In this issue...

Pastoral musicians have traditionally been involved in planning wedding music. Before the Vatican Council, stories about confrontations between musicians and brides abounded; musicians were pictured holding a "White List" of approved music from the Society of St. Gregory, screaming at the naive, sweet little girl who was innocently requesting her favorite love song: "No, I will not play the Wedding March from Lohengrin!"

Much has happened since the publication of that list in 1954. Musicians have changed; brides have changed. Changes have been made in the language of the Wedding Ceremony; changes have been made in the options that are available to the couple in planning their wedding ceremony; some minor changes have been made in the basic structure of the ritual; and some fundamental changes have been made in the theological understanding of marriage. In addition, the cultural framework of the wedding ceremony as well as the attitude of the leadership of the Church toward ritual has gradually, if imperceptibly, been shifting.

It is in this context that Pastoral Music concentrates its attention on the role of the musician at the "Parish Wedding." For while the few minor changes in the way we used to prepare for a wedding might be quite clear, such as that the songs are in English and that the rite is modified slightly, the significant changes in theology, sociology and history that deeply affect the wedding ceremony, and indeed marriage itself, are more subtly at work and likely to be overlooked by the overworked marriage planner, clergy and musician alike.

Dennis Krouse begins by a significant survey of the history of the wedding ceremony, which must be understood to root out the theological principles. Ken Smits examines the present Ritual of Marriage with options in mind. Richard Wojick summarizes these points, applying them directly to the role of musicians at weddings.

Theory and principles from history and of the ritual itself are then applied to planning a wedding, by H. Capers Cross, to planning a folk wedding, by Dennis Newman, and to selecting repertoire, clearly a beginning list, by Cecilia Byrns. A committee of the Diocese of Scranton (well known host of The First National Convention), under the leadership of Tom Banick, has drawn up a diocesan guideline for weddings. Because they contain such concrete principles we have reprinted the guidelines in full. Thanks again, Scranton!

Preparing for the wedding and for marriage has long been the concern of the parish clergy. Various good models exist. Tom Caroluzza presents a model he entitles a "liturgical" approach, in which he suggests that the activity of planning for the wedding ceremony should be the foundation for the marriage itself. It requires total parish involvement: the joint effort of clergy, musician and planning team. The commentary draws on pastoral experience to examine the relationship of the marriage ceremony to married life.

This issue mixes theory and practice. What is presented here is not intended to be a final word. Rather it is our hope that musicians and clergy, who play such a vital role in this important event in our society, will discover not only practical help for their next wedding but, more important, insights into the importance and meaning of their participation in the parish wedding.

V.C.F.
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Reprint Policy

I would like to commend you and the staff of *Pastoral Music* for your well done and well presented magazine. My liturgical conscience needs a lot of educating, sensitizing, and reminding. *Pastoral Music* has become very important to me.

I would like to know your policy regarding the reproduction of articles. I could not find an editorial policy in the inside cover. The reason I ask is that I enjoyed the article in the April/May 1978 issue, p. 26, entitled, "Are choirs still needed today?" and I would like to reproduce it. We are trying to recruit new parishioners into liturgical ministry and this article is written in a very practical and wholesome way.

I find many articles that are of interest not only to myself, but also for our people, if only they had them in their hands. If we wish to reproduce an article, is it necessary to obtain your permission? I would appreciate an answer.

Rev. Michael J. King
St. Camillus Parish
Silver Spring, MD

Our policy for reprints in publications that are not for sale is that there is no charge for permission to reprint if our copyright notice is given in the reprint and if two copies are sent to the National Office for our records. We, of course, would also appreciate a big plug for the association! We require a written request so that we can stay in touch with the needs of our membership.

Our policy for reprints to be sold is based on individual requests, and requires written permission.

Thanks for the inquiry. We hope many parishes will take advantage of this permission and spread the message of Pastoral Music to their parishioners.

Editor

Notebook Comments

I was very much impressed by your recent edition of *Notebook* and in particular by the excellent article by Ms. Nancy Kowich, "We Need Help in Music Education." I found myself in thorough agreement with all that she wrote as it pointed up so clearly and so forcibly what I too feel we need so much today in our music education programs.

I would like to order 25 copies of this recent issue of *Notebook* for distribution to our new principal, teachers and priests of the parish so that we may all be united and informed on our respective roles and that of our minister of music in the promotion of aesthetic and spiritual sound music programs.

I have been a member of the Association since its beginning and I look forward to our new organist and choral director, who will be with us in September. Wishing you and your staff continued success and every blessing in your important apostolate.

Rev. John J. Voight
St. Helena
Bronx, NY

Thanks, Father. And by the way, if the reader is unaware of what article you are referring to, it appeared in *Notebook* 2.2 (June-July, 1978), which goes only to members. Maybe more people will become members?

Editor

Congregational Singing for Lutherans

I am a Lutheran church musician who has subscribed to *Pastoral Music* since the beginning of this year and would like to tell you how much I enjoy it. I read it from cover to cover. I wanted to discover what the Roman Catholic Church was doing in music.

In particular, I have enjoyed the articles on congregational singing (we all are faced with problems in this area) and had to smile while reading Elmer Pfei1’s “Are choirs still needed today?” in the April-May issue. Just when Lutheran experts seem almost triumphant in their quest to put music in the back balcony because this is its traditional location, my choirs are telling me they want to be in front for the same reasons Father Pfei1 states in his article. They apparently find it hard to be “with it” 120 feet away from “it.”

Stephen J. Rohde
Grace Lutheran Church
Thiensville, WI

Sound Systems Are Problems

In “Moving Beyond the Guitar” in the April-May issue, Jan Robitscher commented accurately on the problem of overamplified choir. The proper treatment of this subject receives far too little attention.

A suitable sound reinforcement system for the choir doesn’t make the choir sound amplified. Rather, the
sound pressure level is directed and raised just enough to permit the listener to comfortably hear the sound of the choir accurately reproduced at any place within the church.

Too often the wrong level, the noise and the distortion introduced by improperly used, inadequate sound reinforcement systems have become, in the minds of the listeners, synonymous with electronic amplification.

Let me give an example. At one church in which I had installed a sound reinforcement system for the performing area, a musical group was rehearsing. I had turned on the sound system for them. One of their members was walking through the church, listening, and called out to the remainder of the group, “I can hear you just fine everywhere in the building... but I don’t think that the amplifier is turned on.”

No sound system could ever receive a greater compliment.

Stanley A. White
Santa Ana, CA

The Philosophy of Art Revisited

I would like to congratulate you on your June/July 1978 issue. Since I was unable to attend the NPM Convention it was good to see in print some of the talks I missed.

I would, however, like to take issue with a point Nathan Mitchell made in his article “The Changing Role of the Pastoral Musician.” On page 15 he states that “Art is not about something; art is something; it is its own language, its own world .... Music for church, it has been thought, is music about God or music about grace and virtue or music about holiness ... the point is, of course, that music is not about anything. If it is real art, music is simply music; it is not indoctrination or explanation or justification. Church music is not ‘catechetical indoctrination’ through symbols in sound.”

Realizing that this is a very complicated issue in the philosophy of art, I shall try to answer Mitchell’s statement as briefly as possible:

It is traditionally accepted in the Christian Church that the main purpose of sacred music is to glorify God and edify the faithful. History has shown that this purpose does not confine the artist nor insult his art, but rather provides him with an excellent opportunity to exercise his abilities at their fullest. The cantatas and Passions of Bach are both music and exegesis at their best (see Paul S. Minear, “Matthew, Evangelist, and Johann, Composer” Theology Today 30, Oct. 1973 pp. 243-255).

Mitchell’s view is one-sided. Art not only “is” but “means.” It “means” because it is language and being language it is “about” something. What C. S. Lewis has said about poetry applies to all of the arts: poetry is both “logos (something said)” and “poem (something made)” (An Experiment in Criticism p. 82). Because it is logos in addition to being poem, art is cognitive, although in a different way than philosophy, science or catechetics are (see J. Maritain, Creative Intuition in Art and Poetry pp. 90-98).

The true test of these theories is how they work with liturgical art. The liturgy is really a Gesamtkunstwerk. Poetry, architecture, music and gesture all combine to make the liturgy.

Taking Mitchell’s view, the arts in the liturgy simply “are.” Our attention is directed entirely on the object (i.e., the work of art) and not on what it points to. Taking the traditional view, our attention is not only on the beautiful object but on what it points to. The best art, especially religious art, is both logos and poem.

Mitchell doesn’t really believe what he is saying, for later in the article he writes that a poetics of worship “alters and expands our perception of what is real.” He also quotes a poem by Emily Dickinson that is clearly “about” pain. The problem with Mitchell’s argument is its narrowness. He doesn’t account for the fact that the realm of the intellect is much broader than “rambling seminars” or “catechetical indoctrination.” The great art of Bach, Messiah and others shows that art is indeed compatible with the realm of the intellect: “In the last analysis, in art as in contemplation, intellection at its peak goes beyond concepts and discursive reason, and is achieved through a congeniality or connaturality with the object, which love alone can bring about” (Maritain, p. 43).

Considered in this light, I think that liturgical music can both be and be about something.

Kenneth C. Nott
Director of Music
St. Joseph’s Parish
New London, CT

FOR CHRISTMAS

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For Clergy

A Parish Prepares for Weddings—A Liturgical Model

BY THOMAS J. CAROLUZZA

We are challenged to engage the engaged in a process that takes them on an unexpected journey through theology, psychology, personal experience and the meaning of celebration.

There have been almost as many ways to prepare couples for marriage as there have been movements in the Church. The priest once took the canonical approach, with a little "common sense" thrown in for good measure. Pre-Cana addressed the need for structure and consistency. The "theological" approach sought to bring some of the insights of biblical renewal to bear on the lives of Christians seeking religious meaning in their marriage, just as the "psychological" approach sought to bring in the insights of social science, the communications revolution, and even a more sophisticated "common sense" to couples caught in the often bewildering currents of contemporary life and morality.

Now there is a way for the minister to approach all these aspects of experience.

Reverend Thomas J. Caroluzza, a priest of the Richmond Diocese, is pastor of Our Lady of Nazareth Church, Roanoke, Virginia. He has been chairman of the Diocesan Pastoral Planning Commission since 1975, and is active in various councils, commissions, conferences and workshops on the local, regional, diocesan and national levels in liturgy, pastoral planning, and parish ministry.

as well as the unique situation of a couple preparing to be married: a way that meets them right where they are. It is the "liturgical" approach. We've all heard of the "teachable moment"—that magic time of openness to and possibility for experiential understanding. The experience of many priests, and certainly of this priest, over the past 20 years, has been that marriage preparation has been about the least teachable moment of any in the life-experience of Christians. Not to be discouraged, I realized one day that the key to the teachable moment is recognizing what's on folks' minds when they come in "to see the priest" about getting married. First, they're thinking about their experience—real and imagined (including movies and TV). They're thinking about dates and styles and invitations and flowers and all-those-things we're-going-to-have-to-do-between-now-and-then. Unless these kinds of questions are addressed in some way from the beginning, one's canonizing, theologizing, psychologizing or any other "izing" has little impact. In fact, acknowledging some of these things right away seems to do wonders in guiding the couple to reflect on their deeper significance—which is, after all, the object of marriage preparation.

The old principle of preaching that calls for engaging the audience is at work here. In this case, we're challenged to engage the engaged in a process that, through a consideration of word and ritual, takes them on an unexpected journey through theology, psychology, personal experience and the meaning of celebration. The series of meetings I describe here should be held over a period of three to six months.

The first meeting is for getting to know one another, and discussing the role of the ministers of the church in the couple's preparation for their wedding. It is also a good time to talk about the meaning of ritual. To most couples ritual merely means ceremony, so it's important to start out with a good understanding of the fuller meaning of ritual and celebration. There are plenty of resources on which to base such a discussion. I recommend Harvey Cox's chapter on festivity in The Feast of Fools, and Jerry Potebaum's book on ritual, The Rites of People.

Ritual is the process of externalizing through word and gesture what we believe and feel and think. One can draw examples of this from cultures whose rituals are more transparent than they tend to be (alas!) in contemporary Roman Catholic worship. Native American cultures are rich with examples. The Jewish tradition also provides good examples of the connection between ritual and life-experience (be the experience initiation, passage, naming, etc.). This is a good backdoor for a discussion of American rituals. The couple can reflect on their own experiences of Christmas, New Year, Thanksgiving, anniversaries and birthdays. I usually ask the couple to consider why people find it necessary to ritualize, why people seem to want to "celebrate" these human experiences. Invariably the couple comes to see that deep human experiences can only be felt adequately in ways that go beyond explanation. And so the discussion turns to symbol, poetry, music, dance—and marriage. Most couples can now relate to Paul's statement: "Marriage is a great mystery." I ask the couple to spend a few months reflecting together on the mystery of their marriage—to make sure the symbols and rituals speak of the mystery of their lives (not Hollywood's or Madison Avenue's).

The purpose of the second session is to talk about communication—from a slightly different angle. I like to use prayer and Scripture as the basis for this discussion of intimacy and personal sharing. Once again, the beginning focus is on the wedding. Reference to the first discussion can recall the need for readings at their wedding that will proclaim and externalize their own insights, beliefs and feelings about their love and their commit-
Music is a heightened language. It articulates the hopes, feelings and understandings of the couple.

ment. One might point out that the process of choosing readings is a unique opportunity for the couple to learn a new way of listening to the word of God, praying and sharing faith. At this point I give both of them a copy of the suggested readings for Marriage. (There are several versions of these available.) I explain that “hearing” a Word that speaks to us and to our deeper experience is something that takes time—that you can’t just rip through the suggestions and pick something at first glance. Rather, it takes some living with the Word to let it speak before choices can be made. I usually “walk through” one reading with the couple. I ask them to read it slowly, deliberately, thoughtfully. Then I ask them to pick out words or phrases that particularly strike them and to discuss the reasons why with each other. At the end, I invite them to share a brief prayer focusing on the experiences, hopes, hurts and dreams that were a part of their reflections. Most Catholics, it’s no surprise, are a little anxious about shared prayer, but many couples are surprised to find a new way to share something of themselves with each other. After all, prayer is intimate communication.

I ask the couple to try this process with all the suggested readings, spacing them out over a period of time to fit their own routine. It’s important for each to have a copy of the readings so that they can do the first part of the process separately, in private. They might jot down their reflections to share with each other when they get together. I encourage them to pray with each other whenever they get together to discuss Scripture. I ask them to make a note of the passages that really speak to them so that when we begin to talk about readings for their wedding, their choices will have come out of their own prayer and experience.

When possible, I allow a whole month before the third session. This is in the hope that they will spend enough time in Scripture sharing to be at ease with it. We spend the first part of the third session reviewing some of the Scripture passages, along with their insights and reflections on both the readings and the process. We talk about the passages that spoke most to them and why. Needless to say, values are being clarified throughout this process.

Then we move on to the marriage ritual itself. Now that they’ve had some time to think about the meaning of what they want to celebrate, we are able to talk about the actions and symbols that can best express that meaning for them. It’s important to stress that the couple has the responsibility to “make the ceremony.” After briefly reviewing the meaning of symbol and ritual, I outline the rite (reminding them that it’s their challenge to make it speak of themselves and their understanding of marriage). Most couples are enthusiastic about the challenge to be creative with the rite, to personalize it and to involve their families and friends in the celebration. In presenting options, I’ve found that it helps to give plenty of examples of what others have done—there are books out now that have some good ideas—to stimulate their own creativity. Surprisingly, there is less copying than one might expect.

I try to focus on the meaning of gestures: What do they say? If the couple can find answers to this question, they have come some way towards overcoming the obstacle presented by the popular conception of what a wedding should involve. Even couples who have been open up to this point often tend to be hesitant about doing something “different,” but once into the spirit of it they get enthusiastic and free enough to begin saying, “Well, now, what really does make sense for us?” This opens the way for suggestions like “What about having the whole family, the bridal party and bride groom greet people as they come in? What would that say?

On the matter of processions as gesture and dance there is the question, Who really should be in that procession (does it really make sense that the father of the bride is the only parent there?) Other topics appropriate here are rites of parting, family involvement, formality and informality. It is also time to begin to think about music (song and dance?) that fits the mood and tone and style of this couple.

With this kind of approach, could anyone still enter beauty-pageant style and
The pastoral musician should share memories of his/her own wedding—making a social evening of it, singing and reflecting on lyrics and melodies.

...
For Musicians & Clergy: Planning

The Wedding Ceremony: Unlimited Opportunities

BY KENNETH SMITS

It is hard to see how good worship can come about in most weddings without some liturgical/musical preparation before worship begins, and without good leadership by musicians and those presiding.

The pastoral musician, when engaged in the task of ministering to two people who are getting married, is faced with much more than merely choosing, preparing and performing some pieces of music. Despite the helpful and often important contributions of family and friends, and of the minister who will preside, a deeply Christian marriage is by no means guaranteed; the pastoral musician, depending on ability and training, has an almost unlimited opportunity to add his/her share to the religious meaning of the event in ministering to the personal, social and spiritual needs of a young couple.

This task requires a mind open to a number of different perspectives. A young couple typically approaches marriage as a very personal, almost private event. They may not have an immediate appreciation of the broader social and religious aspects of their marriage. Therefore, the pastoral musician should have a good understanding of the social functions of ritual and especially of the Christian meaning of marriage. S/he also needs to be aware of all the ministries that contribute to a good wedding, and how they can and should relate to one another. Thorough knowledge of the wedding ritual and its adaptability is, of course, essential.

The anthropologist Victor Turner offers an aid to understanding ritual by presenting it as sociocultural drama. Such a drama is a development of root metaphors that represent the fundamental meaning of a ritual. Good ritual enfleshes and dramatizes root metaphors in such a way that the social and cultural forces at work behind a human event are in clear focus.

A wedding acknowledges that two people are changing their relationship to one another, and in so doing, changing their relationship to society. While they enter into a new and exclusive relationship to one another, they are also facing society as, in a sense, one person. Everything in the ritual should revolve around this core meaning.

A wedding that is deeply enriched with Christian meaning will have as its root metaphor the Paschal Mystery of Christ, his death and resurrection, as the expression of self-giving love. The couple brings this metaphor into play by demonstrating their embodiment of this love of Christ in their dedication to one another. The Christian community, in turn, supports them in this loving way of life.

A secondary metaphor is that of the couple symbolizing Christ and the Church. It is important to realize that the principle of self-giving love applies equally to husband and wife. The Christ-Church relationship should be enfleshed in such a way as to avoid the former sexual stereotyping of the man in relation to Christ and the woman in relation to the Church.

Another quality of the ritual that should

Ken Smits, OFM Cap. is degree in liturgy from the Catholic Institute in Paris, and professor of liturgical-sacramental theology at the Milwaukee Archdiocesan seminary. He has taught widely in the Midwest, and has published in Worship magazine.
be brought out is that of expectation. The couple is just entering into a shared experience of the Paschal Mystery, which will gain ever-deepening meaning. The pastoral minister must have a vision of the ultimate goal of Christian married life, so that s/he might guide the couple in beginning this journey into the mystery of Christ.

With this general theory in mind, we now turn to the various ministries that can help unfold the meaning of marriage in Christ, beginning with the various roles of the participants.

The *congregation*, at least in our culture, typically comes to a wedding more to watch it than to participate in it. This is partly due to the fact that it is an *ad hoc* congregation, drawn from many Christian communities or no Christian community, coming together solely for this occasion. This puts a special burden on those who are asked to lead them in worship. It is hard to see how good worship can come about in most weddings without some liturgical/musical preparation before worship begins, and without good leadership by musicians and those presiding. In fact, the one presiding might find it helpful to open the ceremony with a gracious invitation to all to participate as fully as possible.

Of central importance is, of course, the role of the *couple*. It is their new relationship that is being unveiled to both Church and society through the wedding ritual. These central rites should be performed well and meaningfully by the couple, in the sight and sound of all. Their role is to unfold the meaning of Christian marriage. In this regard, it is inadvisable to involve the couple in other roles, such as those of readers, singers, or ministers of Communion (except, perhaps, to one another). This would detract from their central role and risk marring the root metaphor.

The *men and women attendants*, apart from a few duties for the bridesmaid and the best man, have traditionally had a fairly limited role. More creative roles could be assigned to the attendants in many instances, such as doing the readings or the general intercessions, if they are properly qualified. Such an adaptation, through not customary, would enhance the meaningfulness of their participation. In fact, these same liturgical roles could also be shared by family and friends, given adequate ability.

The *pastoral musicians* have a key role in maintaining the atmosphere of prayer and participation. Their talent dignifies and enhances the processions, accents the Liturgy of the Word, sustains moments of quiet meditation and sharpens the occasion by punctuating central moments with brief acclamations. They share with the celebrant the tasks of enfranchising the root metaphor and syn-

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This is signalled above all in the nuptial blessing, one of a special family of consecration prayers that the church reserves for very special occasions such as baptism, ordination, the Eucharistic Prayer and the consecration of a church. In fact, this blessing deserves to be highlighted much more than it usually is.

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thesizing the ritual into a whole, applying the principles of balance, mood and variety. Further, they must be sensitive to the nuances the particular couple wishes to bring to the occasion. In this regard, it is unfortunate that the musician is often faced with a fait accompli: a predetermined program of music. It is poor liturgical practice for any couple, or any group, lacking musical experience, to determine the choice of music without the guidance of parish musicians. Rather, the couple should plan their program on the basis of a discussion with the musicians about mood, meaning and functions of particular moments of music; they should also have a good idea of what the musicians have to offer. This would certainly enhance the program and provide the musicians with a fuller range for their talents.

We turn finally to the role of the celebrant. A commonly heard remark is that in Roman Catholic weddings the bride and groom are the ministers and the priest or deacon is only an official witness. An opposite view, that a couple is married by a priest, recognizes the social and religious importance of the role of the presider. The marriage ritual is a complex rite in which the activities of the couple are central, but in which the action of the Church through its minister is at least equally important. This is signalled above all in the nuptial blessing, one of a special family of consecration prayers that the church reserves for very special occasions such as baptism, ordination, the Eucharistic Prayer and the consecration of a church. In fact, this blessing deserves to be highlighted much more than it usually is.

The typical wedding ritual begins with the entrance rite. Although it is overlaid in most of our liturgy, tending to focus too much attention on the celebrant and not enough on the congregation, the entrance procession can find full and appropriate expression in a wedding. Several variations are possible. It can be a full liturgical procession, headed by liturgical ministers, including the one presiding, followed by the entire wedding party; or it can be restricted to the wedding party, with the bride and groom accompanied by their respective parents, who give them to each other as they enter the sanctuary. In some cases, for instance if the parents are deceased or absent or if the couple have been independent for quite some time, it may be more appropriate simply for the bride and groom to walk up the aisle together. Customs that derive from sexual stereotyping, such as having the women only march up the aisle or having the father give away the bride, should be discouraged when possible. This kind of proceeding suggests an older view that the bride alone changes social status through marriage, and in fact that wives could be bought and sold like pieces of property. In some cases, it is difficult to get a couple to break a family tradition involving such stereotyping.

The arrangement of place within the sanctuary allows for some modification. The traditional arrangement, with the backs of the wedding party to the congregation, is as appropriate as having the priest face the wall. With due regard for local logistics, it would be far preferable to have the couple at least partially facing the congregation, perhaps by placing them to the side. A truly participatory ritual should take place in the sight and sound of the whole congregation.

The liturgy continues with a call to worship and an opening prayer. The penitential rite or Glory to God that often burdens the introductory rites hardly seems appropriate, considering the fullness of the wedding ritual.

Next unfolds the Liturgy of the Word. In the rehearsal, the entire wedding party should be urged to pay especially close attention to the Word, and to see to it that they help the congregation to hear it. Music will be interspersed with the readings to help carry the thought, mood and prayer of the congregation. The musical pieces should be well chosen, in length and mood, to complement the readings rather than to drown them out. For example, alternating thirty-second readings with five-minute songs would surely give the impression that a concert is being interrupted by incidental comments.

The homily calls the congregation to faith in the Christian meaning that is being unfolded. While this is one of the opportunities to acknowledge and personally address the couple, the homily is meant more for the entire congregation, and should be a witness to the faith of the Church in Christian marriage, which is larger and grander than the beginning love of any one couple.
The wedding rites proper follow with a ritual unfolding of the meaning of the Scriptures and homily, acting also as a response to the Word of God. This begins with the three canonical questions concerning freedom, permanence and children. They reflect the natural properties of marriage, seen from the viewpoint of faith, yet they completely overlook the root metaphor of the Paschal Mystery. The questions should not be omitted (except in cases in which the question of children is inappropriate) but they could be developed so that they address the central Christian meaning of marriage.

The exchange of vows is appropriately performed with the bride and groom facing one another (rather than facing the priest or the congregation). Couples like to add their own improvisations to this part, often in excessive and maudlin ways. To avoid this, the couple can be gently persuaded to use one of the standard forms, with appropriate additions falling either before or after the central dialogue. Getting them to speak audibly is even more of a challenge, and often requires careful rehearsing. The one presiding should be equipped with a printed copy of the formula, to be held in easy view, whether or not the couple has memorized it.

The exchange of rings follows, as another ritual that speaks the same thing as the vows. While various formulas are available, this hardly needs words, and could be done in silence, carefully and lovingly. A double ring ceremony is preferable, since a ring solely for the bride is reminiscent of times when the ring was the sign that she was the property of the husband.

The candle ceremony, which many couples want to bring in at some point, is most appropriately performed as a further ritualizing of the exchange of vows and rings. The young couple light tapers from their family candles, and together light a single prominent candle, the sign that they are becoming two in one flesh. This should be done simply and reverently, and can be accompanied by instrumental music or by an appropriate and brief piece of song that highlights the Christian meaning of the ritual. This is not the time for a long solo, which would tend to bring the ceremony to a grinding halt.

The official ritual then traditionally calls for the general intercessions, followed by the Liturgy of the Eucharist as usual, and the nuptial blessing and sign of peace before Communion. This sequence calls for major adaptation. To have the nuptial blessing follow the Our Father and to have the sign of peace precede Communion both seem inappropriate. The couple has been drawn to the rite. The couple has been drawn to the preparation rites before Communion by their close connection to the love shared in Eucharist. This element, while traditionally shared, is often so overdone in the Communion rites that the breaking of bread, one of the essential acts of Eucharist, gets lost.

One way to avoid this would be to conclude the general intercessions with the nuptial blessing, as is done in weddings outside of Mass, and let the sign of peace follow. Since the sign of peace tends to fall out of ritual (which is what happens when it is not restricted to those immediately around), it would be natural to have it at a liturgical pause, such as at the end of the Liturgy of the Word. This would allow a respite from ritual.

Another, more radical, possibility is an adaptation from the ordination ritual, which opens with the laying on of hands, immediately followed by the prayer of consecration (the equivalent of the nuptial blessing) and the unfolding rites. This suggests the following sequence for a wedding: the exchange of vows and the nuptial blessing paired together, as the heart of the action of the couple and the Church; and the unfolding ceremonies, with the exchange of rings, the lighting of the candle, the presentation of the married couple to the congregation, with a general round of applause, and finally the sign of peace. The function of the omitted general intercessions can be fulfilled by the nuptial blessing. And, as mentioned before, the nuptial blessing should be celebrated in a more central way. After the Our Father it cannot help but seem like an interruption.

These alternative formulas for the nuptial blessing need a closer look. The first option still seems to favor the wife somewhat (after all, it is based on the old form, which was entirely for the wife), and the third one is too general to suit a fully Christian marriage. None of them has enough emphasis on the root metaphor of the Paschal Mystery, as they approach it indirectly through the symbolism of the Christ-Church relationship. At present the only remedy to this situation is thoughtfully improvisation by the one presiding.

The rest of the liturgy can follow quite as usual, taking into consideration some minor suggestions. Moments of repose, such as during the preparation rites and after Communion, allow full rein for the instrumental and vocal talents of the music ministers in sustaining the prayer and reflection of the congregation. Brief congregational acclamations can highlight the Eucharistic Prayer and the breaking of bread. If they wish, the couple could minister Communion to one another, as is often done today in Marriage Encounter circles and CFM groups. However, other ministers should communicate the rest of the wedding party and the congregation. Finally, the wedding couple leads the procession out, the most important participants first.

The choice of readings can sometimes get out of hand. Because we tend to be overwhelmed today by readings from the Prophet, The Little Prince, or some other contemporary source, I gently insist that the couple make their selections only from Scripture in the Liturgy of the Word. We have a precious heritage of readings on love, marriage and the Paschal Mystery that desperately need to be heard. Contemporary readings can occupy a secondary place, perhaps as a meditation with a musical accompaniment after Communion, or in printed form on the participation program.

Clearly the most pressing need is to understand how the Paschal Mystery is experienced in married life. If we could identify this experience and give it the right name it would be such a help to young couples approaching marriage. The metaphor could already find expression in their premarital relationship; their wedding would celebrate it as the start of a whole lifetime of exploring the death and resurrection of Christ in the vicissitudes of marriage and family life.

References


3. For a complete discussion of the complex rite of marriage, see Cornelis J. Van Der Poel, "Marriage and Family as Expressions of Communion in the Church," Jrurist 1976, 1/2, 59-88.
The crowning of the bride was appropriated by the Church and reinterpreted in terms of fuller entrance into the kingdom of God and of victory over evil. By the ninth century the crowning was considered the essential element in the Byzantine Church.

The earliest Christians followed the wedding customs of the Jewish community. In Israel, marriage was preceded by a promise of marriage or betrothal, when the bridegroom and the bride's father negotiate the *mohar* (compensation to the family of the bride). The wedding celebration had no specifically religious elements other than that the Israelite viewed all of life from the standpoint of the Law. The marriage contract was probably written (Tob. 7:13) and viewed primarily as the fulfillment of the initial agreement between the bride's father and the bridegroom who now assumed total responsibility for the bride. The principal event of the ceremony was the procession of the couple to the home of the groom. The bride, richly dressed and bejew-
Before the eleventh century marriage was generally celebrated in the West by the family, at home, according to local customs and civil contract. The priest’s blessing and the veiling of the couple were optional additions.

eled, was veiled until her entrance into the bridal chamber. The procession was accompanied by love songs (e.g., Ps. 45 and Song of Songs), tambourine, and sometimes dancing by the bride, either around a sabre or while brandishing the sabre herself, symbolically cutting away bad luck and evil spirits. The nuptial banquet followed, usually continuing for seven days, and sometimes as long as two weeks.

From the Genesis creation stories marriage was understood as ordered toward companionship, but especially as the means of continuing the clan of the groom. In a sense, the marriage contract was made between clans, the bride’s father and bridegroom personifying their respective families. Marriage was a community event with clear public responsibilities. At least ten witnesses, the minimum required for the synagogue, were to be present.

As Christianity moved out of its Jewish context and became increasingly Hellenized, the Christian celebration of marriage took on the practices and customs of the regions of the Roman Empire. The anonymous author of the Letter to Diognetus testifies, “Christians are not different from the rest of men ... they marry like all others and beget children.” The Church simply surrounded what was clearly a secular affair with pastoral care, removing any blatantly idolatrous practices, as well as the bawdiness that sometimes accompanied pagan weddings. There were exceptions to the norm of “secular” marriages for Christians. These exceptions, such as the marriages of clergy and of catechumens, at least required the bishop’s permission. There is no evidence of any specific Christian ceremonial until the fourth century, and then it was only required in the case of the marriage of a cleric. Marriage was viewed as a family affair. It became a Christian marriage when two baptized people married and lived according to the Gospel.

The ceremonial of the Christian civil marriage was largely influenced by practices of pagan Rome. In Rome during the period of the Empire, betrothal, sometimes arranged at a very young age by the fathers of the perspective couple, was in reality a contract (stipulatio), sealed by the arrha, or betrothal gift to the bride, which
included an engagement ring. Two elements were considered necessary for the validity of the marriage: mutual consent of the bride and groom (a contract) and the leading of the bride to the home of the husband. Other customs lingered on as part of the ceremony. The bride was dressed in white as a Vestal virgin and wore the *flanmeum*, an orange-colored veil, with a garland of flowers. Soothsayers were consulted to insure the favor of the gods, and the partners consent was exchanged, followed by the joining of their right hands. After this, a sacrifice was made either in the temple or at the family altar. The bride was then symbolically abducted to the house of the groom by being carried over the threshold. The marriage bed was ceremoniously prepared and the marriage gods were invoked. In the morning the bride received a wedding gift from her husband. She made sacrifices to the household gods of her new home and received her new in-laws. As secularization increased many of these customs fell into disuse. Finally, the emperor Justinian (d. 565) decreed that only the mutual *consensus* or contract was necessary for a valid marriage. This element was to shape the thinking and the practice of marriage in western Christianity.

From the fourth to the eleventh century, civil and religious ceremonies existed side by side in the West, both forms recognized as valid by the Church. Religious solemnization of marriage was the exception, allowed only to the cleric and to those Christians who were considered to live especially blameless lives. Religious solemnization was always forbidden in the case of a second marriage. The marriage ceremony for the ordinary Christian simply followed local custom purged of any idolatry. Among German tribes, for example, the essential elements of the marriage were the handing over of the bride, the exchange of gifts and presentation of the dowery. Any notion of contract was not between the bride and groom, but between the respective tribes or clans. Among the Celts and Anglo-Saxons the bride was literally purchased. The Roman concept of the contract was slow in being accepted throughout Europe.

In the East, marriage generally escaped the Roman emphasis on the legal contract. Instead marriage was viewed almost exclusively in terms of its mystical significance. In the fourth century the bishop or priest visited the marriage feast to bless and congratulate the bride and groom. By the end of the century various prayers and hymns were added to this family celebration. During the same period the custom of crowning the bride and groom was executed by the bishop or priest instead of the bride’s father. The crowning was originally a pagan custom appropriated by the Church and reinterpreted in terms of fuller entrance into the kingdom of God and of victory over evil. This was followed by the joining of the couple’s right hands, originally done by the father and eventually by the presiding cleric. From the eighth century on, only ecclesiastically conducted weddings were considered valid in the East. The priest was viewed as one affected and conferred the mystery. By the ninth century the crowning was considered the essential element in the Byzantine Church. In some places in both the East and the West, the Eucharist was celebrated at the solemnization of marriage, replacing the pagan libation sacrifices. In the Byzantine liturgy, however, the eucharistic celebration was eventually replaced by a service of the pre-sanctified (communion service).

Before the eleventh century marriage was generally celebrated in the West by the family, at home, according to local customs and civil contract. The priest’s blessing and the veiling of the couple were optional additions. By the eleventh century these elements were incorporated into a complete liturgical service conducted by the priest at the entrance to the church (*in facie ecclesiae*). In some places this ceremony was followed by the Eucharist and the blessing of the marriage bed. At the same time, the Church assumed jurisdiction over marriage, determining what constituted its validity. Three approaches to this determination were held: the Roman contract theory, the indigenous customs of western European tribes, especially the handing over of the bride, and marriage as simply consummated by sexual intercourse. Roman
The marriage contract was made between clans, the bride's father and bridegroom personifying their respective families. Marriage was a community event with clear public responsibilities.

Church law eventually prevailed by combining the elements of contract and sexual intercourse as the requirements for a valid and indissoluble marriage.

The next major controversy in the chronicle of marriage is the medieval discussion of its place as a sacrament. Augustine had called marriage a sacrament in a broad sense because it pointed to a higher mystery (Eph. 5:32), namely the union of Christ with his bride, the Church. One of the most persuasive arguments in the development of the sacramental notion of marriage was, ironically, the prevailing emphasis on consecrated virginity. The virgin through religious vows was a direct manifestation of union with Christ, and therefore could not be considered a sacrament. The woman given in marriage was also veiled as a virgin, but the kingdom was manifested indirectly, in a hidden way, through the bride as a symbol of the Church and the groom as symbol of Christ. Marriage was therefore a sacrament pointing to the higher mystery, and conferred grace for the purpose of making marriage an instrumental sign effective of the communion between Christ and his Church.

The Council of Trent effected the most radical change in the history of the sacrament, decreeing that a marriage that did not take place before the parish priest or a delegate was ordinarily null and void. Interestingly, the first schema submitted to the Council suggested that the legal form for the sacrament should require only three lay witnesses. In fact, until this time, the essential element was seen only as the mutual consent; parents' permission and the priest's blessing were needed only for liceity. But the Tridentine legal form of marriage that finally emerged was far more demanding and was carried out primarily as a measure against the abuses of clandestine marriage. The Tridentine decrees were interpreted so that the priest had only to play a passive role in witnessing the marriage contract. In 1907, however, the Holy See ruled that the priest must be actively present, that is, he had to be willing to hear the contract himself. The Rite of Marriage of Paul VI goes further by requiring the priest to solicit the marriage consent from the couple.

History testifies to the mutability of both understanding and practice of the marriage rite. The same history can suggest insights for contemporary enrichment of the theology and liturgy of marriage celebration.

Marriage as sacrament is first and foremost a celebration of the whole Church, one that points to the very identity and purpose of Church unity. The marriage ceremony should reflect this communal dimension. Emphasis
The bride was then symbolically abducted to the house of the groom by being carried over the threshold.

today on the individual all too frequently dominates in the planning of weddings. Marriage is more than the union of a man and woman in love; it is that, but moves beyond the individuality of the couple to become an action of the community. Marriage must first be seen as an action of the Church with the bride and groom. In ancient times marriage centered on the action of the family and clan; a fuller baptismal awareness leads to the understanding and manifestation of the Christian community as the family of the bride and groom.

Marriage is something that the couple, by their unique relationship, do for the Church. The bride and groom, by their public pledge of fidelity, challenge the community to renew its ultimate priority: union with Christ. The couple does this by calling forth a response from the community to affirm and support what they, as a new family, a miniature church, are undertaking in faith. Other married couples should be called upon at weddings to renew their own vocational promises. There is a certain reciprocity that should be tangibly expressed in the marriage ceremony among the members of the community, already married couples, and the bride and groom.

The marriage ceremony is the recognition by the Church that this couple is prepared to take a mature and responsible role in the building up of the body of Christ. As such, marriage itself is a sacrament of Christian maturity. This recognition of the Christian maturity of the couple requires the testimony of witnesses. The marriage witnesses, one of whom is the priest or deacon, are to be more than just good friends of the couple. Witnesses are present in the person of the whole Church. They are to testify not only to the fact that the vows are exchanged, but, even more important, to the readiness of this couple to undertake the process of living out the marriage vocation.

The married couple assumes a public place in the community with specific Church responsibilities. Vocationally they are called to witness, by their love for each other, the totally faithful love that Jesus has for us all. The sacramental power of the married vocation goes further: The married couple, especially by the fruitfulness of their love in children, are to mirror the community of the Trinity itself. God is not alone. He is a community of three Persons. The married couple reminds the Church of the community life we, who are the image and likeness of God who is himself a community, are called to live. The Constitution of the Church (11) states that Christian married couples "by reason of their state in life and of their position ... have their own gifts in the People of God" (in suo vitæ statu et ordine). The Council Fathers see that marriage is an "order" (ordine) in the Church not unlike the holy orders of ordination. By marriage a couple enters the rank or order of those Christians who are living out their baptismal vocation in the covenanted love of their unique spiritual and physical union.

The liturgy of marriage demands a clear delineation of roles. For well over a thousand years the marriage of Western Christians was most frequently celebrated without the benefit of clergy. Today we have gone to the opposite extreme in that in most weddings it appears that the priest actually confers the sacrament. Couples rarely say or do more than a barely audible "I do" or feebly parrot the fractured phrases of the priest. We need to integrate the roles of the family, the other witnesses, and especially the bride and groom so that the reality of what is happening is communicated in the celebration. The bride and groom themselves should speak of their own vision and unique hopes for the living out of their ecclesial vocation. Witnesses should publicly speak to the readiness of the couple for marriage. Obviously, maudlin sentimentality must be avoided. However, the possibility of abuse does not excuse the celebration from signifying what is really taking place.

The marriage contract requires ritual expansion. Western Christianity has accepted the contract notion as the essential element of the marriage ceremony. This no doubt will remain. Two observations are pertinent here. First, the notion of contract should be more obviously tempered by covenant. This could be done by more carefully worded promises of marriage, by more specific references to Christian marriage as a living out of the baptismal covenant, and by more allusion to the eucharistic covenant and its relationship to marriage. Second, we live in a society that is already excessively verbal. Words are cheap simply because of their abundance. Care must be taken to use gesture in the rite of marriage to a maximum, whether it is the bringing of the couple together, the joining of their hands, appropriate dance, or their kiss. In today's already overly verbose liturgy, actions can speak louder than words.

The wedding ceremony must ritualize both the individual and communal elements of marriage. A creative tension must be maintained between the reality that this celebration is a public event for the whole Church and at the same time a recognition of the specific commitment of this couple with their unique gifts and personalities. So often when a marriage is "creative" it is more a matter of the couple "doing their own thing," with everyone else as passive bystanders. The celebration should also include representation and active participation from the Christian community at large, not only from the close friends of the couple.

Good weddings are also good liturgy, which requires "full, active and conscious" expression and participation of the reality that is taking place. Understanding how Christians have celebrated marriage in the past and discovering new ways for celebrating marriage in the present cannot but help to enrich and support those who live out their Christian vocation in marriage.
Some Straight Talk on
The Musical Wedding

BY RICHARD WOJCIK

This article is based on a talk given at wedding music workshops throughout the Chicago Archdiocese. It was first reported in Liturgy 70, the liturgical publication of the Archdiocese of Chicago.

Whenever two or three musicians get together they will compare their horrible experiences with wedding music. Stories of confrontations with couples sound like scripts of a local “Gong Show.” Among the assumptions in most of these stories are that the couple has no sense of church; little liturgical sense; or no taste in music, especially church music. There is a fourth assumption we could dare to make, that is, that the parish musician has consummate, excellent musical taste and a thorough command of liturgical and sacramental theology. There is reason to believe that all of the above assumptions are gross exaggerations to varying degrees.

Do couples have a sense of church? People of marriageable age are considered a religiously “distant” generation. They hold the church and churchgoing, “straight-arrow” people at arm’s length. Andrew Greeley is constantly reminding us of the lack of acceptance or credibility in the institutional church. Our American Bishops confessed in their paper on the Liturgy of the Hours that “contemporary circumstances may have eroded the sense of prayer and liturgical prayer in our time.”

Quite normally marriage is a couple’s first adult adventure with religion. Even then they seem only to tolerate the church and are not especially committed to it. They don’t seem to know or care much about anything more than the details of this one necessary event. As the old saying puts it, “They come when they’re hatched, matched and dispatched.”

I would like to question this assumption. So they don’t know or use the hallowed “churchy” words. What they need is not criticism or judgment as much as counsel to define and express the instincts and the spirit that brought them to the church. I make it a point to ask the couple directly: “Why do you want a church wedding? You don’t need it to get married.” Then I try to sort out what they want from what they say.

“Church” has many meanings. Fr. Avery Dulles’ book, “The Models of Church,” suggests that there are at least five distinct ideas of Church commonly held among us. Here is a sketch of his categories.

1. The church is an institution, i.e., a society of rules and procedures. It is a human creation. You join it and follow its rules.

2. The church is mystical union, i.e., the Spirit takes you into an interpersonal community that God makes.

3. The church is a sacrament representing Christ and making Him present among us. This blends the first and second ideas. Liturgy is both life and worship, ritual and community.

4. The church is a herald, i.e., a proclaimer. It is a local congregation by itself and has no universal, international laws, but only its obligations to preach the revelation of God.

5. The church is a servant to human culture and society. It is not the primary society but comes to serve the ways, needs and accomplishments of the world.

It is possible to have a feeling of membership in the church under these last two ideas, and regard the rules and regulations as so much internal “Mickey Mouse.” When the couple comes in there is to be a consultation, not a confrontation. The first step is to make them understand how institution and sacrament are inherent in the concept of church.

The musician’s first reaction probably is: “Hey! I’m not on for all of that.” But the parish staff is and the musician is part of that staff. Shouldn’t they then get together to determine who says and does what? Shouldn’t they reach agreement on certain ideas and procedures and show their support for one another? Until this is settled the musician is in for grief because the couple is free to play the rectory against the organist and one parish against another, so that finally no model of church surfaces.

The second assumption is that the couple has no liturgical sense. This means that they don’t understand the nature of the mass and the marriage rite. It is one thing to know what happens and when it happens in a rite. It is

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another thing to know what is meant by all of it. The couple is probably weak here—maybe the organist is, too. Our country abounds with rubrically correct liturgies that are assaults on human, intelligent prayer. Consider those efficient Liturgies of the Word in which readings are in fact recitations, not proclamations; in which responses are mechanical cabooses to readings or word links between them; in which gospels are times for stretching during a rapid-fire onslaught of words.

A basic operational principle must be that whatever is going on in the rite must be understood and recognizable as worship of God. We are not only celebrating the love of a man and woman. It is the love, the pledged fidelity and their binding covenant that we address. Music that eliminates or bypasses this is not appropriate for worship even if a reincarnated Beethoven writes it and the Carpenters or Barry Manilow perform it.

The fact that the excitement and the preoccupation of the couple with worshipping each other has often closed their minds shouldn’t change the nature of the church service. We should remind ourselves here that marriage takes place on many levels, many of them simultaneously: There is the legal level of public feasting and carousing and setting up a home; the familial level of two family clans being bound together for loving support of their kinfolk; the sexual level of two lovers consummating their affection for each other; and last but far from least the religious level, the liturgical experience that declares this union as a lifestyle of worshipping God in a family unit.

When the couple comes to us we have to separate out what belongs to one level or another. Sexual consummation is not celebrated in liturgy, even though it is a key ingredient of marriage. We’re not being prudish or inhibited. The marriage bed is not evil; it’s simply out of place at an altar.

What is going on in the Mass? The faith community, which in fact is much larger than the bridal party and its friends, celebrates the presence of Jesus in the human relationship of marriage. How? The word of God proclaims the religious meaning of love; the healing sacrifice of Jesus is offered to God for our weaknesses and failings in human relationships and infidelities to our Father’s will; the couple shares the Bread of Life, the food for their spiritual journey to God together; the couple offers their lives to the community as a response to God for the way God has loved them and all his people; they further pledge to be a sign to all in the universal church that God loves us infinitely more than the most beautiful, tender and lasting love that a man and woman can give each other; and the church in this parish, through this con-

Quite normally marriage is a couple’s first adult adventure with religion.

gregation and this minister, blesses these pledges and wishes the couple well for its generous response to God.

Now how are you supposed to get all of this across to the couple and their wedding party, especially when they are all worked up about their favorite party-love song? Your recommendations must be saying these things but you can’t do it with music alone. There must be a parish context. By yourself you are hamstrung. But with an agreed-upon, thoroughly programmed, parish ministry to marriage your program will be the positive clincher.

The third assumption is about the lack of taste in wedding music. Just as there can be an environment of tasteful wedding music in the parishes of an area or even throughout the diocese, there can be and often is an environment of tasteless music in common use. Dreadful is a better word. I say “tasteless” because good taste is found in a broad spectrum of music and even Charley Tuna knows not all music that tastes good is in good
A minister should never be ashamed to help people pray honestly and well, even in very unsophisticated ways.

taste. The spectrum of tasteful music includes baroque counterpoint and country music. Tasteless music is any style, classical or "pop," that is without merit in a worship setting. Bad taste is not just something I don't like. Good quality composition comes in any given style from nursery rhymes to symphonies. Too often we argue over style to avoid confronting the issue of taste as a critical judgment of propriety and craft.

In many such circumstances a Bach wedding motet is about as appropriate and honest as English bone china at a mountain campfire cookout. If "On This Day, O Beautiful Mother" is the level of their devotion and sensitivity to liturgy, an Ave Maria by Russell Wollen for them is at best a status symbol of churchiness—empty pomp. It may please some of their guests who know classical things but to the main participants at worship it is no more authentic than a plastic bouquet.

The issue at hand is that of the ministry of the musician. It is changing. The musician has one responsibility as a professional trained in art. But s/he has an equal responsibility to the needs of the people involved in church worship. You know that there are such things as low and high churches and low and high musical styles. It is absurd or at best precarious to say which is better. As a reference consult the story of the Pharisee and the publican at prayer. You can hear the Pharisee saying, "I make sure we have Palestrina at every liturgy." The publican says, "If you'll let me, Lord, I'll hum a little song I have running around in my head." Which will please the Lord more? Only the Lord has the right to say which does but Jesus gave us a hint.

High church relies on sophisticated, refined and generally classical forms of prayer music for which informed audiences or very proper congregations are needed. Low church plays what has been called "ordinary," "street" or "people" music. It is plain, obvious, explicit and uncomplicated in structure like "Whatsoever You Do" or "He Said, 'God is My Father.'"

A minister of music needs competence or familiarity with both styles. S/he must be informed so that the possible coldness and objectivity of high styles or the possible plainness and triviality of low styles do not poison the wholesomeness of worship. In either excess, worship is meaningless. Being a minister, if it means anything at all, has to mean going to people with respect for their sensitivity and ability to pray. It means assisting them to encounter God in their world and in this community of church and not merely making connoisseurs out of them. A minister should never be ashamed to help people pray honestly and well, even in very unsophisticated ways. At times we seem to feel that the only people with worthy sensibilities are people with classical tastes, as if they are the only people who can be offended by other styles! People with popular tastes deserve at least as much attention and respect for their sensibilities.

This seems to have been a serious flaw in the writings of Pius X on sacred music. Only high-born music was said to be worthy of God. His insistence on Latin and chant and polyphony as models of all music has been seriously misrepresented. He did not mean that all music should sound like chant or polyphony. Would you believe that Paul VI pointed out this flaw! In a talk to a federation of choral societies he spoke about Latin and chant and our inherited music:

Your repertory is a priceless treasure of history, art and faith and the church has always valued it as an expression of art and a component of spiritual life. But now all is not useful. The most effective part of this musical heritage must remain in choir repertories, being adapted for this purpose to new liturgical needs. When that is not possible, these musical works can be used on paraliturgical occasions, in celebrations of the word of God, in Bible vigils and so on (as the Instruction Musica Sacram (1967) tells us.) ... As regards the repertory of sacred songs in national languages, we are undoubtedly taking only the first steps ... We should know how to accept what is new with humility and interior liberty, standing aside, if necessary, from those habits which are described by some as the Church's immovable tradition but which
Music that eliminates or bypasses the worship of God is not appropriate for worship even if a reincarnated Beethoven writes it and the Carpenters or Barry Manilow perform it.

are not really so. In this spirit of openness, of readiness, of adaptation, we find an expression of that ministerial purpose to which you are called... it gives lofty value to your efforts.


It would be unfair to say that I am rejecting our heritage or mocking it. Ministering does not mean catering to error or stupidity or rotten taste—bringing popular songs of the “Top 40” or the plastic and sequined country charts into church. But it does mean including material in popular styles, materials of taste and quality composed in these styles. Listen to Fr. Jabusch’s album “Enter in the Wilderness” and sample how Nashville professionals handle texts and songs in popular styles and country flavor. There are many similar recordings.

The pastoral musician has a responsibility to the sacred, sacramental time of worship. The reports we get about arguments between the choir loft and rectory usually come down to this: The rectory recognizes a very primitive, almost pre-Christian sense of church, liturgy and music in the young couples. The choir loft has the professional and mature standards of veteran churchgoing believers. The crisis occurs when a bride rushes in with a popular song in hands. In the past the standard, quick, correct and definitive answer was, “Sorry, NO!” Now I think we have to begin to say, “Let’s see.” If the values of worship and sacrament I’ve mentioned do not appear or cannot be recognized without 15 minutes of complicated explanations and sublimations of meanings, then we have to say clearly and firmly, “Sorry, NO!” If the piece seems all right or maybe mildly possible, perhaps pastoral care and sense says, “use it” but put it in a weak liturgical spot. Keep the Eucharist and the sacramental moment clearly worshipful of God. (By the way, the Entrance Procession is not a weak liturgical spot.)

Will these developments, adjustments, variations and accompanying tensions of the wedding music scene pass as a sort of adolescent period of church reform? You might be interested in what Fr. Dulles describes as the five trends in the church today:

(1) Modernization of structures, i.e., democratizing the church, eliminating high and low status people and sharing accountability for the church (read: you have to listen to everyone);

(2) Ecumenical interplay—we recognize and use other traditions and forms of prayer (read: worship materials are in fact interchangeable among churches);

(3) Internal pluralism—the Americanization of the church with popular diversity, tolerance and different tastes (read: mix and match);

(4) Provisionality—the temporary nature of rules and practices that will be in flux (read: tradition might be whatever we have been doing successfully for the last six months);

(5) Voluntariness—rule by persuasion, not force. Where dialogue creates consensus and differences, work out compromises for the sake of unity and peace (read: there is more asking than telling people what to do).

This is a hard and tricky time in the church. What our church has done in the last fifteen years is in fact a historical miracle under the guidance and pressure of the Holy Spirit. We owe a monumental debt of thanks to church musicians who have tried to develop appropriate standards and repertory for worship. All that we do in worship is undergoing change. Yesterday’s liberals who led the first changes are today’s cautious conservatives pleading for a slowdown or restraint. The marvel is how much good and wonderful music has emerged from the turmoil. But there is a new generation of fresh minds born in the new era, challenging the church to be as great as the changes have implied it could be and was meant to be. So the dialogue and experimentation and the mistakes and the successes and, above all, the growth go on. We should make it advance in a spirit of respect for one another and confidence in the Spirit who caused it all to happen in our time.
Wedding Music: An Initial List

BY CECILIA BYRNS

This listing of music for Christian weddings was compiled with a focus on music appropriate for Catholic weddings. Since most Catholic weddings take place within the context of a Mass, the suggested repertoire includes material suitable for use at various times during the Mass.

The music listed is in agreement with all the liturgical directives for Catholic weddings, that is, the lyrics express a truly Christian view of love and the songs selected fit, or are part of, the liturgical action taking place at the moment, and enhance (without delaying) the action at that moment.

The present list is not a comprehensive list; it is rather the initial list in an ongoing attempt to find suitable wedding music in various styles.

Two types of music will be included:
1. Music written specifically for wedding celebrations.
2. Music not specifically written for weddings but appropriate for use on such occasions.

Entrance Songs

Often a song rather than an organ processional is used as entrance music. Some suitable songs are:

Psalm 121, Rev. Ralph C. Verdi (G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638). This is arranged for cantor and congregation. It is a very effective number, but you will want to choose a cantor who is able to handle a high F well.


All You Nations, Deiss in Biblical Hymns and Psalms I and in Peoples Mass Book #142. Always an excellent processional.

To Share Their Joy, Rev. Carey Landry in Great Things Happen (M718 $1.95 North American Liturgy Resources, 2110 W. Peoria Ave., Phoenix, AZ 85029. This is a good entrance number when guitars are used as accompaniment. The refrain is a little more difficult for congregation. Also useful after the wedding ceremony, this song brings out the idea of the congregation as sharers in and witnesses to the marriage ceremony.

Responsorial Psalm

This should be sung in an antiphonal style if possible.

Psalm 128 (127), Like Olive Branches, Deiss in Biblical Hymns and Psalms I and in Peoples Mass Book #159 (World Library). This can be done with either organ or guitar accompaniment. (Don’t miss using Antiphon 2.)

Alleluia

Alleluia and Verses, Rev. Ralph Verdi (G.I.A. G2065 $1.50).

Alleluia for cantor and congregation with verses: 1) “If we love one another, God will live in us in perfect love.”
2) “Everyone who loves is born of God and knows Him.”

Alleluia, Rev. Ralph Verdi, (Fr. Verdi, St. Joseph College, Rensselaer, IN 47978). Verse: “Everyone who loves is born of God and knows Him.” The melody is the same as the Holy suggested later in this listing.

After the Wedding Ceremony

This is an appropriate time for a song to be sung reflecting on the action just completed. If the couple chooses to have a candle ceremony at this time, the song may be sung during the lighting of the candle.

Sacred Trust, Kreutz (G.I.A. #1870 $1.00). If you’ve never used this number, you might want to try it. It is a vocal solo with organ accompaniment asking God’s blessing on the newly married couple.

Bless, O Lord, These Rings, Roff (G.I.A. #1609 $1.00). Vocal solo with organ accompaniment. Text: “Grant, that those who wear them [these rings] may always have a deep faith in each other.”

Blessing, Paulette Davis (Resource Publications, P.O. Box 444, Saratoga, CA 95070). Solo with guitar accompaniment. If you don’t know this, you might like to try.
it. It is fresh modal writing with lyrics from an Apache prayer: “Now you will feel no rain for you are shelter to each other ....”

Now Joined by God, Peoples Mass Book #225. Could be sung either by the congregation or as a solo.

Presentation of Gifts
When song is used during the presentation of gifts it must be done with discretion so as not to highlight this part of the liturgy or delay the action of the Mass.

This Is the Day The Lord Has Made, Roff, SA (G.I.A.). Although this is usually considered an Easter text, it fits well for a special occasion such as a wedding. This selection could also be fittingly used during the Period of Praise after Communion.

Holy and Acclamations
Holy and Acclamations, Rev. Ralph Verdi (still in manuscript form but very legible, this can be obtained from Fr. Verdi at the above address.) Since wedding congregations are so diversified, a Holy like the above works well to unite the worshipping community. It is written for cantor and congregation with the latter repeating the “Hosannah in the Highest” each time after the cantor. The same principle is applied in the Acclamation.

Communion Song
Since it is most appropriate for all to join in song during the sharing of the Eucharist, antiphonal songs work very well.


Where Charity and Love Prevail, Benoit, Peoples Mass

At the conclusion of this ceremony, both families gathered to sing “May the Lord Bless and Defend You.”

Book #121. A suggestion: Use the first verse as a refrain, with the cantor or choir doing the other verses.

Come Before the Table of the Lord, Parker, Peoples Mass Book #127.

Sing a New Song Unto the Lord, Schutte in Neither Silver or Gold by the St. Louis Jesuits (North American Liturgy Resources, $4.95.) (This also works well for an entrance song.)

Shepherd of Souls, in Love Come, Feed Us, Peoples Mass Book #123.

The King of Love, My Shepherd Is (St. Columbia), Worship II #268 (G.I.A.) (These last two songs are not antiphonal.)

Period of Praise After Communion
The Greatest of These is Love, Moe (Augsburg Publishing House, 426 S. Fifth St., Minneapolis, MN 55415). The text is St. Paul’s epistle to the Corinthians. This is contemporary writing with a more difficult than average accompaniment but well worth the time spent in learning it. This number could also be used during the Offertory if it does not delay the action of the Mass.

Only a Shadow, Rev. Carey Landry in Great Things Happen (North American Liturgy Resources #M718 $1.95). This is harmonically simple but very prayerful.

Recessional Song
If a song rather than an organ recessional is used, some suggestions found in almost every hymnal are:

Now Thank We All Our God

Praise God From Whom All Blessings Flow
Prevent Headaches—Start with Parish Guidelines

BY H. CAPERS CROSS

All of the music, whether it comes before, during or after the wedding, should serve to direct the people's attention to the sacredness of the event and the presence of Christ in the holy union of marriage.

This meeting, or series of meetings, should clarify each person's concerns and responsibilities, showing how each fits into the overall picture and stressing the necessity of mutual support. The musician should be specific when discussing the music and be prepared to sing and/or play pieces to illustrate the points s/he wants to make, giving reasons to support them. The responsibility for musical decisions should rest with the musician, with only unusually thorny problems referred to the clergy.

The parish musician might also discuss in these meetings the feasibility of creating a Wedding Committee made up of parishioners who volunteer to act as wedding “coordinators.” Their job might be to assist in wedding preparations: They can help set up for the wedding, instruct ushers, have papers signed, take care of last-minute emergencies, oversee the processional, cue the organist and celebrant and in general be available to aid the wedding in any way that they can.

The next step after meeting with the clergy is to draw up a set of guidelines on wedding music to give to the couple well in advance of their wedding. Preparing such a statement offers several advantages. Possibly most important, it forces both musician and clergy to examine and clarify their own thinking regarding music in the marriage liturgy. It also provides information to the couple in an area in which they may be uninformed. It paves the way for the musician's meeting with the couple and gives them time to adjust to and anticipate the parish's approach to wedding music.

The statement could simply be a copy of the Diocesan Guidelines, with an addendum from the local parish, pro-

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Congregational singing that is incompetently led and unsuccessfully attempted makes everyone uneasy and does a disservice to the liturgy.

viding the musician’s name and phone number, all fees involved, and regulations particular to the parish. Or the statement could be entirely original, possibly using ideas from other sources.

Most of the plans for a wedding should be made with the couple well in advance of the wedding. A copy of the church’s music policy and the many music selections should be readily available.

A prayer or a few remarks on the sacredness of the wedding liturgy will set the tone for the preliminary meeting. The musician should point out that it is indeed a sacrament, and that the sacredness of the occasion must be reflected in the music. All of the music, whether it comes before, during or after the wedding, should serve to direct the people’s attention to the sacredness of the event and the presence of Christ in the holy union of marriage. Any music that does not serve this purpose will detract from it.

Sometimes the couple comes to the planning meeting alone. If they are accompanied by parents or close friends, the musician should be sure to direct his/her comments mainly to the concerns of the couple—it is their wedding. S/he should never agree to “surprise” the couple with a special song or piece, regardless of the source of the suggestion or reassurances of delight. It is the couple’s prerogative to plan their own wedding, so nothing should ever be added without consulting them, except in the way of “filler” music required to sustain the flow of the liturgy.

The liturgical advantages of congregational participation in the music should be pointed out. Any parts of the liturgy that are normally sung by the congregation could be used, including a processional hymn. The Gospel Alleluia, Holy, Holy, and the Acclamations should be sung by the congregation, as they are intended to be. A solo or a congregational acclamation might be used to enhance the vows or the exchange of rings, or during special services such as the lighting of the marriage candle.

Congregational singing presents fewer problems when the bride and groom are from the same parish; most of their guests will know the same hymns and liturgy. If they are from different parishes, more care must be taken in choosing the music. In such a case, perhaps some simple acclamations or antiphonal songs could be taught before the wedding by a song leader. Communal worship is not fostered when the bride’s side joins lustily in the singing and the groom’s side sits uncomfortably silent. Congregational singing that is incompetently led and un­ successfully attempted makes everyone uneasy and does a disservice to the liturgy. It’s better to omit it when in doubt than to risk failure.

It is the couple’s prerogative to plan their own wedding, so nothing should ever be added without consulting them.

The parish musician should ask the couple if they have any requests, even if s/he suspects that these requests may be inappropriate. S/he should be firm but gentle in denying inappropriate music, be prepared to explain why and have alternative pieces (in a similar style, if possible) to recommend to them. If the musician projects a sense that s/he does care about their feelings, and that s/he is willing to work with them in selecting music that appeals to them, and meets the parish’s standards, s/he will have created an environment in which mutual agreement is likely to follow.

On rare occasions a strong-willed, determined, unyielding couple, totally disinterested in the holiness of the estate they are entering, appears at the musician’s door. Tact, diplomacy and, above all, good manners are required of the one who ministers music in the name of the community. In short, there is no good reason for a wedding to begin with unnecessary hostility between the couple and the musician.

The interpretation of taste in music and the meaning of a “pastoral judgment” vary from person to person. The clergy and the musician should mutually agree in advance
The responsibility for musical decisions should rest with the musician, with only unusually thorny problems referred to the clergy.

service is for financial remuneration. The policy should include solo and instrumentalists' fees, the time when the fee should be paid, and perhaps even the suggestion that someone (such as the best man) be designated to provide the fees before the ceremony. The excitement of the reception, photographers and other concerns have left too many musicians unpaid for their work.

Likewise the guidelines should include the procedure to follow if the couple prefers their own musicians, instrumentalists or singers. The policy should discourage the use of inexperienced or incompetent musicians. An interview in advance of the wedding by the parish musician should probably be arranged, and permission should be denied to the inept.

The guidelines should encourage the couple to have the entire wedding party arrive at least half an hour before the wedding. There are always a multitude of last-minute things to do, and that half-hour can pass quickly.

The couple should be shown some printed "bulletins" from other weddings and urged to consider preparing one for their wedding, particularly to encourage congregational singing. The music, including the prenuptial music, can be listed in it, underscoring the importance of all the music. Details about restrictions on picture-taking, the throwing of rice and other such information might appear in such a bulletin.

When the wedding day itself arrives, the musician must be ready and on time, with the music set out, in order of performance, with pages clipped if necessary. A card with page numbers and registrations might be helpful. Processional music must be ready to go at a moment's notice.

A brief silence between pieces is desirable (as at a recital). An organ piece should never end lamely. If the musician cannot improvise convincing final cadences, s/he should play the piece out, having forewarned all involved parties so that they will know to wait for some signal before proceeding. Organ music should be consistent with the taste of the couple. If the couple has planned a casual wedding with mostly folk music, the musician will want to emphasize music that is light and intimate, perhaps some pieces that are familiar to the congregation. A more formal setting might call for standard pieces from the "classical" organ repertoire.

Pieces should be varied according to style, period, texture and registration. Two or three soft, similar pieces in succession would invite the listener to tune the music out. There should be nothing heavy or loud immediately preceding the Processional; it is wise to play at least 15 minutes of music before the wedding, and have extra music ready in case of a delay.
The Wedding Band: Packaging the Folk Wedding

BY DENNIS J. NEWMAN

When one talks to pastors or listens to couples recalling various wedding ensembles they've heard, one gets the impression that there aren't very many liturgically knowledgeable groups performing in and around the churches of America. However, when The Wedding Band (our group) recently invited five or six other groups to join us for an evening of informal sharing and singing, we came away with a renewed enthusiasm for the quality of wedding folk ensembles, at least in the Chicago area. There are a number of good groups—good both musically and liturgically—performing today. Whence then the strange tales floating around rectories and pre-Cana conferences? Perhaps the problem is that too many couples ask cousin Henrietta to play organ and brother Wilbur to strum guitar (with or without wa-wa). Or perhaps not enough of those other groups read this magazine.

But in any case, let us assume that you, the reader, have at least a fair understanding of liturgy. You know what an Acclamation is. You've picked up a copy of Music in Catholic Worship. And perhaps you too are a "folk musician," guitarist and/or singer in a wedding ensemble. Assuming this, here is a model of how one of your colleagues approaches the deeply rewarding business of playing for church weddings.

The model rests on a vision. Weddings have vast significance. Now and then I mentally step out of the moment of vow, listening and imagining similar words rising simultaneously from the sanctuaries of churches all over Chicago, of churches all over the earth. The wedding at hand is but a microcosm of life, a distillation of what we're really all about: two individuals reaching out from their own selves, to embrace each other in love. Here is God's clever design at work, His creation of two, so that a human would learn to reach beyond the self in becoming whole.

The wedding day is one of the most important days in a couple's life; the music group is privileged to be a part of it. The role of ensemble-leader is equally that of minister. Their faith
When symbols are true, the congregation finds itself touched.

is always in the context of a larger faith: that of the whole assembly called together to witness their vows, celebrate with them, and praise the Lord. The pastoral musician and the celebrant are there to help them create a service whose symbolic words, music, and gestures point to the reality for which they stand. When such symbols are true, then the good man and woman in the congregation find themselves touched. Their heart is moved. For in the meaningful utterance of words, in the sound of an intensely beautiful voice, in the sight of two hands truly joined, the Lord himself speaks.

From these basic ideas my dealing with couples gradually developed, over the course of eight years and five hundred weddings, into a procedure that I hope will be helpful to others.

The bride or groom to be is first told the facts about the “Basic Group” (SAB voicing with guitar and bass), with details about the options available. The couple should come hear the group perform at a wedding, if they haven’t already done so. A “tentative reservation” is made on flexible terms, in case another couple wishes to make a firmer commitment, and to give them the option of making a definite decision to hire us, or relinquishing the day.

Once the couple has heard the group and called back to make a “definite reservation,” they receive a Wedding Packet, containing:

A cover-letter, outlining the steps involved in hiring the group and explaining the use of the wedding packet.

Booklet I: “Planning Guide for the Christian Wedding,” a brief set of guidelines for putting together a wedding liturgy, containing an Order of Mass with appropriate blanks for writing in one’s musical choices, the criteria used in selecting music, some thoughts on choosing readings and lectors, how to print a wedding leaflet, and a listing of the various options available with the group (assorted instruments, taping, etc.).

Booklet II: “Songs for Weddings”: a 30-page compilation of song lyrics (three to four lines per song) to give the couple some sort of basis for selection. (As a supplement to this booklet there could be a companion volume with melody-line/chords for the first phrase or two of each song, or a set of cassettes containing one verse and/or refrain of each song. Perhaps in this way a couple will have the chance to become as comfortably familiar with good liturgical music as they usually are—due to radio—with pop tunes.)

A sample wedding leaflet (gleaned from previous weddings): Should a couple decide to print their own, they’ll have a model to follow.

A “Celebrant’s Sheet”: a copy of the Order of Mass, listing the musical selections for easy reference by the celebrant before and during the service.

A “Wedding Day Check-List”: a sheet designed to be torn in two, one half for the maid of honor, one for the best man, which should be brought to the church as it provides a final rundown on those items that some people forget (e.g., “Pay musicians”).

A list of “Associated Businesses”: a compilation of bookstores, printers, reception bands, and so forth, that do a professional job for their customers.

Two copies of a contract: The couple keeps one, and returns the other with a deposit. This officially reserves the date for them. (Experience teaches the wisdom of a written agreement!)

The couple is asked to read over
A set of rules-of-thumb (or perhaps more accurately, rules-of-strum) for wedding performance:

1. Whenever the guitar is used as the basic rhythm instrument, always add a bass. ("A guitar group without a bass is like an organ without pedals.")

2. An acoustic guitar should be miked. While an unmiked guitar may sound more pure, in a standard-sized church it also sounds distant.

3. Three-part harmony produces a fuller sound than two-part and SAB fuller than SSA.

4. For satisfying voice-leading—as well as retention of arrangements—harmonies should be written out.

5. The time to learn new and difficult music is not on the day of the wedding. Producing a professional sound demands untold hours of practice long before the wedding, reserving the hour immediately before the service simply for refreshing the memory. (Give special emphasis to rehearsing introductions.)

6. The preferred location for the wedding ensemble is generally in front of, not behind the congregation, to promote better participation, and to reflect their active involvement in the celebration.

7. Being in front of the congregation carries with it a responsibility not only to the aural but also to the visual dimension of worship; singing with uplifted, spirited face (not with brow buried in frighteningly new notes); participating fully in the entire service (by attitude, response); dressing so as to add to the beauty and joy of the occasion.

8. The group should relate to the congregation: introducing themselves before the service, and where appropriate, inviting the congregation to join them in song, their speaking style warm and gracious and always in keeping with the solemnity of the day.

The couple needs to know if the parish has any policy regarding wedding music...

Booklet I, specifically to understand the criteria used in selecting wedding music (the guidelines are based on Music in Catholic Worship). If a couple cannot work with the specified criteria, then they should not hire the group. The couple is well advised to stop at the parish rectory to clear any necessary ground for the group. They need to know if the parish has any policy regarding wedding music. For example, some parishes may not allow guitar music. Because the group and the couple must work within the norms established by the parish, an initial discussion with the pastor and/or music director is useful. If the parish has no formulated policy, the criteria listed in the "Planning Guide" should be followed. The group also has to be aware of various details, such as whether they can use the PA system (if not, they can use the guitar mike, plugged into the bass amp, as a voice mike); whether they can sing from the front of the church; and whether they can use an electric bass (an acoustic double-bass could be used instead.) Whatever the details may be, it is important for the group to be constantly aware that they are guests in the parish, and hence should happily abide by any norms that are in force in the particular community.

Finally, the couple is asked to decide what sort of combination they would like, and to check off their choices on the contract. To the "Basic Group" of SAB trio with guitar and bass, one may add instrumental options, the most common additions being woodwind (clarinet/flute/oboe), woodwind and cello, and organ plus trumpet, with a flat rate charged for each extra instrument.

During the months preceding the wedding, the couple is asked to study Booklets I and II, and to begin making some tentative music choices. Usually the titles in Booklet II will be unfamiliar to them. But they should be encouraged to be open, and not to limit themselves to the handful of tunes they already know. They should feel free to call the group at any time, and get a group member to sing a verse/refrain of any song or acclamation in which they’re interested.

About a month before the wedding, the musical program is finalized over the phone. Most of the choices are usually taken from Booklet II, with three or four options available for each of the Acclamations (those most familiar to parishes in our area), twelve or more settings of various psalms, and numerous songs collected largely from sheet music and hymnals. If the couple has a request not mentioned in Booklet II, the group should be happy to learn it, provided that it is in accord with the criteria in the "Planning Guide."

Two weeks before the wedding any optional instruments are contracted for, taping supplies are checked and vocal/instrumental arrangements for the new songs are made.

On the day of the wedding the group arrives at the church about an hour early, which gives them time to tune up (the guitars), set up (any taping equipment) and warm up (those hoarse throats). After double-checking any difficult songs (the serious practice will have been done days ago) they double-check the Order of Mass with the celebrant. About seven minutes before the start of the liturgy, as people are being seated, they sing the first song. Then the group introduces itself to the congregation, invites them to join in the singing and, if time and mood permit, briefly rehearses the Psalm responses with them. A few moments thereafter, the liturgy begins....

An hour later the church is empty and bride and groom have gone on their way to continue the celebration with feasting and dancing. Although the group is left with the somewhat empty feeling that performers know after the crowd goes home and the adrenalin stops flowing, they share a great satisfaction. They have fulfilled their part in the quadrangular interaction of celebrant, couple, congregation, and musicians. They have helped a building full of people to pray and sing, and maybe for just a moment, to hear, beneath the ordinary conventions of life, the sound of His voice.

They think of how lucky they are, to be in this ministry, and they know that the next time they step to the microphone to sing, "He is now to be among you at the calling of your hearts...." He will be there.
Directives for the
Diocese of Scranton
Music in
Parish Worship:
Weddings

Pastoral Introduction
In the context of the church community, marriage is both personal and public. It is personal because two individuals pledge themselves to a covenant of intimate and indissoluble union. It is public because marriage is ordained to the continuance of the human race and welfare of the family and society. Christ the Lord raised marriage to the dignity of a sacrament so that it might become the sign of his own unbreakable union with His Bride, the Church.

A Christian wedding then, is more than a solemn exchange of vows by an engaged couple. It is an act of worship in which the bride and groom come together to celebrate a sacrament, to offer thanks and praise together with their family and friends, and to ask God’s blessing on their life together as husband and wife.

As such, a wedding is a communal liturgical celebration. The guests are present not as spectators but as worshippers. They should be drawn into active participation through prayer and song so that they may share more fully in the sacramental encounter with Christ the Lord.

The Place of Music in Catholic Worship
Music, when used in the liturgical rites of the Church, is a servant-art: it serves the Word of God and the sacramental action. Its purpose is to glorify God and to transform His People.

Music should assist the assembled believers to express and share, to nourish and strengthen their interior commitment of faith as that faith is experienced in life. It should heighten the texts so that their meaning is uncovered more fully and more effectively. Music can impart a quality of joy and enthusiasm and a sense of unity to the congregation. Above all, it sets the appropriate tone for a particular celebration.

Norms for the Selection of Music
In evaluating the suitability and appropriateness of music for divine worship, three judgments must be made:

1) The Musical Judgment: Is the music technically, aesthetically and expressively good? This is a judgment not only of the composition, but also of its performance, for music fully exists not as printed page but as sound heard. Bad art cannot be good communication and the basic purpose of song in worship is communication among faith-filled people and their God.

Unfortunately we often confuse judgment on the value of music with judgment on the style of music, falsely equating all musical value with one particular musical style. Good music of whatever style (chant, polyphony, choral hymns, responsorial singing, contemporary compositions, folk idiom) has been constantly recognized and fully admitted by the Church as an aid to liturgical worship.

2) The Liturgical Judgment: What kind of music is called for at a given place in the liturgy? What parts are preferred for singing and who sings them?

3) The Pastoral Judgment: Does the music in this celebration enable these people present as congregation to express their faith more authentically in this place, in this age, in this culture?

Music in the Wedding Mass
Music for the wedding should be planned jointly by the couple together with the parish priest and musicians. The couple should welcome the assistance of the church to guide the selection of appropriate music. The emphasis should be on liturgical music, that is, music whose texts are drawn from biblical sources and whose context is divine worship. A preoccupation with music for soloists should not exclude the congregation from singing those parts which are rightfully theirs. In fact, the soloist should be urged to function as cantor in leading the congregation so that the assembled people will feel comfortable and secure in this participation. Instrumental music (organ, guitar, brass, strings) adds much to the joy of the occasion, but should be integrated into the overall plan of music, and performed competently and artistically.

Introductory Rites

PRELUDES
ORGAN/INSTR/SOLOIST
While guests are assembling, the organist should play appropriate organ music, or the soloist can perform a piece in keeping with the occasion. Preludial music should serve to gather up and unite the thoughts of all present to the marriage that is about to take place.

PROCESSIONAL
ORGAN/BRASS
The organist should use festive repertoire, evoking the spirit and joy of the occasion. It is not simply marching music for the bridal party, but music which accompanies the assembly of the worshipping congregation.

Purcell’s Trumpet Voluntary in D Major.

OPENING SONG
CONGREGATION
A brief hymn could be sung by all to begin the liturgical celebration. Praise God from Whom All Blessings Flow (Old One Hundredth).

GLORY TO GOD
CONGREGATION/CANTOR (Soloist)
A sung Gloria would serve to underscore the festive character of the wedding ritual.

Pachelbel’s Gloria of the Bells.

Liturgy of the Word

RESPONSORIAL PSALM
CONGREGATION/CANTOR (Soloist)
The Responsorial Psalm definitely should be sung. The congregation could sing the antiphon ( refrain) with the cantor singing the solo verses, or the soloist could sing the psalm entirely.

Deus’ Like Olive Branches (Ant. 1 or II).

GOSPEL ACCLAMATION
CONGREGATION/CANTOR
The Gospel Acclamation must be sung. Any musical setting of the Alleluia or another acclamation (during Lent) could be sung.

Deus’ Wonderful and Great; Glory and Praise.

Rite of Marriage

A brief “wedding song” could be sung at the conclusion of the exchange of vows and rings.

Wedding Song (There Is Love).

Liturgy of the Eucharist

PREPARATION OF THE GIFTS
ORGAN/INSTR
It is recommended that instrumental music accompany the procession and preparation of the gifts. In the New Order of Mass, this part of the liturgy is brief and transitional. Extensive solo singing at this point should be curtailed as an inappropriate delay of the liturgy.

EUCARISTIC ACCLAMATIONS
CONGREGATION
The three Eucharistic Acclamations (Holy, Memorial, Great Amen) should be sung in familiar musical settings by the congregation. The cantor/soloist could lead the people in the sung acclamations.

Verdun’s People’s Mass.

Deus’ Christ Has Died, Amen.

The Directives for Wedding Music for the Diocese of Scranton, PA were first published in 1977, and are reprinted here with permission of Rev. Thomas Banick, Chairman of the Music Commission.
LORD'S PRAYER
The “Our Father” could be recited or sung, whichever is more effective. If sung, the familiar chant melody should be used so that all could join in.

LAMB OF GOD
The Lamb of God, which accompanies the Breaking of the Bread, could be recited, or sung either in a familiar setting by the congregation or in a solo setting by the cantor/soloist.

COMMUNION
ORGAN/INSTR/CANTOR (Soloist)
Music during Communion is most effectively provided as organ (instrumental) music or vocal repertoire.

SONG OF COMMON PRAISE
CONGREGATION
After Communion, the entire assembly could sing a Song of Praise (or spend a few moments in silent meditation). Weston Priory’s We Thank You Father. Kreutz’s Gift of Finest Wheat. Deis’ All You Nations. Westendorf’s Where Charity and Love Prevail.

Concluding Rite
RECESSIONAL
It seems that the celebrant’s dismissal should be followed immediately by a strong, joyous organ (and brass) recessional. Purcell’s Trumpet Tune in C Major.

Organ Music
The Church has recognized the organ as the principal instrument of divine worship. Rightly registered and artistically played, organ music can enhance the liturgy by evoking a spirit of joy proper to the celebration of Christian marriage. Whether used in solo performance or in conjunction with other instruments, especially brass, the organ sets the festive tone of the celebration, especially in preludes, processions, and recessions, which provide a rich, uplifting experience.

Certain “traditional” organ selections, such as the Bridal Chorus from Wagner’s Lohengrin (Here Comes the Bride) and the Wedding March from Mendelssohn’s A Midsummer Night’s Dream, are not to be used. Popular in the United States (mostly through the movies) only in the last century, they are rarely used elsewhere in the Catholic Church. Both were composed as parts of larger dramatic works. The music of Lohengrin accompanies an illicit ceremony, a tragic bedroom fiasco. Mendelssohn’s incidental music to Shakespeare’s A Midsummer Night’s Dream accompanies a farcical wedding. There are much better choices for processional and recessional music, which do not call to mind other places (opera houses or movie theatres) and meanings (invalid marriages). Preferred for use in the Diocese of Scranton are Purcell’s Trumpet Voluntary and Trumpet Tune.

During the preparation of the gifts and during communion, organ repertoire of a more mystical and meditative spirit could be performed, either as solo or in conjunction with instruments such as violin, flute, oboe, or guitar. Works by Bach, Franck, Langlais, Vierne, etc. are recommended. Sentimental pieces associated with the theatre or secular entertainment have no place in the wedding liturgy.

SOME RECOMMENDED MUSIC FOR ORGAN

<table>
<thead>
<tr>
<th>Composer &amp; Title</th>
<th>Collection</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purcell</td>
<td>Trumpet Voluntary in D (P)</td>
<td>MM</td>
</tr>
<tr>
<td></td>
<td>Trumpet Tune in C (P)</td>
<td>Au</td>
</tr>
<tr>
<td></td>
<td>Bell Symphony (P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Johnson, David Festival Pieces for Brass (P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bach, J.S. In Dir ist Freude (P)</td>
<td>Various</td>
</tr>
<tr>
<td></td>
<td>Psalm 151: The Heavens Declare (P)</td>
<td>Various</td>
</tr>
<tr>
<td></td>
<td>Handel La Rejouissance (P)</td>
<td></td>
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<tr>
<td>Mendelssohn</td>
<td>Sonata in A major, Allegro (P)</td>
<td>Various</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Hymn of Joy (P or WP)</td>
<td></td>
</tr>
<tr>
<td>Couperin</td>
<td>Plein Jeu (WP)</td>
<td></td>
</tr>
<tr>
<td>Handel</td>
<td>Selections from Water Music (P)</td>
<td>Various</td>
</tr>
<tr>
<td>Bach, J.S.</td>
<td>Komm, Gott Schafft, Heiliger Geist (P)</td>
<td></td>
</tr>
<tr>
<td>Karg-Erler</td>
<td>Now Thank We All Our God (P)</td>
<td></td>
</tr>
<tr>
<td>Cerambault</td>
<td>Le Deuxième Suite</td>
<td>Various</td>
</tr>
<tr>
<td>Mendelssohn Organ Works</td>
<td>Various</td>
<td>Various</td>
</tr>
<tr>
<td>Hymn</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>Mass for the Parishes</td>
<td>Be</td>
<td></td>
</tr>
<tr>
<td>Wedding Music</td>
<td>Co</td>
<td></td>
</tr>
<tr>
<td>Leipzig Chorales</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>Wedding Music</td>
<td>Co</td>
<td></td>
</tr>
<tr>
<td>371 Chorales (P or WP)</td>
<td>GS</td>
<td></td>
</tr>
<tr>
<td>Eighty Chorale Preludes (Mostly WP)</td>
<td>CP</td>
<td></td>
</tr>
<tr>
<td>Elever Chorale Preludes (P and WP)</td>
<td>CP</td>
<td></td>
</tr>
<tr>
<td>L’Organiste (WP)</td>
<td>En</td>
<td></td>
</tr>
<tr>
<td>Das Gebetler Tabulaturbuch (WP) (100 Chorales)</td>
<td>Ba</td>
<td></td>
</tr>
<tr>
<td>24 Pieces in Free Style (WP)</td>
<td>TP</td>
<td></td>
</tr>
<tr>
<td>Three Preludes on Welsh Hymn Tunes</td>
<td>GAL</td>
<td></td>
</tr>
<tr>
<td>Symphonies (P)</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>12 Easy Chorale Preludes (WP)</td>
<td>CP</td>
<td></td>
</tr>
<tr>
<td>Chaconne in f minor (P)</td>
<td>Various</td>
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</tbody>
</table>

Vocal Music
The singing of hymns and acclamations by the congregation is an excellent way of inviting those assembled to share in the thanks and praise of the occasion, and to invoke God’s blessing on the bride and groom. To allow a plan of music which in no way includes congregational singing is a violation of basic liturgical principles. The Music Commission urges priests and musicians to do all they can to implement the use of music for congregation at all weddings in the Diocese of Scranton. Congregational music should be directed by a Leader of Song if possible.

Vocal solists, and/or choirs, have a genuine liturgical ministry, but they should never replace the musical participation of the congregation. Used to back and support congregational singing and also to render solo repertoire at selected moments in the liturgy, solists and/or choirs should be integrated into the wedding liturgy in such a way that all semblance of dominating the wedding liturgy as a stage for musical performance is avoided.

As a rule, no parish organist should be asked to accompany a soloist (or instrumentalist) without a rehearsal. Visiting vocalists should be required to perform solo music which is liturgically appropriate. Here, the principle that “anything goes,” because a professional vocalist has been contracted by the couple, is fallacious. It is said in some circles that liturgical music is only a “matter of taste” and “what I like (or what the soloist can sing) is the only thing that matters”; this is not so. The Church ultimately bears the responsibility of regulating what takes place in its houses of worship.

SOME RECOMMENDED VOCAL MUSIC

<table>
<thead>
<tr>
<th>Collection</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treasury of Early Organ Music</td>
<td>Various</td>
</tr>
<tr>
<td>Ed. E. Power Biggs</td>
<td></td>
</tr>
<tr>
<td>Handel Ceremonial Music</td>
<td>Various</td>
</tr>
<tr>
<td>Ed. E. Power Biggs</td>
<td></td>
</tr>
<tr>
<td>Orgelbuchlein</td>
<td></td>
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<tr>
<td>The Little Organ Book (The Liturgical Year)</td>
<td>Various</td>
</tr>
<tr>
<td>THE CALL</td>
<td></td>
</tr>
<tr>
<td>HYDRYDOL</td>
<td></td>
</tr>
<tr>
<td>STUTTGART</td>
<td></td>
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<tr>
<td>DUNDEE</td>
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</tbody>
</table>

Hymn Tune Name

<table>
<thead>
<tr>
<th>COMMISSIONAL HYMNS</th>
<th>Title</th>
<th>Hymnal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come, My Way, My Truth, My Life</td>
<td>THE CALL</td>
<td></td>
</tr>
<tr>
<td>Love Divine, All Loves Excelling</td>
<td>HYDRYDOL</td>
<td></td>
</tr>
<tr>
<td>May the Grace of Christ</td>
<td>STUTTGART</td>
<td></td>
</tr>
<tr>
<td>Thou Art the Way</td>
<td>DUNDEE</td>
<td></td>
</tr>
</tbody>
</table>

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BRIDEGROOM
LORD MAY THEIR LIVES
O HERRE GOTT
THOSE TWO
SANDRINGHAM (PERFECT LOVE)
GOTT WILL'S MACHINE
EDEN
LORD MAY THEIR LIVES
HYPRYDOL
STUTTGART
SANDRINGHAM (PERFECT LOVE)
PLEADING SAVIOUR
SANDRINGHAM (PERFECT LOVE)

As the Bridegroom to His Chosen
Lord May Their Lives
Now Joined By God
These Two Now Joined
O Perfect Love
May the Grace of Christ
O Father, All Creating
Lord May Their Lives
Love Divine, All Loves Excelling
May the Grace of Christ
O Perfect Love
God of Love, O God of Goodness
O Perfect Love

The above listing includes hymns which are, by nature of their texts, most appropriate for the Celebration of Christian Marriage. In several cases, the hymn tune will be familiar to a congregation, but a different, more appropriate text. Most of these hymns are also used in the various Protestant Churches and would be proper for an Ecumenical Wedding Ceremony.

This list is by no means exhaustive. In many cases, the hymns which a parish uses on Sunday Mass are also appropriate, especially when they underscore the following themes: adoration and praise, commitment, love, thanksgiving, and vocation. Worship II has extensive indices which are invaluable.

Hymnals:
WII - Worship II (G.I.A. Publications, Inc.)
PMB - People's Mass Book (World Library Publications, Inc.)
CLB - Catholic Liturgy Book (Helicon, Inc.)
CBW - Catholic Book of Worship (Canadian Catholic Conference—Gordon V. Thompson, Ltd.)

MUSIC FOR CANTOR AND CONGREGATION

COMPOSER
Twynam, Robert
Hughes, Howard
Hughes, Howard
Deiss, Lucien
Deiss, Lucien
Deiss, Lucien

TITLE
Proclaim His Marvellous Deeds (Ps. 95/96)
Forever I Will Sing/Son of David (Ps. 88/89)
God Mounts His Throne/God is King (Ps. 46/47)
Like Olive Branches (Ps. 122/123)
All You Nations
Where Two or Three are Gathered

PUBLISHER
GIA
GIA
GIA
WLP
WLP
WLP

There are innumerable settings of the Psalms available for Cantor and Congregation. The following Psalms are especially appropriate for the Wedding Ceremony:
Psalms 33/34; 36/33; 103/102; 112/111; 128/127; 145/144; 146. (Cf. Lectionary).

MUSIC FOR SOLOIST/CANTOR

Composer
William Ferris
Richard Proulx
Anton Drorak
Robert Weidler
Joseffy (Moravia) Arr. Gordon Jacobs
Richard Proulx
J. S. Bach
J. Robert Carroll
Flor Peeters
Richard Proulx
H. Leroy Baumgartner
Richard Proulx
David Felker
Souterby
H. Willian
Robert Wetzler
Robert Kreutz

Title
Behold, Thus is the Man Blessed
Beloved, Let Us Love
Biblical Songs (2 Books)
Bless Us, God of Loving
Bless, O Lord, These Rings
Brother James’ Air
How Best Are They
The Lord Bless You
Lord, May Their Lives Be One In You
The Lord’s Prayer
The Lord’s Prayer
Love is God
Nuptial Blessing
O Father, All Creating
O Perfect Love
Perfect Love
Psalm 128 (A Wedding Song)
Sacred Trust
Wedding Blessing (Volume of 12 songs)
Jesus, Shepherd, Be Thou Near Me
O Love That Casts Our Fear
The Lord My Shepherd Is
O Jesus, Joy of Loving Hearts
Love Divine, All Loves Excelling
Come Follow Me
O Father, Son and Holy Ghost
Jeux, Joy of Man’s Desiring
Lord, Who at Cana’s Wedding Feast
The Lord Bless You

Publisher
GIA
Au
NS
Au
Au
Ok
Au
GIA
GIA
CP
GIA
Au
Co
HG
HG
Au
GIA
Au

Austin Lovelace
Ruth Arntson
Ulrich S. Leopold
I. Robert Carroll
H. Schutz
Ralph Verlecke
Austin Lovelace
William McKenzie
G. Winston Cassier
Flor Peeters

A Wedding Blessing
Wedding Prayer
Wedding Procession and Air
A Wedding Song
Wedding Song
Wedding Song
We Lift Our Hearts To Thee
We Wait for Thy Loving
Kindness, O God
Whither Thou Goest

Some Recommended Folk Music

Composer & Title
Darnames
Beginning Today
Wedding Prayer
Song of Thanksgiving
Rainbow
All That We Have
Sing Out His Goodness
Landry, Carey
Abba, Father
Like A Seal On Your Heart
Hall Mary-Gentile Woman
St. Louis Jesuits
God Is Love
Sing to the Lord
Yauheh the Faithful One
You Are Near
For You Are My God
Peace Prayer
Sing to the Mountains
Weston Priory
We Thank You Father
Wherever You Go
Yaseh
All I Ask of You
O With What Joy
Wedding Song (There Is Love)

Collection
BEGINNING TODAY
BEGINNING TODAY
BEGINNING TODAY
BEGINNING TODAY
TELL THE WORLD
TELL THE WORLD
ABBA FATHER
ABBA FATHER
I WILL NOT FORGET YOU
NEITHER SILVER NOR GOLD
NEITHER SILVER NOR GOLD
NEITHER SILVER NOR GOLD
NEITHER SILVER NOR GOLD
NEITHER SILVER NOR GOLD
A DWELLING PLACE
EARTHEN VESSELS
LOCUSTS & WILD HONEY
WHEREVER YOU GO
WHEREVER YOU GO
LISTEN
LISTEN
PDF

In considering the liturgical propriety of so-called “popular” music, a distinction must be made between music of the disc, which may be appropriate, and music of the theatre (plays and movies), which is never to be used.

In selecting suitable popular music, the following four principles are to be kept in mind:
1) A song which speaks directly of the divine-religious dimension of love is MOST SUITABLE for a wedding service. (e.g., Wedding Song, Paul Stookey).
2) A song which does not speak directly of the divine-religious dimension of love, but which IMPLIES it is SUITABLE for a wedding service. (e.g., We’ve Only Just Begun, The Carpenters; Follow Me, John Denver).
3) A song which NEGATES either explicitly or implicitly the divine-religious dimension of love is UNSUITABLE for a wedding service. (e.g. I Don’t Know How to Love Him, from Jesus Christ Superstar; Yesterday, The Beatles).
4) A song, which is primarily associated with a movie or stage play, and whose meaning, therefore, is found within that context, is INAPPROPRIATE.
PRIATE, because of the inherent difficulty (impossibility) of transferring its original consecration to the marriage ceremony. (e.g., Speak Softly Love from The Godfather; Evergreen, from A Star is Born).

Here, much pastoral sensitivity must be employed so that the couple is brought to an awareness of the reasons for the Church's legitimate restriction of the use of popular music. Parish priests and musicians should explain the diocesan policy in such a way that the couple is confronted with an understanding of the restriction (the "why") and not merely with the restriction itself (the "no"). Also, it could be suggested to the couple that music considered inappropriate for the liturgical celebration of their marriage might be more fittingly performed at the reception.

A Word to the Parish Priests:

The role of the clergy in implementing these guidelines is properly more supportive than active. It is not expected that you be equipped to assume the role of church musician. However, it is hoped that you will provide a climate of pastoral solicitude in which the couple can meet with you and the parish music director (organist) so that the liturgical celebration of the marriage can be planned effectively. As overseer of the liturgical life of your parish, it is your responsibility to know what is being played/sung so that the music will express the faith dimension of life and the Christian understanding of marriage.

A Word to the Couple:

The Church bears the responsibility of regulating what takes place in its houses of worship. Accordingly, you should welcome the guidance and advice of your parish priest (celebrant) and the parish music director in planning the music for your wedding.

The tendency to reduce an act of worship to a mere social celebration under the illusion of rendering it "meaningful" is nowhere more pervasive than in the area of wedding music. It is said in some circles that liturgical music is only a "matter of taste" and "what we like is the only thing that matters." This is not so. The personal taste and legitimate preferences of the couple are to be seriously considered. The Church has called for such consultation as central to the planning of the New Rite of Marriage. But parish priests and musicians have the difficult responsibility of subjecting your expressed wishes to the scrutiny of liturgical, musical, and pastoral principles to ensure that your wedding music is prayerful and that it expresses the Christian dimension of marriage.

A Word to the Parish Musicians:

The role of the musician is crucial not only to the performance of the wedding music, but also—and above all—to the planning. While the parish priest (celebrant) must be involved in the general planning, it is none other than the musician who must be involved in the planning of the music—and at the earliest stage possible. Such a meeting need not be burdensome; most parish musicians are around church premises after (or between) Sunday Masses. The ministry of music demands such availability.

It is not unreasonable or idealistic to presume knowledgeability and competency in a church musician; the contrary is unthinkable and intolerable. The Diocesan Music Office is ready to assist you through diocesan workshops, regional meetings, parish programs, and individual consultation so that minimal standards of liturgical musicianship are available to couples planning their wedding.

CODE

PUBLISHERS

Ab Abingdon Press, 810 Broadway, Nashville, TN 37202
Abi Alexander Broude, Inc., 1619 Broadway, New York, NY 10019
ACP American Catholic Press, 1223 Russell Ave., Oak Park, IL 60302
AM Associated Music Publishers (See CS)
As Ashdown (See CF)
Au Augsburg Publishing House, 426 S. Fifth St., Minneapolis, MN 55415
Ba Barenreiter Music Publishers, Inc., Magnamusic Distributors, Sharon, CT 06069
Be Belwin-Mills, Inc., Melville, NY 11746
BH Boosey & Hawkes, Oceanside, Long Island, NY 11752
BM Boston Music Co., 116 Boylston St., Boston, MA 02116
Bn Joseph Bozin, Inc., 1331 Main St., Hackensack, NJ 07601
Bo Bornemann (See Be)
Bou Bourne Co., 1212 Avenue of the Americas, New York, NY 10036
Ca Casimir (See WLP)
CF Carl Fischer, Inc., 63 Cooper Sq., New York, NY 10003
CFCW Composers Forum of Catholic Worship, P.O. Box 8554, Sugar Creek, MO 64054
Ch Chester (See Be)
CI Colombo (See Be)
CM Consolidated Music Sales, 240 W. 55th St., New York, NY 10019
Co Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63136
CP C.F. Peters Corp., 373 Park Ave., S., New York, NY 10016
Cr Cramer (See CM)
Du Durand (See TP)
ECS E. C. Schirmer Music Co., 112 South St., Boston, MA 02110
Ee E. E. Fordhams Publishing Co., 255 Jefferson Ave., S.E., Grand Rapids, MI 49502
EM Edward B. Marks Music Corp. (See Be)
En Enrich (See BH)
ES Editions Salabert, 575 Madison Ave., New York, NY 10022
Ev Elkan-Vogel Co., Inc. (See TP)
EW Ernest White Editions, 750 Clinton Ave., Bridgeport, CT 06604
FC Franciscan Communications, 1229 S. Santee, Los Angeles, CA 90015
F.E.L. Publications, Ltd., 1925 Fontana Ave., Los Angeles, CA 90025
FEL Fenzlone Company, Inc., 62 Cooper Sq., New York, NY 10003
Fi Mark Foster Music Co., P.O. Box 4012, Champaign, Il 61820
Fos Fox Sam Fox, Inc. (J. W. Pepper & Son, Inc., Valley Forge, PA 19481)
GAL Galaxy Music Corp., 2212 Broadway, New York, NY 10023
GIA GIA Publications, 7404 S. Mason, Chicago, IL 60638
GS G. Schirmer, Inc., 866 Third Ave., New York, NY 10022
GVT Gordon V. Thompson, Ltd., 29 Birch Ave., Toronto, Ont.
Ha Harms, Inc. (See Wa)
Han Charles Hansen Publishing Co., 71 Hoffman Lane, Central Islip, Long Island, NY 11752

Hel Helicon Press, Baltimore, MD
HF Harold Flammer, Inc. (See SP)
HG The H. W. Gray Co., Inc. (See Be)
Ho Hope Publishing Co., 380 Main Place, Carol Stream, IL 60187
JF J. Fischer & Bros. (See Be)
Kf Neil A. Kjos Music Co., 525 Busse Hwy., Park Ridge, IL 60069
Led Leduc (See TP)
Lem Lemoine (See TP)
Lo Lorenz Publications, 501 E. Third St., Dayton, OH 45401
LP The Liturgical Press, St. John's Abbey, Collegeville, MN 56321
M Maranatha Music, P.O. Box 4669, Irvine, CA 92664
MM Mercury Music Corp. (See TP)
MR McLaren & Reilly Co. (See Su)
NALR North American Liturgy Resources, 2120 W. Peoria, Phoenix, AZ 85023
No Novello & Co., Ltd., P.O. Box 1811, Trenton, NJ 08610
NS N. Simrock Associates (See TP)
OSV Our Sunday Visitor, Null Plaza, Huntington, IN 47905
Ox Oxford University Press, 1600 Pollitt Dr., Fairlawn, OH 44333
Pal Paluch Co., 1800 W. Wenaemac, Chicago, IL 60640
Ph Philippo (See TP)
Pr Pro Art, Box 234, Westminster, NY 11596
RD Rushworth & Dreaper, Great George St., Liverpool 1, England
Re Remick (See Wa)
Ri Ricordi (See Be)
Ro R. D. Row, Inc. (See CF)
SB Stainer & Bell (See Galaxy Music Corp., 2121 Broadway, New York, NY 10023)
Sc Schott (See Be)
Sch Schmitt Music Co., 110 N. 5th St., Minneapolis, MN 55403
Sh John Sheppard Music Press (See Be)
SM St. Martin's Press, 175 Fifth Ave., New York, NY 10101
SP Shawnee Press, Inc., Delaware Water Gap, PA 18327
St Stimul, P.O. Box 2006, Cincinnati, OH 45220
Su Summy Birchard Co., 1834 Ridge, Evanston, IL 60204
PD Public Domain Foundation, 75 E. 55th St., New York, NY 10036
TP Theodore Presser Co., Presser Place, Bryn Mawr, PA 19010
Va Valando Music, Inc. (See Har)
Van Vanguard Music Corp., 209, 75th St., New York, NY 10019
Wa Warner Brothers Music, 3320 Avenue of the Americas, New York, NY 10020
We Weston Priory, Weston, VT 05161
Wi Willis Music Corp., 7390 Industrial Rd., Florence, KY 41042
WLP World Library Publications, Inc., 2145 Central Parkway, Cincinnati, OH 45214
Wo The Word of God, P.O. Box 87, Ann Arbor, MI 48107
Yo Wittmark (See Wa)
YB Year Book Press, 4 Soho Square, London W. 1, England

33
Today and yesterday in hymnal publishing show distinct differences in approach. For centuries hymnals in Catholic worship seemed to find use in choir lofts of parish churches, in pew-racks in seminaries, novitiates, houses of formation and retreat centers. The local parishes got along very nicely with hymn-cards of reinforced pressed paper that contained some two dozen hymns, serving the needs of the worshippers for any occasion.

The tradition of hymn-singing in Catholic worship did not benefit from the Reformation or the Counter-Reformation. While the reformers spent time, energy and money supplying their congregations with "gesangbuchs" containing vernacular texts, the Catholic tradition became more and more a choral tradition, with only occasional moments for congregational participation. Songs of worship came from a folk tradition, while the sophisticated music of worship was reserved for monastic communities and royal court chapels. Limited literary competence and availability of books kept this tradition within strict boundaries.

The people's songs came from a simple oral tradition that could be learned by heart, and these songs were used for pilgrimages to shrines, churches, religious mystery plays and extraliturgical devotions. The scriptoria of the monasteries provided books for the monks to sing from, and the court copyists provided legible manuscripts for the choristers and instrumentalists. The "rudes," or peasant worshippers, were left to their own devices to find what they could and would sing.

With the invention of printing, hymnals came into prominence, and the older hymnals were compendia of music that was in vogue and was sung by the worshippers. Hymnals of bygone years (particularly in America) reflect older devotional practices. Some examples are St. Basil's Hymnal, Peter's Catholic Chimes, Peter's Catholic Harp, the Notre Dame Hymnal, the Catholic Youth Hymnal, the Parochial Hymnal, the De La Salle Hymnal, A Manual of Catholic Song, and so forth. Many of the "old-time" hymns contained in these volumes reflect the European origins of the Catholic musical tradition.

Liturgical practices that involved great devotion to the Blessed Mother and the Saints grew as a result of a liturgy that kept the worshipping community in silence during the Mass. Because outlets for congregational song were few (except for the German "betenmesse"), extraliturgical practices developed, with more opportunities for the sung utterances of the worshippers. These practices included the Stations of the Cross, Forty Hours, May processions, novenas, missions, benediction, pilgrimages, retreats, the three-hours agony, First Fridays, First Saturdays, October devotions, and others.

Parishioners grew fat on a diet of Marian hymns because devotion to Our Lady was fostered in schools, seminaries, convents, houses of preparation, and so forth. Hymns to Our Lady at "low Mass" meant that Marian sentiments were sung throughout the Eucharist without regard for their acceptability to the action of the Mass.

How could such a situation come into respectability? The religious spirituality of the Church openly espoused any of the following as a valid and wholesome method of "attending Mass": saying the rosary as the Mass progressed; meditating quietly on the mysteries unfolded; reading the English translation quietly to oneself as the Latin text was recited; piously watching and listening; singing the hymns that were picked for the celebration of "low Mass" (whether or not the hymns fit the particular part of the Mass at which they were sung); and listening to the choir sing at the parish "high Mass."

Hymn-singing was restricted to some two dozen hymns with the majority having Marian texts, some six to eight Christmas hymns, a few Lenten songs and one or two miscellaneous texts. The hymnal as we now know it was not only not used, it was not necessary.

Gradually hymnals came into prominence as repertoires increased and as various ethnic traditions wanted their identities retained. The French Pietist movement was represented by Pere Lambilote's settings of Marian texts; Irish reels were set to words exalting the virtues of St. Patrick; and the French-Canadian influence was retained in the "Tantum Ergo" (which we know as "My Darling Clementine"). In brief, the hymnals contained what the parishioners knew and were singing.

Today's hymnals reflect a different approach to the subject of hymnology as a factor in worship. Ecumenism proves to be a major item with editorial boards who want to offer a broad spectrum of music to the users of their books. More emphasis is given to the German chorales and present-day folk music than before. A large number of familiar hymns have been judiciously "updated" with altered texts, or they have received new texts set to the older melodies.

There are more hymns by contemporary composers, which reflect the current ecclesiology and social concerns of the Church much more than the hymns of old. There is a noticeable bent on "immanent" theology as opposed to "transcendent" theology, with hymns of a more
didactic nature replacing songs that had more laudatory characteristics.

Hymns nowadays contain both hymns and texts. The texts often include the psalter in its complete form, or selections, set to figured music or "pointed" for recitation. Catechisms are provided for the worshipper to read at home and thus prepare for the coming celebrations. In short, the present crop of hymnals represents a vade mecum (a book that has something of everything for everybody!). Whether or not this is what it should be is moot. Publishers apparently believe it should be so; unfortunately, no one has asked the worshipper for an opinion!

Is there one good hymnal? Which hymnal is "best"? Which is the cheapest? Which will last the longest? Which has the most "good old songs"? Which is "up to date"? Which has the best texts? Which has the best typography and design? Which has the best editing?

The best way to find the answers to these questions is to examine the various hymnals available and then make a selection based on the traditions of the parish, the nature of the educational and liturgical programs under way, and the capabilities of the congregation and the parish at large. In this way a hymnal can meet the congregation where it is, and, hopefully, help it to become a stronger community spiritually, a richer community liturgically, and a better informed community that continues to grow in the spirit of Christ.

A brief examination of four hymnals can give an idea of what the four major liturgical publishers of music are offering and how they compare and differ.

The Book of Sacred Song
The Liturgical Press. Soft cover $6.00; hard cover $6.50; 520 pages. Organ accompaniment, $25.00. (Includes two ring binders).

Offered in two different bindings, this collection contains 600 pieces, including a selection of hymns, songs and chants from contemporary and folk sources, as well as a number of older hymns from the Church's heritage of sacred music. Over 200 recent compositions by 30 contemporary composers (including the St. Louis Jesuits, Robert Kreutz, Enrico Garzilli, Sebastian Temple, etc.) are also included.

An alphabetical index and a classified listing of titles enables the user to find material with a minimum of searching. There are melodies for sung masses, the common texts for the sung responsorial psalms and the gospel alleluias, a selection of Gregorian chant masses and the popular Mass of the Bells by Alex Peloquin.

The Book of Sacred Song is the sixth edition of Our Parish Prays and Sings Hymnbook and represents a much enlarged collection set in a more legible typeface and with better editing. This is a welcome advance for those parishes familiar with the earlier editions. The inclusion of many older hymns will also appeal to many who wish to maintain a link with the older Catholic hymn heritage.

Substantial discounts are available for orders made in quantity, thus allowing parishes to reap a considerable saving in their music budget. This is a volume worth considering for the contemporary parish.

The Catholic Liturgy Book: the people's complete service book
Helicon Press, Inc. 755 pages. Single copy $10.95. Bulk orders at $6.95. (Organ accompaniment available in October with price to be supplied.)

Under the general editorship of Ralph Keifer of the Liturgy Department of the University of Notre Dame, the CLB represents a departure from the traditional format of hymnals. It is designed as a complete service book and guide to the celebration of Christian worship. In a word, it is a book for prayer, in the broad sense of the word. It is a source book for celebration, a guide to liturgical services, a book of reflective commentaries, a collection of catechisms for group or individual use, and a devotional handbook, rich in material for individual prayer.

It contains some 532 musical items. The engraving is handsome and well spaced. The choice of texts is notable for the competent editing and selected alterations. There are two indices, a topical index of hymns and an index of first lines. Little attention is paid to the older pious hymn traditions of French origin or the older German hymns (these in relation to Marian hymns and hymns to the Sacred Heart).

The Catholic Liturgy Book is definitely a hymn book for the forward-looking parish with a strong catechetical and liturgical program. A strong thrust is made for liturgical education and Christian maturity in its extensive commentaries.

Worship II: a hymnal for Catholic parishes

Worship II is a major publishing venture featuring 313 hymns, psalms, carols and songs plus 327 liturgical psalm responses set to music, morning and evening prayer adapted from the new Liturgy of the Hours, plus private prayers. There are 11 different indices to facilitate appropriate hymn usage and liturgical placement.

The overall collection includes chant, chorales, folk songs of European and American origin, unequal hymns of pre-Bach origin, spirituals, early American hymns, Genevan psalmody, and a sizeable selection of tunes and texts by contemporary composers and authors.

The various editions of Worship are
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The Ministry of Music. By William Bauman. A book that combines theory and practice of music ministry. Explores the theology of music as ministry and provides material which can be either self-study or workshop format for cantor, choir, organist. A Liturgical Conference Publication. $6.75.

With Lyre, Harp...and a Flatpick: The Folk Musician at Worship. By Ed Gutfriend. A practical guide for folk-liturgical musicians... "covering a great variety of issues that confront the newly-initiated church folk-musician, planner or performer." WLP Publication. $4.95

Spirit and Song of the New Liturgy. By Lucien Deiss, C.S.Sp. A profound yet simply-written book that presents an authoritative historical background and explains the why of the new reforms and the how of their implementation on the parish level. A WLP Publication. $7.95.

Pastoral Musicians’ Record Catalogue. A listing of over 200 records directed toward Catholic Worship. Enables you to get all your records from one place. $1.00.


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handsomely done with attractive printing, binding, engraving and typesetting. It is a futuristic volume that states a definite commitment to ecumenical worship. In its selections many of the older French and German tunes that had been sung to Marian texts and Sacred Heart texts have been omitted. In their places one finds new tunes with new words that are designed to provide suitable worship music according to Vatican II principles.

Worship II should be examined especially by those parishes who are anxious to offer their worshippers contemporaneity in their sung worship. It is an honest effort in the right direction.

People's Mass Book: a hymnal containing the new order of Mass


Containing 251 musical items (plus the order of the Mass) the People's Mass Book has the longest tradition of any of the contemporary hymnals under present consideration. When the original book was published some two decades ago, it represented a major breakthrough in musical worship. Thanks to the work of Omer Westendorf and the Hymn Committee of the Theological College of the Catholic University of America, a book was put into the hands of the Catholic community and brought many Catholics into contact with eucumenical hymnody for the first time, as well as exposing them to the compositions of European musicians whose works had long since been accepted on the Continent.

The present edition represents a further refinement. Now smaller with a substantial core of accepted traditional hymns and folk music, the People's Mass Book still serves many dioceses as "the" hymnal. How long that distinction will belong to the PMB is unknown, especially in view of the newer and more diversified hymnals coming on the market.

It is still a good buy; it contains most of the music sung by Catholic congregations across the country and, it has managed to take a middle-of-the-road approach in a time when cross-patterns in music and liturgy have been difficult to assess.

JAMES BURNS
Folk

Harmonizing Word

Eleven songs by Ed Gutfreund, and "Jerry's Song" by George Gates. NALR.

Ed Gutfreund has put together a group of gentle message songs. In spite of the statement of the distributor (NALR), "in helping to expand the borders of liturgical music, Ed is a true virtuoso," I doubt that Ed intended these for liturgical celebration. There are several references to liturgical symbols (e.g., "Your bread is for the world"), but The Mountain Song and Images of Weston are lyric personal reminiscences. The distributor also writes about "Ed's particular interest in communicating with young adults." I praise him for this interest, but I wish his texts would get closer to real issues. Musically the style is a spin-off of early Simon and Garfunkel.

FRANCIS J. GUENTNER, S.J.

Lord of the Harvest


The Lord of the Harvest is the fourth album recorded by Willard Jabusch. It has been produced by the Holy Childhood Association for the benefit of its children's missions. On earlier albums Jabusch successfully used ethnic folk melodies for his songs, and wrote popular songs such as Song of Good News and Whatsoever You Do. Unfortunately, the songs on Lord of the Harvest are not as good as his earlier compositions.

The album contains 12 new songs. Jabusch still does well at adapting folk tunes. The two songs that have Hasidic folk melodies, God Led His People and Dancing David, are the best songs on the album. The rest of the melodies are at an assortment of cliché folk progressions accompanied by a very professional sounding band. The album cover says the record "includes the rhythms and instruments which are at the heart of today's music." Actually, the record has managed to imitate the sound of a cocktail lounge combo, and contains little that will be of use to the pastoral musician.

More Than the Sands


More Than the Sands is a collection of music written and performed by the schola of St. John Vianney Seminary in St. Paul. Given the large number of mediocre recordings being made by parish and school folk groups, it is encouraging to find one that is very good. The vocal group has a pleasant, well blended sound. The instrumental accompaniment is simple yet appropriate, and usually well executed.

The title song and Covenant of Yaweh are very good compositions that have nice arrangements. The album contains a good, usable Lord's Prayer and several acclamations. There are also five Psalms of varying merit on the album. Mary's Song, a paraphrase of the Magnificat, has become one of my favorite versions of the prayer. It is done with sensitivity and has a mood of contemplation that matches the text very well.

RALPH MIDDLECAMP

Instruments

Sing Hosanna


The syncopated rhythmic texture and lively tempo bring out the joy and happiness expressed by the words of this song. "Give me joy in my heart, keep me praising; Sing Hosanna!" Optional hand claps or tambourine add variety to the full harmonic sounds of this easy-to-perform composition.

Whence Comes This Rush of Wings Afar?


The oboe (melodica), finger cymbals and tambourine add variety and color to this simple French carol. The vocal and instrumental parts are easy to perform. The text describes shepherds, angels, and various birds coming to praise the newborn King.

O Sing for Joy


A happy and joyful spirit characterizes the mood of this composition for voices in unison with bells and percussion. A surprise element is introduced near the end of the composition when "party horns" are used to emphasize the text, "O, blow the horn." The composition is easy to perform and would be suitable for children's choirs, or small parish choirs.
Christmas Bells Are Ringing
This short unison Christmas song is easy to perform. The use of autoharp, bells, triangle and optional piano add the needed variety and color to the composition. The melody is very tuneful and haunting.

Sing A Joyful Song Of Christmas
Bongo drum and woodblock set the rhythm and mood of this composition. The keyboard instrument adds a simple bass melody. The soprano voice proclaims the opening text, “Gloria, Gloria, hallelujah, in excelsis Deo, Christ the Lord is born.” The other voices gradually enter in a simple contrapuntal style.

The climax of the composition is a full choral style a cappella. The composition has a full, rich sound and is easy to perform.

Weihnachtszeit Eight German Christmas Songs
The arranger of this collection of eight German Christmas carols states that “these pieces are intended for use by school music classes and children’s choirs that have a full complement of the Orff-type mallet instruments. Directors may substitute other instruments as long as they respect the octave relationship of the prescribed instrumentation.”
The songs may be performed in a number of ways, using variation in instrumental timbre. Teachers and children may improvise their own percussion lines with freedom and creativity. It is an excellent collection.

Five Folk Hymns
These five tunes have an innate simplicity and charm. The arrangements are in the strict elementary style of the Orff medium. This excellent collection includes “Hark! the Jubilee Is Sounding”; “O God of Bethel, by Whose Hand”; “On Jordan’s Stormy Banks I Stand”; and “While Shepherds Watched Their Flocks by Night.”

Lord Jesus Comes To Us Again.
The optional flute obbligato adds color and interest to the simple two-part chorus or treble-voiced German Carol. The legato melody expresses the text, which describes the birth of Christ in its pastoral setting of angels, shepherds, and kings. We are all invited to rejoice once again as we celebrate Christ’s coming on Christmas morn.

Once Again My Heart Rejoices
Johann Cruger, 1653. Arranged by: Paul Horn. Text by: Paul Gerhardt. Two-part mixed choir, violin (or wind instrument) and organ (with cello or bassoon.

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The familiar chorale tune, “Frohlich soll mein Herze,” by Johann Cruger (1653) is used in this little chorale cantata setting by Paul Horn. A violin or wind instrument may play the obbligato part, and a cello or bassoon can play the bass line of the organ accompaniment to add interest and color. This composition is not difficult to perform.

Savior of the Nations Come

An interesting feature of this chorale concertato is the added descant parts for two flutes and oboe. Each stanza has a different texture and combination of voices. The first stanza is for congregation, choir and organ; stanza 2 is for choir and organ; stanza 4 is for women’s choir, with contrapuntal passages for flutes and oboe; stanza 6 is for soprano, alto, flute, oboe and organ. The descant parts of the flutes and oboe will be easily heard since they are sounded with the smaller choir groups rather than with the whole congregation. The composition is easy to perform.

Stars of Ice
Thomas Frederickson. Text by: Tien Ching Fu (Translated by Bliss Wiant). SATB with organ and optional oboe. Mark Foster Music Co. 1977. MF 518. $5.00.

The composition opens with a beautiful, free-flowing oboe solo. This solo theme returns several times between the various verses. The text was translated by Bliss Wiant from the Chinese poem Tien Ching Fu. The text and oboe solos are interesting; the harmonic progressions are traditional. The composition is not technically difficult.

Puer Natus in Bethlehem
(A Child Is Born in Bethlehem)

This famous Latin carol from the fourteenth century is arranged in a very easy four-part setting with violin or flute obbligato and continuo (harpsichord or organ). The cello or bass may perform the bass line for added color. The first section of the composition has a Latin text; the second section has a translation of the Latin text into English.

This Night a Wondrous Revelation

This very simple composition lacks vitality and interest. Since the melody is composed entirely of quarter notes and half notes, the composer could have used some interesting rhythmic patterns in the optional instrumental part. Perhaps its very simplicity portrays the great truth it describes. A choir without any musical background whatsoever could sing this composition.

Come, Glad Hearts

The twelfth-century text of this two-part anthem with two violins and cello (or organ) is set to a classical period melody of Johann W. A. Mozart. It is refreshing to hear a simple, joyful and beautiful melody by a master of the art of composition. Fifteen cents per copy is all you have to invest for this beautiful Christmas song.

A Collection of Christmas Carols


All of the above Christmas carols have been arranged for SATB choir by Hermann Schroeder. The arrangements are interesting and creative, using contrapuntal techniques of imitation, counter-melodies and so forth. The use of flute, violin, oboe, cello or bassoon for

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the accompaniment creates a welcome color change. All of these instruments or any combination may be used in the performance, a practical advantage for the small parish. If instruments are not available, the organ can accompany the carol. Each composition of the series costs between $.30 and $.40. All the compositions are short and easy to perform. These carols, with their variety of instrumental colors, would be a welcome and refreshing addition to any Christmas time liturgical celebration.

Let Us Go To Bethlehem
(A Christmas Processional)


As the choir and handbell players enter the church singing and playing this composition, a glorious and joyful sound is created for the Christmas liturgy. The composition is well written and easy to perform. It contains some interesting effects, such as speech-song (half sung-half spoken), glissandos, certain spoken rhythmic patterns, optional hand claps, and voice and bell tone clusters. Theodore Beck is to be congratulated for creating a liturgical composition in twentieth-century style, rather than imitating the past.

Ringing, Singing


This two-part treble composition with handbells or glockenspiel develops two traditional Christmas melodies, namely, Singers Sing, and 'Tis the Season To Be Jolly. The composition is not difficult to sing or play, and the added bells or glockenspiel could create a happy and joyful spirit during the Christmas season.

Carol of the Nativity

Jean Pasquet. SATB and Youth Choir (Optional), with organ and handbells. Elkan-Vogel, Inc. 1977. 362-03240. $.40.

This composition lacks rhythmic vitality due to the repetition of quarter- and eighth-note patterns in all the voices. Some dotted rhythms and contrapuntal devices would have given the composition some variety. The harmonic progressions are traditional; the composition is easy to perform.

Fantasia


Fantasia for handbells by Donald E. Allured is based on two themes in C minor. The composition requires a complete set of bells (42 bells encompassing 4 octaves). Although the piece is interesting, it would require a great deal of rehearsal, even by an experienced bell choir. (Three to eight bells sound continuously throughout the composition with sixteenth notes, dotted rhythms, and triplet passages.)

Sing, O Sing


The happy and spirited style of this composition is due to the syncopated rhythms of the various parts. The composition is scored for two trumpets in B flat, horn in F, trombone or baritone and
Books

Practical Suggestions for Celebrating Sunday Mass
Eugene A. Walsh, S.S. Pastoral Arts Associates of North America, Glendale, AZ. 1978. 91 pp. $3.50.

The Ministry of the Celebrating Community
(same author and publisher) 1977. 29 pp. $1.25.

The Theology of Celebration
(same author and publisher) 1977. 21 pp. $1.25.

Some reviews are written for PM readers to keep them abreast of recent publications; the reader may not have need of a personal copy, but at least he will be aware of what is available on today’s market. Other books are reviewed because subscribers to PM should not only be aware of them, but ought to add them to their library: They are “must reading.” Father Walsh’s Practical Suggestions belongs to this latter category. The two smaller booklets offer separate treatments of subjects that are covered in Practical Suggestions. If the parish is unable to buy the larger book for all the members of the liturgical and musical committees, it should at least make available for all a copy of Theology of Celebration.

While reading these books, I checked off numerous passages for inclusion in this review. This turned out to be impracticable, for they would have occupied too much space for a review. I finally settled for one paragraph from The Ministry of the Celebrating Community, for it provides the key to virtually everything Fr. Walsh has to say:

I want the first and immediate outcome of people celebrating Mass to be that they look like a people celebrating. I know what celebrating people look like, and I know what bored people look like. I have been in both situations at Mass. I want them to look like people who are experiencing God. They should look like they are believing that he is really with them and loving them. I want them to give off signs that they do “taste and see that the Lord is good.” I want them to look like they are enjoying doing what they are doing. I can describe the visible difference between enjoyment and passive submission, heartless resignation. I have seen these things happen at many celebrations of Mass. I can find no other terms to describe it. That is what we want to see happen at Sunday Mass—some taste of the charismatic experience. It is because people are not tasting this experience at Sunday Mass that they are going elsewhere to look for it. Many of them are starving. (p. 19)

Practical Suggestions is divided into two major parts. In the first section, Fr. Walsh goes carefully over the spaces and places in which the liturgy is to be celebrated. The basic point is that each of these elements—the altar and its accoutrements, the place for the presiding celebrant, the position of the book and the sacred vessels, and so on—gives a sign to the people of what is going to take place. Less important elements should not overshadow more important people or things. Why seat the celebrant behind the altar where only half of him can be seen? Why load the altar with ten candles, when only two are lit?

The second section is divided into two parts, one dealing with the ministry of the celebrating community and the other with individual ministries used in the celebration of Mass. In the latter part, the suggestions that are provided for priest-celebrant, readers, “serves,” music ministers (as well as Eucharistic ministers, ushers, and so on) are so reasonable, so cogent, so supportive of the underlying notion of celebration, that only a blinkered ritualist, who depends on the arcane rules of some antiquated Liber ceremoniarium, will find fault with the suggestions contained here.

Fr. Walsh has long been involved in the choice and performance of music for the liturgy, and the chapter entitled “Music and Music Ministers” is of special merit; on the basis of these pages alone, I urge every practicing church musician, especially those who hold a
leadership role, to invest as soon as possible in a copy of this book.

As every reader must realize by now, I am very partial to this small but wise book. It's what we have been waiting for.

Ministry and Music

Introduction to Catholic Music Ministry

Robert Mitchell, a professor at American Baptist Seminary of the West (Berkeley), states early in his book: "My parish and educational ministry has been within the free-church (Baptist and Presbyterian) tradition. It is from this stance that I have addressed the issues." Though not preoccupied with Eucharist and sacraments in the Catholic sense, Prof. Mitchell has clearly given long and serious thought to both the theological and the practical aspects of music as a form of ministering to the faithful: His prime concern is that every form of music should be used to further the spiritual maturity of the worshippers. A choir director, for example, should be more alert to the process of learning the music (i.e., the motivation, interaction, patience and mutual respect among the members) than to the finished product (performance of a composition with emphasis on professionalism). There must be constant interchange of ideas, plans and goals between pastor and music minister. "The tragedy is that in so many churches this effort (between pastor and music director) to move toward mutual understanding and growth is never made." (p. 63.)

The Catholic music minister will, I think, find himself in agreement with all of Mitchell's well articulated ideas, including his assessment of "folk music" in the chapter entitled "Age of Rock or Rock of Ages?"

If Mitchell is more concerned with the rationale of church music ministry, Ralph Middlecamp has chosen to write a "how-to" book. The opening pages outline the duties of the minister of music and his/her general position in the celebrating community. But with the second chapter, "Music in Eucharistic Worship," the author, relying heavily on the Bishops' document of 1972, points out the ways in which music is most helpful in enriching the worshipping experience—he gives specific suggestions concerning the kind of music that is called for. He also offers advice about salary, respect for copyrighted materials, sexism in contemporary as well as earlier texts, and he shares some ideas on "growing" in the ministry.

Thus there are no innovative, "breakthrough" ideas in this booklet; as the author notes in the title, it is an introduction for a person interested in—or asked to undertake—the duties of music minister.

Church Music Transgressed—Reflections on "Reform"

A friend of mine jokingly forewarned me that these Reflections—which should more properly be called "Personal Mem-
The author is familiar with all the papal documents, and makes references to various statements of the Bishops' Liturgical Committee; but strangely he does not refer to the 1966 "Place of Music in Eucharistic Celebration," nor to its 1972 revision.

Although he belonged to several musical organizations, and was associated with Caecilia magazine at the time it merged with Catholic Choirmaster, Msgr. Schmitt has always been an independent, an "outsider." This allows him to snipe at ICEL, and to voice disagreement with the principles that underlay the National Catholic Music Educators Association. His assessment of the latter is an embarrassing, even cynical simplification, unworthy of a Catholic educator. His book was just about to go to press when the first announcement of NPM reached him. His comment is according to form: "The first issue of its journal, The Pastoral Musician, will state 'where we are' in music—and the rest. I suspect that the problem will not be where we are, but that the NPM might take us there." (p. 31).

Chapter VII, "The Experts," offers the author an opportunity to lash out in all directions against some named, some unnamed liturgists/musicians who in his opinion have blindly, if not maliciously, led eager young church musicians down dead-end paths after Vatican II. Part of what he writes is true; but certain passages require so many qualifications that they end up as merely clever verbiage: "[The experts] may call the medieval man illiterate, but he read far more Scripture and hagiography in glass and in stone than his twentieth-century counterpart ever will in cartoon and tube, which are fast on their way to erasing all trace of literature." (p. 52). How does one start to explicate a passage like this: Who are the experts? which medieval men? is twentieth-century urban man, living in a pluralistic society, a real counterpart of medieval man? what proof is there that all trace of literature is fast disappearing?

Although chapters like this get one's dander up, there are numerous passages that make one sit back for a good laugh; they somewhat offset the many other cockeyed or one-sided statements. They must be read in context to have their maximum effect.

After moving through these pages, so often streaked with criticism of the immediate past as well as pessimistic suspicions of the future, one is surprised to read near the very end that Msgr. Schmitt still has some hopes that things...
will come out all right. It is, in fact, almost a sentimental conclusion, and catches one a bit off guard. I do not share the feelings of negativism that mark the author's manifesto, but I share his optimism for the years ahead. And I feel certain that the Scranton Convention would have helped him modify some of his views.

So maybe there will be a great liberation one day, but we shall not see it. Maybe the best of the times will be good and great again, the heritage of all, because it will surely recognize the difference between participation and the playing of all parts, the virtue of a community structured of fitting stones and not just myriad jigsaw puzzles.

Meanwhile, we might be allowed to face the music with some small humor, if nothing else. Not all of the dons at the Fifth International Church Music Congress were amused when Paul Henry Lang closed out his remarks with the story of “Our Lady’s Juggler.” But I fancy it an accurate enough vision: “According to the engaging medieval legend, the Blessed Virgin accepted the juggler’s piety and veneration expressed in somersaults before her stone image. Perhaps Mary, in her thousands of stone images, has watched for centuries with equal tolerance and sympathy the antics of Church musicians and liturgists; let us not tempt her patience forever.”

FRANCIS J. GUENTNER, S.J.

The Wedding Packet

Are you familiar with the kind of television commercials that offer you a “miracle tool” that can chop, slice, dice, carve and do everything humanly possible to a tomato, carrot or head of lettuce? This “tool” is offered, of course, at a ridiculously low price and, if the listener will call immediately, twelve steak knives and the merchant’s first-born son will be included in the offer.

This was my first impression when I opened The Wedding Packet. It consists of at least ten booklets and pamphlets—something for everybody. However, I soon realized that it is somewhat of a “miracle tool.” It is filled with valuable information, creatively approached and attractively assembled. The Packet deals with the liturgical, pastoral, and musical dimensions of the celebration of marriage. There are brochures, checklists and pamphlets for the engaged couple, the priest, a parish wedding committee (interesting ideal) and, of course, the musician.

Of particular interest to the musician is the “Handbook of Church Music for Weddings.” It contains an extensive listing of organ processions and recessions, folk music, hymnals, collections, vocal solos, ecumenical hymns and publishers. The repertoire in each category is of fine quality and the organ section is especially impressive. (Yes, Virginia, there are other wedding marches besides the Purcell Trumpet Tune.) Some of the selections are rather hefty and require some degree of technical proficiency. It would have been helpful if this section were organized according to levels of difficulty. A cassette with music and commentary directed toward the engaged couple does the “Handbook” a disservice in performance quality and choice of music. The commentary is scholarly and would fare better in the hands of the musician. It is time to offer musical alternatives to engaged couples instead of criticizing their tastes. I don’t think “Like Olive Branches” (two settings) would seem an attractive alternative to their favorite “pop song” unless the couple is religiously sophisticated.

Other highlights from the Wedding Packet include: “Planning Your Wedding” (a gentle presentation of guidelines for the couple); “How to Prepare Parish Weddings” (for the parish wedding committee); “The Couple and the Wedding” (creative planning); “Rites” (engagement ceremonies, rehearsal and anniversary ideas); and checklists, prayers, and so on.

The Office of Divine Worship of the Archdiocese of Chicago is to be commended for their work on this project. The Wedding Packet is thorough, informative and tastefully prepared—a must for every pastoral musician’s library.

ELAINE RENDLER

A History of the Oratorio

There is no simple definition of “oratorio,” for as Professor Smither points out, the term had different meanings in different times and places. In general it denotes a rather extended sacred, non-liturgical work that through music interprets its subject dramatically, thereby entertaining and also edifying the audience. The origins of this musical genre are to be found in the liturgy, in the way the Gregorian chant settings of certain texts (for example, the chant Passion) realize their dramatic potential. But the development of the oratorio did not proceed everywhere at the same rate: It occurred primarily in societies that for one reason or another gave special attention to the development of spiritual life. In dealing with this aspect of his subject Professor Smither shows an erudition and sensitivity that are nothing short of astonishing. He has thoroughly studied the institutions and the societies for which oratorios were composed. His book contains detailed descriptions of how and where certain oratorios were performed, and there is no neglect of the innumerable names and dates, outlines of plots, and discussions of musical style that the author of any book with such a title must feel it his responsibility to include; but all of this is presented in such a way as to deepen the reader’s understanding of the role of oratorios in the societies that produced them. The book shows the results of an immense amount

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of research and rigorous organization, yet the style of writing is graceful and fluent. Professor Smither is currently preparing a third volume to complete the series. It will be the standard work on the subject, an indispensable reference, for many years.

RUTH STEINER

Eglise qui chante

A bimonthly review of French liturgical music. Subscription 70F. (Canada and USA) per year. Editor: J. Allary, 84 rue du Paris, 0300 Moulines, FRANCE.

The review “Eglise qui chante” (translated “The Singing Church”) is published six times a year by a group that is loosely affiliated with Rev. Joseph Gelineau, S.J. and the French Bishops’ National Pastoral Liturgical Center in Paris. This is an outline of the central ideas proposed by Gelineau and friends during the past year (summer 1977 to summer 1978). They are engaged, intelligent people who believe in musical liturgy in its most creative form. While their thoughts are not infallible, they generally speak from profound experience and knowledge of Catholic liturgy.

The July-August 1977 issue, entitled “What kind of repertory,” is suitable for Sunday liturgies. In the introduction, Gelineau urges his readers to take advantage of vacation time to travel around and listen to what’s going on in musical liturgy! He suggests that we watch for celebrant styles and lector sports, catch the cantor singing into the mike, or detect bad visual lines in church (“only see backs?”). Perhaps we find ourselves unable to sing because we can’t understand the mundane congregation, or maybe the vocal accompaniment is always the same. Gelineau travels a good deal himself, and reports that there are celebrants in France who are “happy and smiling!” He readily divides his judgment in two: Do I want to join in singing, praying, listening? Or can I barely stay till the end? To his mind, this elementary judgment is essential.

Gelineau treats the problem of choosing the songs for a given liturgy in an objective way. He lists several ways to pick “interesting” music. One should consider the rapport between the songs and the “mystery celebrated”; their agreement with the liturgical function; the level of difficulty with respect to the community’s ability; the familiarity or strangeness of the pieces; the poetic quality of the text and the music; and finally the manner of performing it—“proper, lively, praying.”

His principle seems to be that the given assembly determines musical style. Moreover, a real problem is the absence of style. Gelineau feels that banality (the frequent accusation of liturgists regarding music) comes less from the selections themselves than from the manner of execution. He discourages automatic liturgy, suggesting rather a liturgy that is appropriate to the type of congregation, from priest to back pew.

On the vinyl disc that accompanies all issues of “Eglise qui chante,” the author presents three samples of music using the same text of Didier Rimaud (an impressionist/symbolist poet favored by Gelineau’s group). The first arrangement is by Gelineau himself. He analyzes it critically, and recommends it as a processional for children’s liturgy. The second setting, by folk artist Jo Akepsimas, has a subtlety of texture that Gelineau suggests for more refined groups, appropriate, say, around communion time for a convent of nuns. The third adaptation, by an Alsatian composer (Wackenheim), Gelineau finds suitable for a choral processional.

This issue ends with articles by Jean-Claude Menoud on the need for mood in liturgy. Also included are very specific choices of music for Sundays of the year up to the feast of Christ the King (with splendid suggestions by Eugenio Costa) and numerous printed examples of hymns and psalm refrains from various sources.

The September-October 1977 edition of “Eglise qui chante” (EQC) is the twentieth anniversary number, and is devoted to “Chants of the Ordinary.” An interesting opening article by Institut de Musique Liturgique (IML) professor Eugenio Costa (of Turin) speaks of “a certain number of structural elements” that continue to make it possible to speak of “an Ordinary of the mass,” though not in the former rigid sense of Kyrie, Gloria, etc. These elements fall into two categories: dialogues between minister and assembly; and the diverse parts or sections (entrance rite, Liturgies of Word and Eucharist, song at the fraction”). From the musical point of view, the homogeneity formerly attached to setting the Ordinary must now be sought for the whole rite. For example, acclamations within the Eucharistic Prayer should help the action progress, rather than hinder it or slow it down! Thus, the older form of singing the Ordinary consisted of chanted dialogue, Preface, Sanctus, then silence, with only the Bell of the Elevation, and the Benedictus. With the Eucharistic Prayer now said aloud, there must be a balance between sung parts and spoken parts.

Didier Rimaud finds that the typical Sunday parish mass in France includes spoken dialogue and Preface, with the Sanctus generally sung. The total Eucharistic Prayer “before and after the memorial acclamation,” is spoken, with only the final doxology “often” chanted. With a large congregation accustomed to singing, and with a celebrant able to sing, Rimaud would find it more useful to sing all the dialogues from the greeting and invitations-to-pray to the last blessing, as well as the whole Dialogue-Preface-Sanctus. He sees the solution adopted in the two Eucharistic Prayers for children, with their brief acclamations, as underlining the structure and dynamic of the whole prayer.

Gelineau concerns himself with the bread-breaking (“Fraction”) and the Communion. Seeing all ritual gestures as responses to the Lord’s command, “Do this in memory of Me,” Gelineau asks how one expresses in music and song what all feel in the unity and celebration. He breaks down the elements: introduction and Our Father, Deliver us,
doxology, peace prayer, peace greeting, bread-breaking, dipping, Lamb of God, prayer before communion and giving thereof. He wonders about the treatment of other liturgies: the bread-breaking, the peace greeting, the Lord's Prayer, and the invitation to communion. Gelineau insists (again) that the Lord's prayer, as fraternal forgiveness, is not a song, but rather a prayer. While he would not exclude a "cantillation" or simple recitation on a couple of notes (which he finds suggested in the missal version), he deplores the tendencies of current liturgical composers to "make music" with the Lord's Prayer. A quiet organ accompaniment to a recited Our Father and Deliver us can lead nicely to a sung doxology "For the Kingdom."

Pere Gelineau also urges that the gesture "restored by the Council," the peace greeting, needs personal involvement and shouldn't be forced. The French use the greeting with great discretion, which is to say, it is not done at all Sunday masses. Gelineau's parish, the Jesuit church of St. Ignace, does the peace greeting far more than most Parisian churches, but not regularly every Sunday.

Gelineau also views the "fraction" as a much reduced symbol, since the prefabricated small hosts are universal, except for smaller communities.

He also finds the Lamb of God pastorally interesting, as a song that has become popular, linking up with the clergy's "Behold, the Lamb" and the earlier invocation of the Lamb in the Glory to God. Gelineau urges more time to reflect on better ways to organize this part of the communion mystery.

The French master acknowledges the traditional value of the communion procession hymn (from the "Latin" days, a hymn of the people), but with the new emphasis on hymns and chants/acclamations perhaps silence or organ (instrumental) music is helpful. At any rate, this hymn should be de-absolutized. As to a hymn after communion, Gelineau poses the following conditions: if it arises from the silence after communion, if it is sung by everyone (refrain), if it is a truly fitting text, then it can be among the best songs of the whole mass. Under no circumstances could it be followed by a recessional hymn after the final blessing.

Gelineau (with Claude Rozier) enjoins that from the Lord's Prayer to the post-communion there must be equilibrium and economy in the matter of music. Several models are possible: a recited Our Father, song of bread-breaking, silence during communion (music only), then a hymn after communion; or a solemnized Our Father, peace-greeting or communion procession. Then again, one could do the breaking in silence or with instrumental music, and not have the hymn after communion. In any case, he suggests that we avoid overdoing and routine, and "center everything on the sacramental gesture: eating and drinking together in the faith of the risen Christ."

Concerned as every liturgist with duplicates and "accumulation of opening rites," EQC asks the sacramental question of what the priest is doing when he says "May Almighty God forgive..." and why it seems to be such a mechanical prayer. They strongly endorse varying the litany petitions, and the responses. For example, in place of "Lord, have Mercy," a suitable response could be "Lord you know that we love you." (Music is of course provided in the booklet and accompanying vinyl disc.) Yet a further observation goes to the heart of a solution: One should avoid the impression of two activities occurring at once, such as the entrance greeting and a penitential rite. Instead, one could begin the song of entrance, pause for the celebrant's greeting, and continue with a verse that notes the "penitential dimension." Then the celebrant's admonition becomes an occasion to examine one's conscience in the song-dimension. Each couplet can be motivated by some words of the celebrant. Also suggested is a moment of silent examination, followed by a simple Kyrie; and using aspects of the Gloria in the manner of a litany: "You who take away the sin ... we praise you, we give you thanks!" Thus it emerges that the Gloria is a hymn of rejoicing by all the musical forces at one's disposal. Mere recitation by the assembly seems formalistic. If you don't want to sing a Gloria to the "God who pardons," then jubilate in another way. Just as the Gloria should not be recited, the Creed ought not be sung. "By its nature it evades lyricism" (Herbet). The only way to sing a Creed is in the form of an acclamation refrain, "I believe, Lord," as the propositions are made.

Musical examples for this 20th anniversary EQC issue ("Advent-Christmas, 1977") are, of course, included with full analyses, including a lovely version of the Polish noel, Lulaze Jesunita (in French, of course), all done pleasingly on the disc. A marvelous New Yorker-style humor drifts into EQC now and then. This issue has a superb anonymous essay on the Pavlovian reaction that the opening sign of the cross has become, as well as the gennunciation and the purse-opening at the Creed. "Or is one singing an offertory hymn to Sainte-Phynance?" Problems are fundamentally the same!

The next EQC (#163) November-December, 1977 deals with the overall question of the sacrament of Confirmation. Resident liturgists Lesueur and Allary consider aspects of the sacrament under two divisions, the essential and the actual celebration. The essentials include the question of the unity of the three sacraments of initiation (Baptism, Confirmation, Eucharist); the necessity of

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an integrated catechesis on the Holy Spirit; the need for viewing the happenings of our life in the light of God’s Word. This should be done with the *confirmands*, the parents, the pastor and parish of adults, the bishop and concelebrants, the environment. This interesting attempt to engage all the people participating in the celebration presupposes careful preparations, “not just three days in advance.” In the central celebration at mass, an exciting “Amen” response to the bishop’s solemn prayer is recommended. Organ and instruments are envisioned playing during the anointing with chrism, with an enlarged universal prayer composed by the confirmands that enhances the style (always sung refrain). Using the Eucharistic Prayer for children is urged wisely, with its simple refrain acclamations.

Bishop Thomas of Corsica concludes with reflections on his liturgical experiences in confirmando, stressing how he likes to hear the children express what their faith means to them individually. He prefers to use the dialog-homily, in the midst of the confirmands, to determine what themes to stress, preferring variety to go over the same things. He likes soft organ music during the anointing, and prefers to save the universal prayer till after communion, leaving the intentions to individual confirmands.

As befitting the November-December issue, EQC has a final essay of suggestions for Christmas midnight mass, using the Lille parish experience, stressing continuity with Advent themes: “hope founded on Jesus’ destiny.” Then another country parish experience is recounted, with the curiously existential theme: “the absence of Jesus Christ’s presence.” A mass at the Cathedral of Poitiers is described, which naturally reflected more traditional forms of Noel, night of music and joy. In typically French style, EQC suggests that small space-heaters be used to give warmth a physical meaning in the still largely heated vaults of country churches! It is also urged that the quality of music match the character of community, rather than the elaborateness that too often characterizes midnight mass. French “Noël” literature is so vast that EQC disfavors the more popular “Il est né” variety for stressing the Eucharistic messages of Christmas. The extended vigil (songs and readings) is not encouraged; preference is that the singing of carols and proclamation of the Gospel be felt more within the context of mass.

EDWARD McKENNA

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**Publishers**

Publishers of music reviewed in this issue:

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Alexander Broude, Inc.  
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Choristers Guild  
P.O. Box 38188  
Dallas, TX 75238

Concordia Publishing House  
3588 S. Jefferson Ave.  
St. Louis, MO 63118

Elkan-Vogel Inc.  
(Theodore Presser Co.)

Carl Fischer, Inc.  
62 Cooper Sq.  
New York, NY 10003

Liturgy Training Program  
(Liturgy 70)

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155 East Superior  
Chicago, IL 60611

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GLA Publications, Inc.  
7404 S. Mason St.  
Chicago, IL 60638

Helicon Press  
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Baltimore, MD 21202

The Liturgical Press  
St. John’s Abbey  
Collegeville, MN 56321

North American Liturgy Resources  
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Pastoral Arts Association  
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Four-year undergraduate college. Accredited by: NASM, NAMT (Music Therapy), NCATE (Teacher Education). Offers BA with a major in sacred music or religious studies.

St. Olaf College, Department of Music, Dr. Sigurd Fredrickson, Chairperson, Northfield, MN 55057. (507) 663-3180.
Four-year undergraduate college with paracollege program of tutorial, schedule-free learning. Accredited by: NASM, NCATE, NCACSS, AAC, MCUCM. BM in church music with emphasis on organ or voice; Paracollege—BA in organ, liturgy, choral, education, etc.; preparation includes practical experience in parish work, conducting student choir, semester in Germany or Austria; strong theology offerings by Dept. of Religion. Some summers—church music conferences, teenage organist institute.

MISSOURI

Avila College, Department of Music, Sister de La Salle, CSJ, Chairperson, 11901 Wornall Road, Kansas City, MO 64145. (816) 942-8400.
Undergraduate programs in liberal arts and professional programs. Graduate programs in education and business. Summer workshops in church music and religious studies. BA in church music, music education, applied music, religious studies.

Fontbonne College, Mary Ann Mulligan, CSJ, Ph.D., 6800 Wydown Blvd., St. Louis, MO 63105. (314) 862-3456.
Four-year undergraduate college. Accredited by: NASM. Offers introductory courses and workshop: "Church Music: A Parish Ministry."
twice annually. Offers a summer session with workshops on many subjects, including organ, choir, chant, hymnody.

**PENNSYLVANIA**

Marywood College, Music Department, Jane McGowt, Chairperson, 2300 Adams Ave., Scranton, PA 18509. (717) 343-6521, ext. 250.

Four-year college with under- and postgraduate programs. Accredited by: NASM, PA Dept. of Education. Awards BM and MA.

**TEXAS**

Southwestern Baptist Theological Seminary, School of Church Music, James C. McKinney, P.O. Box 22,000, Fort Worth, TX 76122. (817) 923-1921. School of music and conservatory with graduate programs only. Accredited by: NASM, SAATS. Diploma of Church Music available to undergraduates over 30. Doctor of musical arts and Master of music with majors in voice, organ, piano, conducting, church music, music history, composition or theory; Master of church music. Regular summer sessions. January—annual Church Music Workshop offers professional-level training.

**WASHINGTON, D.C.**

Trinity College, Music Department, Dr. Sharon Shafer, Chairperson, Michigan Ave. & Franklin St., NE, Washington, DC 20017. (202) 269-2000.

Four-year college with under- and postgraduate programs. Accredited by: SACSS. Offers AB with major in applied music (voice, piano, etc.). Courses in history, theory, conducting, pedagogy, orchestration and form and analysis.

**MONTANA**

University of Montana, Donald W. Simmons, Missoula, MT 59812. (406) 243-6880. Under- and postgraduate programs; School of Music. Accredited by: NASM. Offers BA, BM, BME and MA, MM, MME in organ, carillon, organ literature, construction and design, and organ pedagogy and service playing.

**NEW JERSEY**

Westminster Choir College, Dr. John S. C. Kemp, Chairperson, Princeton, NJ 08540. (609) 921-0111.


**WISCONSIN**

Alverno College, Sister Mary Hueller, 3401 S. 39th St., Milwaukee, WI 53215. (414) 671-5400, ext. 258.

Four-year undergraduate college. Accredited by: NASM, NCACS. Offers BM in church music; BA in religious studies with a minor in church music; and AA in church music. Also has a Specialist Program in church music.
Policy Announcement

Hot Line usage has become so prodigious that we find it necessary to institute certain policy items.

Telephone consultation will continue at (202) 347-6673, but only during the hours of 10 AM to 4 PM on Tuesdays and Thursdays. For an ad to appear in PM (or in Notebook, whichever is in production for issue next), copy must be submitted in writing and accompanied with payment according to the following rates:

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Ads are published only once unless repeated insertions are specifically requested; these will be billed automatically. No refunds are granted for ads that are cancelled prior to publication—if the quest is satisfied, this is considered “service rendered for value received”! Please note that telephone requests are on record at our national office. They will be published, at the rates listed above, if we are given the word. Also we will share information about these during the regular telephone consultation hours.

Hot Line will remain a special service for NPM members. Your membership number can double as your Hot Line “box number” if you wish to be anonymous; alternatively, you may wish to have your address and/or phone number published so that respondents to your ad can contact you directly.

The due date for ads to appear in the December/January issue of PM is November 15.

Music Positions Open

All-around musician-liturgy needed in Chicago suburban Vatican II parish, near airport. Organ, adult choir, elementary school, private lessons, etc. HLP-2183.

Musician-liturgy, part-time, for Wisconsin Parish. Must help with planning and implementing weekend liturgies, direct a parish choir. Work with Liturgy Committee. HLP-2184.

Parish music director (organist/choir director) needed for Wisconsin Parish. Qualified musician-liturgy. Job description available on request. HLP-2194.

Full-time minister of music for western Virginia parish. Needs minimum of bachelor’s degree in music, good liturgical knowledge and sensibilities, skills in organ and choir conducting. Job description available. HLP-2221.

Buy/Sell

Pipe organ for sale: six-rank Wicks; drawknob console, prepared for additions; constructed in 1957, excellent condition; available Nov. 1. For particulars, write to: HLP-2198.

Wanted: Liber Usualis, St. Gregory Hymnals and St. Pius X Hymnals. Contact Gary Penkala, 219 Waupelani Dr., State College, PA 16801. HLP-2186.
Weddings must be part of the eternal paradox: Nothing is more intensely, personally memorable than the exchange of marriage vows amid ritual and ceremony; yet nothing more deeply affects the Christian community than the union of a couple in this most joyful of Christ’s sacraments—their union is of the community.

The new Rite of Marriage, promulgated by the United States Conference of Bishops in 1970, provides a structure for symbolizing God’s covenant with humankind through the bond made between man and woman. At the same time it allows ample room for creativity in imbuing the wedding with rich and meaningful signs for both the couple and the celebrating community.

The Constitution on the Sacred Liturgy happily retained a significant statement from the Council of Trent: “If any regions are wont to use other praiseworthy customs and ceremonies when celebrating the sacrament of matrimony, the sacred Synod earnestly desires that these by all means be retained.” Elements that derive from ethnic, local or family customs contribute to a warmer, more personalized wedding ritual for today’s bride and groom. The wedding must witness what it symbolizes, not only to the marrying couple but to all the community celebrating with them.

Since the reformed Ritual of Marriage, couples have been able, together with the clergy, musicians and committees, to have an equal part in planning—and in many cases constructing—the wedding ceremony. Many new things have been experienced, some good, some not so good. The couples I have worked with, when given a free rein in selecting the signs and texts for their weddings, have tended with some consistency to stress four aspects of a wedding: The bride and groom marry one another; the community witnesses the wedding; the couple enters into an absolutely unique relationship; and the couple enters into the order of marriage. It strikes me that the couples have tended to exclude from their weddings two traditional aspects of marriage: the sacredness of sexuality and reproduction (forming a family). It is incumbent on all connected with wedding planning to be responsive to these tendencies, both musically and liturgically.

The bride and groom marry one another. Before the tenth century, members of the clergy were invited to the marriage ceremony only if they were personal friends of the families. The father selected the partner for the child, (in spite of efforts to the contrary, this ritual survives in the father’s giving away his daughter at the sanctuary gate!), and directed the wedding ceremony itself. Contemporary theologians have emphasized the couple’s centrality by designating them as the ministers of the sacrament. And when the couples are provided the opportunity to plan their weddings, this point seems quickly to surface as important to them. Perhaps the strong feelings about independence achieved through marriage, the lack of a need for extended family and, quite frankly, the self-assertion of the young contribute to this tendency. When the bride and groom face the congregation and exchange their vows (without any prompting), they dramatically present not only the theological point that they are marrying one another, but also the sociological point that the bride and groom of contemporary society are independent, self-assured and reliant on themselves.

The community witnesses the wedding. As is true of all sacraments, the wedding ceremony is a celebration of the whole community. Law designates the clergy and two witnesses to be present at the wedding. But these three are designated to serve as symbols of the entire community’s witness of the marriage. This collective witness attests to the reciprocal relationship of the individual couple with the entire Christian community: The couple has the responsibility to the community to reflect the love of Christ for his Church in their love for one another and the community has a responsibility to the couple to provide them with love and support when needed. The active participation of the congregation through singing, sharing in the ritual acts of praise, thanksgiving and petitions dramatically present this theological and (perhaps someday) sociological reality in the ritual of marriage. A joyful outburst of an Amen or Alleluia immediately after the ex-
change of vows, with bride and groom facing the congregation, could augment the sense of congregational involvement.

The couple enters into an absolutely unique relationship. Because this is a milestone in their lives, most couples strive to bring something unique to their wedding. Most frequently, this desire appears in the form of “our song.” While musicians and clergy must guard carefully against a ceremony that is overly sentimental, we must strive to make the wedding something more than a mere repeat-the-same-old-ceremony-no-matter-who-is-getting-married. We have been warned again and again against this ever since the Council of Trent (1587).

The couple enter into the “order” of marriage. Every couple realizes that they are not the first to enter into marriage; in fact they are entering into a long-standing institution within our society. The dogged retention of formal attire by bride and groom links this marriage to every other marriage of the past. Often, the bride will heighten this “link” by wearing some object, such as a veil, from the family tradition. The selection of “traditional” music often enhances this aspect of the wedding.

While it appears that these four tendencies are present in most weddings today, it strikes me that expressions of the sacredness of sexuality and the production of children are often lacking. Almost every anthropological study of the marriage ritual is filled with references to sexuality and children; indeed these elements are frequently at the heart of the matter. Perhaps our society’s liberated attitude toward premarital sexuality and the emphasis of family planning have lessened our attentiveness to these subjects, but it is a significant comment on our society that they have been so commonly ignored in the modern-day marriage ritual.

Music is undoubtedly the most affective and effective of all signs and symbols a bride and groom can use to underline what they are about. As Wendy Somerville Wall puts it, “No matter how beautiful and entertaining, if it [the music] distorts or distracts from the central theme and the liturgical activity of the moment, forget it.” (The Creative Wedding Handbook, p. 31) The pastoral musician can no longer be content to impose a limited set of musical selections on the bride and groom, nor to strive for some preconceived notion of an ideal wedding, but must be willing instead to balance all of the theological and sociological principles with the realization that the Church is celebrating this wedding of this couple at this time.
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