

Report — September 2012

Introduction

This report follows on from the first report on the process in November 2011. It was given at the meeting of the Department for Christian Life and Worship in September 2012.

Advisory panel meetings

In the first year of the process the advisory panel met about every month to meet the initial number of new and revised settings. Since then the number of settings submitted has decreased and the panel now meets about every 6–8 weeks.

The dates of future meetings are placed on the Roman Missal website [<http://www.romanmissal.org.uk/Home/Music/Composing-Music>] so that publishers are aware of the schedule. It was also recognised that there may be occasions where a publisher needs to publish a setting more urgently than the schedule allows for – a process for this is noted in the *Information Sheet 5*.

Figures

Publishers	75
Submissions	151
Accepted	111

These figures are calculated from the publication of the last report in November 2011.

Liturgical Year

In November 2011 the Department approved a second document based on the Roman Missal: *The Liturgical Year - a guide for composers*. One of the purposes of these guides is to make the texts for singing in the Missal accessible to composers and so encourage the setting of them. This means that not every text in the document is subject to the process for permission. The key criteria is whether this is the only text which may be sung in the liturgy at this point, so for example the Easter Proclamation (Exsultet) does come under the process whereas the antiphons which may be sung during the Washing of Feet do not.

Information sheets

Following the last report a number of Information Sheets have been published. These are intended to clarify points of the process or provide a useful summary.

The first Information Sheet gave *General Information* expanded a number points which had come up in the initial submissions.

The latest Information Sheet 5 is sent out when a setting is submitted. It outlines what happens next in the process and provides a simple checklist of common issues so that publishers/composer may, if needed, revise their setting before the panel meeting.

General Comments

One of the basic requirements for submissions is that they are ready for publication. It is fair to observe that there is often a correlation between the quality of the presentation of music and the quality of the music itself. It has been satisfying in the last year that a number of substantial submissions have contained no errors at all. A significant difference of publishing economy in England and Wales from other larger Conferences is that the publishers are often amateurs, usually publisher-composers. The advantage of this is that it offers many people the opportunity to release their settings and one of the pleasures for the panel is discovering composers across the country who are writing well. A disadvantage is that there can be no editorial process. This refers to both the detail of the presentation of the setting and to whether the composition itself is ready for publication.

Future Developments

At present the process for permission only covers the 'prescribed' texts of the 3rd edition of the Roman Missal. It is expected that as other rites and liturgical texts are retranslated, approved and published they will be included in the remit of the process and an accompanying Guide for Composers made available.

The next text which is expected to be included are the *Eucharistic Prayers for Masses with Children*. A revised text is expected in the next year.

Use of old settings

When the bishops first considered the new translation of the Order of Mass they were concerned that parishes which regularly sang the Mass should be able to continue to do so. At that time when it was unclear what new settings would be available it was recognised that for some communities there would be a period of transition with both old and new settings.

Permission was given for use of settings of the new translation from Easter 2011, six months prior to the introduction of the Order of Mass. Some dioceses encouraged the use of the chants of the Missal as a primary setting and resources for this were freely available. With over 250 settings which have been approved for publication in England and Wales it is obvious that there is a great variety of settings available to parishes.

In light of this it will no longer be permitted to use settings of the previous translation from **Easter 2013**.

Rewritten settings

In last year's report it was noted that rewritten settings — settings of the previous translation which had been revised — had been given a certain leeway. This recognised that during the period of transition, for some communities, the use of a familiar rewritten setting would be helpful. (It should be noted that others thought the use of rewritten settings would just be confusing.) In practice this leniency was not often invoked. As this period of transition is coming to an end so will this leeway and in future revised settings will be considered by the same criteria as new settings.

<http://www.romanmissal.org.uk/Home/Music/Composing>