturgy to regress a bit back to Greek for a time, but Latin took hold shortly after that and remains the official language of the Church, from which all Church documents are translated.

However, the Church in the east, including modern day Turkey, Greece, Syria, Lebanon, Palestine and Egypt, primarily spoke Greek not Latin and did not participate in the new Latin liturgy. Eventually, the Bible and liturgy were translated into the vernacular languages of Syriac, Coptic, and Armenian by the 2nd, 3rd, and 4th centuries respectively.

While the Church found benefits in using the vernacular of the people she served, German trilingualists insisted that the worship should only be done in one of three languages: Hebrew, Greek, or Latin. They were condemned by the Council of Frankfurt in 794, though Latin remained the prevalent acceptable language for scripture and liturgy. Permission to use the vernacular waivered as evidenced by the case of the missionary brothers, Sts. Cyril and Methodius in Eastern Europe. They translated parts of the Bible and liturgy into Glagolitic and Pope Hadrian II granted them permission to use this writable Old Slavonic language in liturgy. Three years later Pope John VIII forbade it; but after listening to Methodius, he reversed his decision and sanctioned it once again. However, after the death of Medodius and acting on a forged letter from him, Pope Stephen V condemned the Old Slavonic versions of liturgy and scripture. This decision resulted in the Eastern European Churches leaving the Roman Rite for the Greek Byzantine Rite, which allowed Old Slavonic. By 1190, the Byzantine Rite approved liturgy in the vernacular for all of its churches whose communities did not understand Greek. And in 1631, Pope Urban VIII finally approved use of Slavonic in the western liturgical rites.

The Church began giving concessions to missionaries to preach and teach in the vernacular languages, especially amongst the uneducated. This gave way to use of the vernacular in liturgy as well, including: Mandarin Chinese (1300s); classic Arabic in Persia (1624); Georgian or Armenian (1631); Iroquois language in Montreal area (1773).

The Council of Trent dealt with the use of the vernacular in worship extensively. For some, “Latin held associations of mystery,

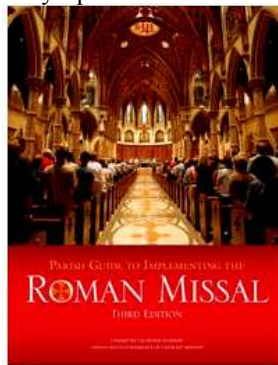
universality, and orthodoxy”.<sup>4</sup> Others felt that, since the vast majority of the Christians no longer understood or spoke Latin, there would be a great catechetical loss if the vernacular was not used. “In the end, however, with the Protestant reformers demanding the vernacular and deriding the Latin, the Council Fathers decided that it was not an opportune time to change to the vernacular, lest it be seen as a concession to the Protestants.”<sup>5</sup>

In the years following this Council though, the Church allowed France, England and North America to publish a translation of the liturgy into the vernacular for use by the laity only. And even these had great controversy as the Church continued to waiver between condemning, ignoring and promoting these texts. After this period, more concessions for vernacular in liturgy were made to certain parts of the world including Yugoslavia (1906); Croatia (1920); Bavarian, Germany (1929); Vienna, France (1935); Africa, China, India, Indo-China, Indonesia, Japan, and New Guinea (1941-1942); French (1948). English was approved for rituals of Baptism, Marriage, Extreme Unction and Funerals in the United States in 1954. The Melchite-rite Church in the U.S. was given permission to use English for their entire liturgy in 1960.

The Council of Vatican II approved the *Constitution of the Liturgy* in December of 1963 - in paragraph 36 stated that, while the “use of the Latin language is to be preserved in the Latin rites”, the vernacular could be used when advantageous to the people. “It is for the competent territorial ecclesiastical authority mentioned in Art. 22, 2, to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language. And then the “translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above”.<sup>6</sup> The United States received permission to proceed in the transition from Latin to English in October of 1965.

Why a 3rd translation? Consider what St. Jerome, patron saint of scripture scholars and translators said in the 5th century: “If I translate word by word, it sounds absurd; if I am forced to change something in the word order or style, I seem to have stopped being a translator.”<sup>7</sup> St. Jerome translated the Bible from Hebrew and Greek to Latin, which was called the *Vulgate*. The name was derived from the Latin word *vulgare* which means *to make accessible or common*.<sup>8</sup> The quote above illustrates the frustration that translators often have. Before the Council of Vatican II was over, bishops from English-speaking countries all over the world began discussing a translation from the Latin to English. The 11-member International Commission on English in the Liturgy (ICEL) was established on October 17, 1963 to govern this translation.

Originally, only the parts of the Mass said by the congregation were translated and published by 1966, with the 1st edition of the Roman Missal in English published in 1969. The rush to get this out created some losses from the Latin text, including: some connections between the liturgy and scripture, references to homilies of early Church Fathers, important metaphors, as well



as the poetry, rhyme and rhythm of the original Latin. A few explanatory comments were actually added to the English version that did not exist in the Latin text.

The Church knew that there would be revisions to come to the *Roman Missal*. The 2nd Edition of the *Roman Missal* was published in 1975, which was more complete than the first edition - this is the version used today. ICEL was charged with so many tasks in this edition that some of the problems from the first edition remained and/or were added included: the paraphrasing lost a lot original metaphor and imagery from the original, as well as the singability of the Mass. "Superficial contemporary expressions and phrases in English continued to rob the Roman liturgy of its richness". Many complained that both the 1st and 2nd editions had lost most of the awe and mystery from the original Latin.<sup>8</sup>

ICEL worked on a new translation in a less rushed manner as they consulted experts in linguistics, poetry, music, grammar, spirituality, and liturgy. This translation was sent to Rome in 1998 but was never approved.

ICEL's process of Dynamic Equivalence in which the emphasis of translation was based upon concepts over words came under scrutiny. The new translation which we are introducing this year uses the principle of Formal Equivalence, "a more literal rendering of the Latin original".<sup>9</sup> For example, consider the following:



urgy), [which] reserved the creation of new liturgical compositions to the Holy See alone. It also provided principles for translation." The Congregation proceeded to restructure ICEL along with establishing *Vox Clara (A Clear Voice)* - "a consultative body of bishops and experts" to assist in the new translation.<sup>11</sup>

It is apparent from the two previous examples that the language of the new translation is more formal than the earlier one, respecting "the rich vocabulary of the Roman Rite", as Bishop Arthur Serratelli of Paterson, NJ commented. ICEL tried to make the Mass prayers more singable, as is the growing desire of such.<sup>12</sup> The new translation we are about to use is a truer to the Latin text in many elements including:

- ✦ more conciseness and noble tone in addressing God
- ✦ broader use of the rich vocabulary of the Roman Rite to enrich our liturgical language
- ✦ more concrete images and anthropomorphic expressions
- ✦ rhythmic highlighting of significant words
- ✦ stronger emphasis on the eschatological aspects of our faith in prayer," meaning "the way we pray turns our focus to the kingdom"
- ✦ stronger and more detailed references to biblical images and to the writings of the Church fathers
- ✦ exactness in vocabulary in order to heighten the catechetical and formational aspect of public prayer.<sup>13</sup>

Much of the revisions to the dialogues between priest and congregation as well as other prayers helps to restore much of the original Biblical phrasing, thereby helping Catholics "realize how thoroughly scriptural [the] prayers and actions of the Mass [are].<sup>15</sup> For example:

Current Translation

Lord God, in this bread and wine you give us food for body and spirit. May the eucharist renew our strength and bring us health of mind and body.

Suggested Early Draft

O God, who in the gifts presented here nourish with food and renew with Sacrament the twofold nature of the human race, grant, we pray, that their sustenance may not fail us in body or in mind.

"The present English translation breaks up a long Latin sentence into two independent statements. This has made the content easier to grasp but has resulted in the loss of some meaning. ... We end up telling God what he does, and then separately [we ask] him for something, whereas in the proposed translation, we are asking God for something because we recognize what he has already done for us." Translations in other modern languages "have already adapted to this style without any trouble". Our new translation will create "a more unified voice throughout the Catholic world."<sup>10</sup>

Considering the Greeting between the priest and the people:

Current Translation

**Priest:** The Lord be with you.  
**People:** And also with you.

3rd Edition Translation

**Priest:** The Lord be with you.  
**People:** And with your spirit.

The people's response in Latin is *Et cum spiritu tuo*, literally meaning "And with your Spirit". Some countries, including the Spanish communities have always said this properly and, in fact, have little or no changes whatsoever since their translations never vacated literal translation of the Latin as the English and other versions did. Restoring these translations to a more literal form of the Latin will make the liturgy more *catholic*, or universal, with the countries whose translations remained more true to a literal translation of the Latin.

"In May 2001, the Congregation of Divine Worship and discipline of the Sacramentals promulgated a new document on translation theory entitled *Liturgiam Authenticam (Authentic Lit-*

Current Translation

**Priest:** Lord, we have sinned against you: Lord have mercy.  
**People:** Lord have mercy.  
**Priest:** Lord, show us your mercy and love.  
**People:** And grant us *your* salvation.

3rd Edition Translation

**Priest:** Have mercy on us, O Lord.  
**People:** For we have sinned against you.  
**Priest:** Show us, O Lord, your mercy.  
**People:** and grant us your salvation.

All four lines of the 3rd Edition Translation are actually from the Bible: the first two are from Baruch 3:2 and the last two are from Psalm 85:8. The current translation was probably meant to simplify the text for the people. However, the original prayer was more of a dialogue between priest and people and the new translation restores the literal and scriptural sense of this Penitential Rite, Form B.

There are two reasons why it takes much longer to get translation revisions in English than most other languages. First, the English translations are not for just one country, but for the entire English-speaking world. Conversely, there is separate Spanish translation for different Spanish-speaking countries. Therefore, in many cases, each country only has to worry about the dialects within their country, instead of entire variations of language of different countries as is the case for the English translations. Second, in some of the countries where no one knows Latin, they translate the texts to their languages from the English version. This is analogous to playing the childhood game *Telephone*. In order to ensure the accuracy of the liturgy in these countries, the Church must ensure accuracy in the English trans-

## 3rd Edition Roman Missal Cont. from p.3

lation. As previously mentioned, it is the hope that the new translations will contribute to a closer universality of the Church in liturgy, while still allowing the different cultures of Catholic communities to personalize their Eucharistic celebrations in song, tone and style within the rubrics of the Mass.

While the official effective date of the 3rd Edition of the *Roman Missal* is the first weekend of Advent, now is the time to prepare for the new responses, sung and spoken, as well as rediscover the richness and beauty of our liturgy, gift of love from our Lord to teach and feed us, His Church.

[The liturgy is] the privileged place where God the Lover meets his Beloved, the Church (that is, all of us). Our teachings remind us that, in addition to the Eucharist, Christ is present in the minister, the assembly, and the proclaimed word. So, it is fair to say, that liturgy is about encounter, about coming face to face with the God who loves and save us.<sup>16</sup>

How are we to respond to such a privileged communion with our Creator, our Savior and His Spirit He hath breathed into us? We should respond the way He desires us - to meet and greet Him under the roof of His house and participate actively, fully and consciously in song and word, both as an individual and with the greater community. Together we worship and celebrate. Together we make a difference.

~ Information Compiled by Marybeth Bergström

### Footnotes & References:

<sup>1-7, 9-11-13</sup> *Latin? English? What's the Fuss? An Article about Language in the Liturgy.* ©Fr. Dan Merz, from *The Catholic Missourian*.

<sup>8</sup> <http://revisedromanmissal.org>

<sup>13</sup> The Diocese of San Jose, San Jose, California. [www.dsj.org](http://www.dsj.org)

<sup>14-16</sup> Messenger Article Series 2-Agnoli

[www.catholicismsun.org/2011/march/11/new-missal.html](http://www.catholicismsun.org/2011/march/11/new-missal.html)

## Notable Profiles Continued from p.1

as Director of Music for Campus Ministry there. He has become a prominent voice in contemporary liturgical music. "His music reflects an understanding of the multicultural needs of the contemporary Church as well as a commitment to strong ritual music." He has shared his talents and knowledge at conferences and events throughout North America and Europe. "In addition to his passion for sung prayer, Tony has a deep interest in engaging young people in the life and liturgy of the Church. He has authored several books on liturgy for youth and youth ministers with Saint Mary's Press (Wynona, Minnesota).<sup>3</sup>

Alonso's other recordings include *Arise My Love: Music for Weddings*, *Christ Be Near*, *As Morning Breaks and Evening Sets - Psalms, Canticles and Hymns for the Liturgy of the Hours*, *Contemos of Senor / Let Us Sing to the Lord - Bilingual Psalms for Holy Week / Salmos Bilingues para la Semana Santa*, and *Fresh as the Morning*.

His books include *On Our Way ~ Christian Practices for Living a Whole Life*, *Return to the Lord ~ Praying and Living Lent*, *Waiting in Hope ~ Praying and Living Advent*, *The Great Three Days ~ Understanding and Celebrating the Easter Triduum*, and *As Morning Breaks and Evening Sets ~ Liturgical Prayer Services for Ordinary and Extraordinary Events in the Lives of Young People*.

Alonso joined forces with Chris de Silva and Liam Lawton to compose and record *Castle of the Soul, Songs of Contemplation and Consolation*, which was inspired by the writings of some of the greatest Christian mystics. They debuted these

beautiful melodies with audience participation at the Religious Education Congress 2011. Because I enjoy the music of Liam Lawton, I decided to attend this ritual prayer session and couldn't leave without purchasing the CD.

*In the soul there are many rooms:  
a castle built of precious jewels.  
There God dwells and calls your name;  
Trust and never be the same.*

*See the door is open wide:  
God is calling you inside.  
Fix your eyes upon God's face.  
Taste God's love and see God's grace.*

*Calm your heart and still your soul,  
God alone will make you whole.  
Leave behind what holds you bound.  
In the quiet, God is found.*

*God will take you by the hand,  
lead you through the desert land  
into waters pure and clear,  
wash you clean of guilt and fear.*

*Enter, now, the house of God  
deep within your sacred soul.  
Let your prayer like incense rise.  
See the truth with open eyes.*

*Nothing will disturb you  
in God's house.  
Do not fear, for God is always near.  
All shall pass away—  
God alone remains  
deep within the castle of the soul<sup>4</sup>*

The above title song, *Castle of the Soul*, set the tone of the prayer service. This along with other songs like *Into the Quiet, God Calls You* and *Our Hearts are Restless*

express our longing to experience the Lord in our lives as deeply as our great Christian mystics. With Great Love and

*Christ Has No Body Now But Yours* both speak of how we can spread God's love. Other songs sing about how God heals us and invites Him into our beings - *Veni Sancte Spiritus*. The prayer service was memorable with liturgical dancing, incense lifting our prayers to the Lord, scriptural and inspirational readings. All us of singing in communion with each other.

Our estimated start date to teach the congregation is the second weekend in October 2011. Stay tuned to the bulletin for more information on this and all of the new changes to the Mass as required by the 3rd Edition of the *Roman Missal*.

We, in Music Ministry, look forward presenting Tony Alonso's sung Mass setting to you, our congregation of St. Angela Merici in October 2011.

~ Compiled by Marybeth Bergström



### REFERENCES & FOOTNOTES:

<sup>1</sup>Memorandum from Bishop Tod Brown, Diocese of Orange, July 19, 2011.

<sup>2</sup>*Mass of Joy & Peace*. Tony Alonso. Revised Order of Mass 2010. GIA Publications, Inc.

<sup>3</sup>[tonyalonsomusic.com](http://tonyalonsomusic.com)

[Giapublications.com](http://Giapublications.com)

<sup>4</sup>*Castle of the Soul*. Words (based on St. Teresa Avila's *The Interior Castle*) & music by Tony Alonso. ©2011 GIA Publications.