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In This Issue...

Weddings, we return to weddings. Pastoral Music addressed this issue ten years ago (October-November 1978), and—is anyone surprised?—that one issue did not solve all the problems connected with weddings. So we try again.

We begin with a very clear statement that many of the problems connected with the musician at weddings are not music problems, but concerns about formation in liturgical principles (or the lack of it) for all the ministers: the bride and groom, the assembly, the clergy, and then the musicians (Simcoe). Next we take a look at ecumenical and interfaith weddings and discover their unique opportunities (Madden).

Then we get very practical. We present the parish marriage preparation program from Sacred Heart Parish, Florissant, MO. This program is particularly interesting because it uses a problem-solving approach: listing the concerns or problems that this particular parish faced in dealing with weddings, then designing solutions based on that information. While some of the program's details may not be usable in every parish, the method certainly is.

And even more practically, we provide an extensive review of books on marriage and marriage preparation by a leading sacramental theologian (Gutte) and, what most musicians will read first, an annotated list of the current wedding repertoire (Mumford). Musicians, do not be deceived, however. New repertoire alone (or old, for that matter) will not solve all the current issues connected with weddings.

Ten years from now we will probably look at this issue of Pastoral Music on weddings and compare it with the situation in 1988, two year before the year 2000.

How will we find things? If we begin the catechesis about weddings in our communities, build parish marriage programs, ecumenical and interfaith celebrations, diocesan engaged couple programs, if we use the wedding books and repertoire that are now available to us, as suggested in this issue, we will see, I believe, great growth.

Who will do it? We have published this issue in the hope that every clergy and musician reader of this publication will evaluate their approach to weddings. Some will find that little needs to be changed, but they will find some helpful ideas for developing their parish programs. Others will recognize the need for a recommitment to attend to the complete overhaul of their approach to parish wedding celebrations. Let's hope that the visitor who finds the order of service left in the pew will be delightfully surprised because the celebration planning reflects a profound liturgical and musical understanding of weddings.

V.C.F.
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Member News

Telephone Directory
In an effort assist you in getting the best service from NPM in the quickest amount of time, we offer you our new telephone directory. You should notice that there are new numbers for Hotline service, the Music Review editor, and the Book Review editor. Of course, if you are interested in contacting the National Office directly, please always feel free to do so: (202) 723-5800.

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Convention News

FORT WORTH. Rev. Virgil Funk will present a workshop on Friday morning, June 17, entitled “Job Descriptions, Salaries, and Contracts.”

JACKSONVILLE. Reservations for the Golf Tournament must be postmarked by May 27. The cost is only $65 per person. This includes golf cart, driving range, scoring, bag tag, valet and locker privileges, plus complimentary food during the day.

PORTLAND. Mr. Brad Lenthart Join Sr. Kay Sheskaitis in presenting a workshop titled “Challenge: Baptized as Leaders of Prayer.”

BOSTON. Mr. Bob Hurd joins Ms. Mary Frances Reza for the following workshops: “Music for the Hispanic Community,” “Music for Hispanic Celebrations,” and “Hispanic Culture and Liturgy.” The Housing Bureau phone number has changed to (617) 536-9028. They are open Monday through Friday, 2:00-5:00 P.M. EDT.

BUFFALO. Just a reminder that you must make reservations for the Trip to Niagara Falls on Sunday, July 17, and for the Dinner Theatre on Tuesday, July 19.

PEORIA. Be sure to bring comfortable walking shoes. Several of the workshops and events take place away from the hotel, but the locations are within easy walking distance. Correction. Joe Mattingly and the Newman Singers are based at the University of Iowa in Iowa City. The Peoria Convention brochure lists the college incorrectly.

Author Honored

Wilfred P. Schoenberg, SJ, author of A History of the Catholic Church in the Pacific Northwest, 1743-1983 (The Pastoral Press, 1987), has been named a recipient of Washington State’s 1988 Governor’s Writers Award. The award was presented by Governor Booth Gardner at a special ceremony at the Washington State Library in Olympia on May 19. The award was begun in 1966 as a way to honor the state’s literary creators.

RCIA Approved

On March 7, 1988, the Congregation for Divine Worship approved the American adaptation of the Rite of Christian Initiation of Adults. Publication date of July 1, 1988, has been established, with September 1, 1988, as the mandatory effective date for the implementation of the RCIA. It may be implemented before September 1, however, immediately upon publication.

MENC

We are happy to announce that the National Association of Pastoral Musicians has affiliated with the Music Educators National Conference. Twelve years ago, the National Catholic Music Educators Association merged into the National Association of Pastoral Musicians and provided a base for our operations. Many of our current members were members of that organization.

In an effort to promote music education in the Catholic community, but desiring not to replicate other activities in the field, NPM has joined with MENC in an effort to provide better service to the Catholic community within that organization. The agreement includes three items:

1. Every effort shall be made by MENC and NPM to achieve the closest possible consultation and cooperation in order to advance the cause of music education. MENC and NPM will endeavor to cooperate not only in carrying out the projects and programs of both organizations but also in developing joint projects and programs.

2. In order to emphasize the widespread base of support for music education that exists throughout the nation, MENC and NPM will cooperate as closely as possible in dealing with the federal government and any other organizations and agencies outside the field of music.

3. The name of NPM shall be carried, when appropriate, in the listings of the MENC leadership. When appropriate, NPM will carry a notice of its auxiliary status with MENC. We take this opportunity to invite all of our members associated with MENC to identify themselves to the national office of MENC and we encourage active participation.

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Parish Ministry LINK
The Institute for Pastoral Life has begun a parish newsletter whose purpose is to "link up" with others in parish ministry. For more information: Parish Ministry LINK, 2015 East 72nd Street, Kansas City, MO 64132.

News From LTP
Three major activities are forthcoming from LTP, whose publications NPM highly recommends.

The Easter Sourcebook: The Fifty Days by Cail Ramshaw and Gordon Lathrop is designed to help recover the Easter season.

Environment & Art letter, a forum on architecture and the arts for the parish, is a monthly subscription publication. $17 per year.

The Rite of Christian Initiation of Adults, which has recently been approved, is now available from LTP.

For more information about their publications, contact: LTP, 1800 North Hermitage Ave., Chicago, IL 60622.

Center of Concern
For those interested in social concerns, one of the best resources available is the Center of Concern under the direction of Rev. Peter Henriot, SJ. A number of publications, workshops, and training programs are available for parish activity. For a brochure write: Center of Concern, 3700 13th Street, NE, Washington, DC 20017.

Meetings and Reports

Common Lectionary
A new common lectionary for the United Methodist Church has been published. It will be available October 1, 1988, for $12. Contact: St. Paul's United Methodist Church, 1356 North Broadway, Wichita, KS 67214.

Lahti Organ Festival
Scheduled for August 1-7, 1988, this international festival in Finland specializes in the works of Olivier Messiaen, with Gillian Weir from England, Bernard Focqandela from Belgium, and Daniel Roth from France, among others. Contact: Lahti, Kirkookatu, 5, 15110 Lahti, Finland.

Catholic Curriculum and Resource Guide
The Army chaplains provide a resource guide for pastoral and catechetical planning each year. This year's edition is entitled Journey with God: a Challenge to Grow.

Organ Odyssey
International Tours
A trip to Scandinavia with special focus on the organs of that country is being planned for August 8-24, 1988. Fee: $3,509. Zehnder Travel Group, 5321 University Dr., Suite H, Irvine, CA 92715. (800) 341-5525.

Reformed Worship
The Christian Reformed Church in North America has revised the format of its quarterly publication on liturgy and music. It is handsomely done and contains articles and approaches of interest to the readers of Pastoral Music. $15 per year. Contact: Reformed Worship, 2850 Kalamazoo, SE, Grand Rapids, MI 49560.

Hymn Contests
The Huron Valley Chapter of the Hymn Society of America in association with the Liturgical Commission of the Diocese of Lansing is looking for musical settings for a Marian hymn text by Sr. Mary Frances Fleischaker, OP. The prize is $300, and the deadline for submissions is August 1, 1988. The winner will be announced at the beginning of September. For a copy of the text and the contest rules, write: Marian Tune Contest, Huron Valley Chapter, HSA, 108 North Huron, Ypsilanti, MI 48197.

In preparation for the AGO 1989 Region I Convention to be held in New Haven, CT, in June 1989, the regional committee has announced a search for new hymns of praise (excluding Christmas and Easter) that use contemporary and inclusive language. First prize is $350, and the winning entry will be sung at the opening convocation of the convention. Deadline for entries is October 15, 1988. For further information write: AGO 1989 Region I, PO Box 157, Cheshire, CT 06410.

The Association of Anglican Musicians has announced a competition for an original work for SATB choir with organ accompaniment on the theme of prayer (or the text may be a prayer). An award of $500 will be made to the winner on January 1, 1989, and the winning composition will be performed at the annual association conference in Chicago, June 1989. Deadline for entries is September 1, 1988. For more information write: Dr. David M. Lowry, 728 Milton Way, Rock Hill, SC 29730.
Regional Conventions
We hope to see many DMMD members at this summer's regional conventions and especially at the DMMD meetings to be held at each of them. Meeting dates and times are:
- Fort Worth Tuesday, June 14, 9:30 P.M.
- Jacksonville Monday, June 20, 9:00 P.M.
- Portland Tuesday, June 28, 10:00 P.M.
- Boston Wednesday, July 6, 9:30 P.M.
- Buffalo Monday, July 18, 10:00 P.M.
- Peoria Monday, July 25, 10:00 P.M.

Board Meeting
The board of directors of the Director of Music Ministries Division (DMMD) met on Friday, April 22, at St. Catherine of Siena Parish in Great Falls, VA. Some of the important issues addressed at the meeting are mentioned below. A detailed report will be included in the next issue of Pastoral Music Notebook.

Directory
A directory of DMMD members is being produced by Fr. Bruce Forman, who chairs the DMMD Membership Committee. It will be mailed free to DMMD members before this summer's regional conventions and will be available for $5.00 at the NPM booth at the conventions.

Educational Programs
Check your convention brochures (and the May issue of Notebook) for workshops designated DMMD. While open to anyone, these workshops should be of special interest to DMMD members. Education Committee chairperson Bea Fleo will be working with her committee to design process and content sessions for DMMD members at the 1989 National Convention in Long Beach.

Pension Plan
The DMMD board heard a presentation by Robert Schwab of Mutual of America, a company that specializes in retirement plans for nonprofit organizations. The board authorized John Romeri and the Professional Concerns Committee to work with Mutual of America in formulating a plan for DMMD that would include a pension plan paid for by employers and a tax-deferred annuity paid for by the employee.

Newsletter
A DMMD newsletter is in the works. The first issue should be in the hands of members early this fall. Barbara Ryan has agreed to serve as editor. Watch your mailbox!

Membership Dues
In order to finance DMMD's activities the board has authorized dues of ten dollars a year over and above regular NPM dues. The membership directory will include a letter asking for the current year's dues. After that the request for DMMD dues will be included with the NPM dues notice.

Board Nominations
In 1989 the DMMD members are to elect five regional representatives to the board of directors. We will be accepting nominations for these positions on the board at the regional convention meetings. We hope to see you there!

J. Michael McMahon

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<td>Hymn-tune preludes appropriate for the wedding service.</td>
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<td>Pachelbel's famous canon, arranged for organ solo by S. Drummond Wolff.</td>
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Rick Gibala
National Chapter Coordinator

Arlington, Virginia
On April 13 parish musicians gathered for a "chew and chat" focus session on the Triduum. Neighborhood meetings were also conducted in each of the five deaneries of the diocese during the month of April.

Dorothy Peterson
Steering Committee Chairperson

Buffalo, New York
Carol Doran and Tom Troeger held a Lenten retreat for clergy and musicians on March 17 at St. Amelia's Church in Tonawanda. This gathering focused on communication skills. Chapter members are working intensely on preparations for the NPM Regional Convention to be held in Buffalo this July.

Rev. Ron Ledwon
Chapter Director

Charleston, South Carolina
On April 21 the local chapter met at St. John the Beloved Church in Summerville to explore the ministry of the in-
Pittsburgh, Pennsylvania

“Salaries and Contracts for Musicians” was the topic of the March 8 meeting, presented by Rev. Virgil Funk. The program, cosponsored by the NPM Chapter and Carlow College, was held on the college campus.

John Romeri
Chapter Coordinator

Rochester, New York

Marty Haugen presented a concert and workshop on April 15-16. The event was titled "Building the Musical Bridge."

John Kubienie
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A day of prayer and reflection was held at the pastoral center at Notre Dame Seminary on Saturday, March 12, from 9:00 A.M. to 3:00 P.M. The speaker was Rev. Ellis DePriest, SM, codirector of the Office for Worship.

Joyce Becker
Chapter Director

San Diego, California

Wayne Saxon conducted a vocal master class/workshop on January 16, and over 80 persons attended the Oregon Catholic Press workshop on February 20 presented by Marie Steiner. (This chapter has 139 dues-paying members! Congratulations!) St. Joanne Nicgorski, OSF

Scranton, Pennsylvania

The Rite of Christian Burial was the topic presented by Rev. Albert Oldfield on Tuesday, March 1, at the meeting held at St. Nicholas Church.

Paul Ziegler
Chapter Director

Metuchen, New Jersey

Rev. Virgil Funk spoke on “Styles of Celebration” at St. Luke’s Church in Plainfield as the March event for the NPM Chapter.

Peter Cebulka
Chapter Director

Lake Charles, Louisiana

The Lake Charles Chapter gathered on Sunday, March 20, at St. Margaret Church for a program of responsorial psalms and the election of chapter officers.

Pat Blackwell
Director

Indianapolis, Indiana

On Friday, March 4, the NPM Chapter members gathered at 6:15 P.M. for dinner followed by “Do You Hear What I Hear?”—a presentation on sound systems, acoustics, and microphones.

Larry Hurt
Chapter Director

Grand Rapids, Michigan

The annual clergy night was held on April 19 at St. Thomas the Apostle Church. Rev. Eugene Walsh was the featured speaker. The program was preceded by an Italian dinner.

Lorraine Hardebeck
Chapter Director

Hartford, Connecticut

Rev. Virgil Funk was the speaker at the March meeting of parish musicians.

Joan Laskey
Chapter Director

New York, New York

Marty Haugen presented a concert and workshop on April 15-16. The event was titled “Building the Musical Bridge.”

John Kubienie
Assistant Director for Music Liturgy Office

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For Musicians and Clergy: Planning

Beyond “There Is Love”

BY JOHN MUMFORD

Sometimes the very thought of the wedding season makes pastoral musicians consider stamping hotel logos on ashtrays as a viable career option. We think about the upcoming meetings, rehearsals, and preparations while practicing our explanation of why there cannot be a tape playing “The Rose” as the bride and groom make their solemn presentation to the parents in the front row. It is very easy to dismiss couples (and certain mothers) with the thought, “Well, this is my job, so I’ll just play a few things for them and get on with it.”

In selecting appropriate musical resources for parish weddings remember that not all couples are the same; in fact, some really are looking for the liturgical expression that states their faith and love in the midst of their community. The rules of good musical liturgy for Sunday worship should not be compromised for weddings. It is my opinion that the encounter between the pastoral musician and the couple is the place to express this idea in whatever creative way the musician can manage.

With the principles of musical liturgy in mind, and despite differences among couples, it makes good sense to use pieces that work well with assemblies in general. It is not absurd to think that the people gathering for a wedding may sing, especially if they are encouraged to do so. Use of a parish cantor and production of a worship sheet will help participation in the celebration.

Even though there is a diversity of musical styles within parishes and from one parish to another, there are some widely available resources for music at weddings, particularly for congregational song. While the following list is by no means exhaustive, it is offered as an idea starter, to help you develop your own collection of musical wedding resources. The suggestions are arranged according to the ritual moments for congregational sung prayer, primarily. The list ends with some suggestions for specialized voices.

Gathering Hymns
What Is This Place by Bernard Huijbers and Tom Conry (OCP Ed-8738)
Praise to the Lord arr. Noel Goemanne (GIA G-2224)
We Remember by Marty Haugen (GIA G-2690)
The Old Hundredth Psalm Tune arr. R. Vaughan Williams (Oxford Ed 0193535084)
Gather Us In by Marty Haugen (GIA G-2651)
Be Light For Our Eyes by David Haas (GIA G-2926)
Sing of the Lord’s Goodness by Ernest Sands (OCP Ed-7100)

John Mumford owns Cooperative Distributors-Liturgical Resource Services in Lynn, Massachusetts. He is a pastoral musician at St. Brigid’s Parish in Lexington.

A formal wedding in Korea. Maryknoll/McDonnell

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Some standard hymn texts and tunes can also serve well to gather the assembly at weddings:

- Joyful, Joyful, We Adore You (Hymn to Joy)
- For the Beauty of the Earth (Dix or Lucerna Laudodiae)
- All Creatures of Our God and King (Lassus Enredo)
- Lord of All Hopefulness (Slane)
- Love Divine, All Loves Excelling (Hyfrydol)
- Father, Within Your House Today (St. Catherine [Tynemouth] or Surrey)
- O Father, All-Creating (Aurelia)

Any number of contemporary hymn settings can be found in NALR’s Glory and Praise collection and in GIA’s Gather to Remember. The new contemporary hymnal, Celebrate, to be published by GIA, will also contain many familiar settings of gathering hymns.

Music in Catholic Worship says that the gathering hymn “helps people to become conscious of themselves as a worshipping community” (MCW #61). The couple stands in the midst of the gathered community to celebrate their love for God and one another. While it may not always be practical to sing a hymn during the process of the wedding party, perhaps the combination of an instrumental procession with a gathering hymn may facilitate a grand and prayerful beginning of the wedding liturgy.

Responsorial Psalm

The psalm serves as a response to the first reading. Music in Catholic Worship makes the point well that the psalm should be sung: “The liturgy of the Word comes more fully to life if between the two readings a cantor sings the psalm and all sing the response” (MCW #63). Because the word of God is proclaimed in every wedding celebration, careful attention to the assembly’s response can bring life to the liturgy.

The place to begin thinking about psalm settings is the list of psalms in the lectionary for weddings. Other psalms may be used, however, so some additional suggestions for psalm settings are also offered.

SETTNGS OF THE LECTIONARY PSALMS

Psalm 33
Lord, Let Your Mercy Be on Us by J. Gerald Phillips (Psalms for the Cantor 2 [WLP])

Psalm 112
Psalm 112 by H. Hamilton Smith (Psalms for the Cantor 7 [WLP])

Psalm 128
Responsorial Psalm 128 by James Chepponis (Cantor/Congregation Series [GIA G-2858])
O Blessed Are Those by Paul Inwood (Lead Me O Lord [OCP])
Like Olive Branches by Lucien Deiss (Peoples Mass Book [WLP])
We Praise You by Balhoff/Ducote (Glory and Praise 2 [NALR])
Happy Are Those by Robert Kreutz (Psalms [OCP Ed-8312])
Psalm 128 by Angelo della Picca (Psalms for the Cantor 4 [WLP])

Psalm 145
I Will Praise Your Name by David Haas (Psalms for the Church Year [GIA])
Psalm 145 by Howard Hughes (Psalms for the Cantor 1 [WLP])
Psalm 145 by Howard Hughes (Psalms for the Cantor 6 [WLP])
The Hand of the Lord by Robert Kreutz (Psalms [OCP])
I Will Praise Your Name by Alexander Peloquin (Songs of Israel 2 [GIA])
I Will Praise Your Name Forever by Richard Hilliart (Cantor/Congregation Series [GIA])

Psalm 148
Let All Praise the Name of the Lord by Smith (Cantor/Congregation Series [GIA G-2589])
Psalm 148 by Howard Hughes (Cantor/Congregation Series [GIA])
In Praise of His Name by Roc O’Connor (Glory and Praise 1 [NALR])
Psalm 148 by Joseph Gelineau (Octavo Ed [GIA G-2245])

SETTINGS OF OTHER PSALMS

I Have Loved You by Michael Joncas (On Eagles Wings [NALR])
Show Us the Path of Life by Marty Haugen (Mass of Creation [GIA G-2777])
On Eagles Wings by Michael Joncas (On Eagles Wings [NALR])
This is the Day by Marty Haugen (Psalms for the Church Year [GIA])
This is the Day by Michael Joncas (Every Stone Shall Cry [COOP])
This Alone by Tim Manion (Lord of Light [NALR])
Glory and Praise to Our God by Dan Schutte (Glory and Praise 1 [NALR])

PSALM COLLECTIONS

Here are some psalm collections that haven’t been mentioned yet, but which are rich sources for psalm settings:

- Respond and Acclaim (OCP)
- Gelineau/Gelineau Gradual (vols. 1 and 2, GIA)
- Worship (3rd edition lectionary acc., GIA)
- Psalms for the Church Year, Vol. 2 by Marty Haugen (GIA, in preparation)

Gospel Acclamation

When selecting the gospel acclamation for a wedding, it would be appropriate to use what the community is currently singing.
singing at Sunday worship. A few suggestions are:

Praise His Name by Michael Joncas
(On Eagles Wings [NALR])

Celtic Alleluia by O’Carroll/Walker
(Sing of the Lord’s Goodness [OCP Ed-
8627])

Alleluia in C (With Lenten Acclamations)
by Howard Hughes (GIA G-2517)

Alleluia 7 by Jacques Berthier (Music
from Taizé [GIA G-2778])

Eucharistic Acclamations

The golden rule for eucharistic ac-
clamations is to use only what is familiar
to the assembly. As with the gospel ac-
clamations, using the current set of ac-
clamations used by the parish is prob-
able the best choice. One other possi-
bility, which requires the use of a cantor, is
the call-and-response form; this works
well in gatherings of people from dif-
cerent communities. One example of this
form is the setting of “Eucharistic Prayer 
I” by Paul Inwood, from the collection
Sing of the Lord’s Goodness, published by
OCP. Each call and response is two mea-
sures long, which can easily be
learned by the assembly with the help of
an effective cantor.

Communion Hymns

Eat This Bread by Jacques Berthier
(Music from Taizé 2 [GIA])

One Bread, One Body by John Foley
(Glory and Praise 2 [NALR])

Jesus, Wine of Peace by David Haas (To
Be Your Bread [GIA G-2887])

Bread for the World Broken by Chris-
topher Walker (We Are Your People
[OCP Ed-8860])

Lord, We Share in This One True Bread
by Christopher Walker (Sing of the
Lord’s Goodness [OCP])

In the Breaking of the Bread by Bob
Hurd (In the Breaking of the Bread
[OCP Ed-8436])

Taste and See by Stephen Dean (We
Are Your People [OCP])

God Is a God of Love by James Chep-
ponis (GIA G-2542)

Taste and See by James Moore (GIA G-
2802)

When We Eat This Bread by Michael
Joncas (Every Stone Shall Cry
[COOP])

Gift of Finest Wheat by Robert Kreutz
(OCP Ed-8005)

I Am the Living Bread by David Haas
(OCP Ed-8730)

Now in This Banquet by Marty Haugen
(GIA G-2918)

You Are Our Living Bread by Michael
Joncas (Here in Our Midst [NALR])

Song of Thanksgiving by Michael Jon-
cas (Here in Our Midst [NALR])

This Is the Bread by M. D. Ridge (GIA
G-3029)

Special Arrangements

Arrangements for Cantor/Choir and
Congregation

Love One Another by James Chepponis
(GIA G-2615)

The Greatest Gift by James Marchion-
da (WLP Ed 7958)

Where There Is Love by David Haas
(OCP Ed-8729)

No Greater Love by Michael Joncas
(GIA G-3140)

The Greatest of These Is Love by M. D.
Ridge (OCP Ed-8893)

We Have Been Told by David Haas
(GIA G-2662)

We Are Many Parts by Marty Haugen
(GIA G-2917)

Blest Are They by David Haas (GIA G-
2958)

Send Us As Your Blessing by Chris-
topher Walker (OCP Ed-7133)

Solo and Duet Pieces

Beginning Today by Balhoff/Ducote
(Glory and Praise 2 [NALR])

Wherever You Go by Gregory Norbert
(Wherever You Go [Weston])

A Wedding Song by Thomas Savoy
(Savoy Music House)

The Gift of Love by Hal Hopson (Hope
Publishing Ed 371)

Come and Journey with Me by David
Haas (Come and Journey [GIA G-
2886])

Psalm 128 (A Wedding Song) by Robert
Wetzler (Augsburg 11-0714)

Sacred Trust by Robert Kreutz (GIA
G-1870)

The Greatest of These Is Love by Daniel
Moe (Augsburg 11-0702)

The Call by R. Vaughan Williams (Five
Mystical Songs [Galaxy Music Ed
1.5038])

Wedding Song by Heinrich Schutz
(Chantry Music)

O Perfect Love by Leo Sowerby (H. W.
Gray)

A Blessing by William Ferris (GIA G-
2265)

Collections

Three Wedding Songs by Robert Powell
(Concordia 97-5279)

Four Hymns for Weddings by Carroll
Andrews (GIA G-1806)

Like a Seal on Your Heart by various
composers (NALR)

A Ring of Gold by various composers
(Concordia 97-5651)

Seven Wedding Songs by various com-
posers (Concordia 97-5576 [for high
voice], 97-5577 [for low voice])

Ivory Tower by Flor Peeters (C. F.
Peters)

Wedding Blessings by Paul Bunjes
(Concordia 97-9238 [for medium high
voice], 97-9240 [for low voice])

Instrumental Music

for Organ and Brass

My Spirit Be Joyful by Bach/Biggs
(or organ and trumpet [Mercury])

Three Wedding Chorales by Bach/Biggs
(or organ and two trumpets [Associated])

Baroque Composers of the Chapels Royal arr.
Wolff (organ and two trumpets [Con-
cordia])

Baroque Music for Weddings arr. Wolff
(or organ and one or two trumpets [Con-
cordia])
Baroque Suite for Organ arr. Wolff (organ and one or two trumpets [Concordia])
Wedding Sonata by Bender (organ and trumpet, trombone, or oboe [Hinshaw])
Prelude to Te Deum by Charpentier (organ and trumpet [Brass Press])
Trumpet Voluntary in D by Clarke/Kingsburg (organ and three trumpets [Gray])
Trumpet Voluntary by Clark/Netheybel (organ and two trumpets, one trombone [Hope])
Canon Duo decimi Toni by Gabrieli (organ and brass [Augsburg])
Wedding Music by George (organ and trumpet [Gray])
A Suite of Trumpet Voluntaries by Greene/Boyce (organ and two "D" trumpets [Brass Press])

Other Resources
A list or even a recording of possibilities is most helpful for couples. In larger parishes when individual meetings are time consuming, an evening of wedding music for several couples with the parish music ministry may be very productive. This evening could include a presentation by the director of liturgy or the parish priest on the basic principles of wedding liturgy.

As you prepare for another season of weddings remember above all your call to pastoral musicianship. If the experience for bride and groom is good, maybe the faces you see on the wedding day will reappear soon for Sunday worship.

Here is a list of books that might help your preparation—and theirs:

Celebrating Marriage, ed. Paul Covino (Pastoral Press)
Parish Weddings by Austin Fleming (LTP)
Handbook of Music for Church Weddings by Mary Ann Simcoe (LTP)
Your Wedding Music by Mary Ann Simcoe (LTP)
Psalm Locator by Anthony Lawrence (Resource Publications)
To Join Together—The Rite of Marriage by Kenneth Stevenson (Pueblo)
The Rites: Volume I (Pueblo)

Some Publishers’ Addresses
Augsburg Publishing Company
426 S. Fifth Street
Minneapolis, MN 55415

Belwin-Mills, Inc.
15800 N.W. 48th Avenue
Miami, FL 33014

Concordia Publishing House
355 S. Jefferson Avenue
St. Louis, MO 63118

Cooperative Ministries
PO Box 30575
Phoenix, AZ 85046

Galaxy Music
131 W. 86th Street
New York, NY 10024

GIA Publications
7404 S. Mason Avenue
Chicago, IL 60638

H. W. Gray Co., Inc.
(see Belwin-Mills)

Hinshaw Music, Inc.
PO Box 470
Chapel Hill, NC 27514

Hope Publishing Co.
380 Main Place
Carol Stream, IL 60177

Liturgy Training Publications
1800 N. Hermitage Avenue
Chicago, IL 60622

North American Liturgy Resources
10802 N. 23rd Avenue
Phoenix, AZ 85029

Oregon Catholic Press
5536 NE Hassalo
Portland, OR 97213

Oxford University Press
1600 Polit Drive
Fairlawn, NJ 07410

Pastoral Press
225 Sheridan Street, NW
Washington, DC 20011-1492

Pueblo Publishing
100 W. 32nd Street
New York, NY 10001

Resource Publications
160 E. Virginia St. #290
San Jose, CA 95112

Savoy Music House
77 Elm Street
Schenectady, NY 12304

Weston Priory Productions
Priory Lane
Weston, VT 05161

World Library Publications
3815 N. Willow Road
Schiller Park, IL 60176

1. All the materials listed in this article may be ordered directly from the publishers or by contacting Cooperative Distributors, 113 Western Avenue, Lynn, MA 01904. 1 (800) 992-3025.
2. [Editor’s note] Settings for this psalm using the text of the ICEL Lectionary Project may be found in Psalms for All Seasons (Washington, DC: NPM Publications, 1987).
3. This list was prepared by Oliver Dubevery for the NPM Choir Directors’ Newsletter, Continued Harmony.
4. [Editor’s note] For a review of some books recently available, please see Tad Gudetie’s review essay in this issue of Pastoral Music.
Wedding liturgies can tell a story of success—energy given to careful planning and preparation that results in prayerful, sacramental celebrations. They can also tell a story of blatantly ignoring the necessary ingredients for good liturgy that results in passive, "let's-get-it-over-with-and-get-to-the-reception" marriage ceremonies that happen to take place in a church building.

With patient coaching, most couples will take "ownership" of the celebration.

We have worked toward making good liturgy at weddings the norm in our parish. As musicians, we firmly believe in what we are doing, but sometimes we really have to work at selling this liturgical "stuff" to the bride and groom, who are usually caught up in the traditional wedding plans about flowers, photographers, caterers, and dressmakers, which take priority over preparing the wedding liturgy. We have found that with some patient educating and coaching, most couples will take "ownership" of the celebration and plan a very prayerful liturgy.

We can do all this groundwork and plan appropriate music, including some congregational participation. But we must have the cooperation of the pre-

The Gardners are codirectors of pastoral music at St. Pius X Church, Indianapolis, Indiana.
sider to make it all work. Both priest and musician need to believe in what they are challenging the wedding couple and the community to do: to sidestep the “things” that go into wedding preparation and participate, become actively engaged in the ceremony, truly celebrate, and pray as (in the case of the couple) or with (in the case of the community) the two who have come to receive God's grace and blessing.

After many years of trial and error, times of believing in good wedding liturgy and other times of disbelief, we have settled on a kind of formula that works for us. It is based on a good ongoing relationship among the musicians, clergy, and other liturgical leaders of our parish and on a real commitment to well-prepared Sunday liturgies at which most members of the assembly take their role seriously.

Since our diocesan policy requires a six-month notice for wedding planning, our priest has an opportunity to give the couple a leaflet about wedding music prepared by the diocesan office of worship. This leaflet encourages them to place a priority on music that involves the assembly in the liturgy, and it discourages the use of popular love songs. The priest urges the couple to follow these guidelines, no matter who is providing the music for their wedding.

Soon after they receive this pamphlet, we receive our initial contact from most couples, usually by telephone. (We have developed a rule of thumb for interpreting this first phone contact that is surprisingly accurate. If the groom calls, our work will be easy; if the bride calls, it could go either way; but if the bride's mother calls, be ready for anything!) It is always important to establish a good rapport at this first stage, to be positive and helpful as we reiterate our parish and diocesan guidelines. We also make available a tape recording of recommended wedding music.

We have a responsibility to work at teamwork.

Offering specific suggestions such as this is very helpful when it is time to meet the couple in person to do the planning. That meeting is essential. If left to plan by themselves, most couples would choose popular love songs for their wedding, simply because their knowledge of musical resources is often limited to this category.

Music for Gathering

At no other celebration is the gathering rite more critical. It sets the tone for the wedding guests who form the assembly; it communicates to them one of two messages: “We really want you to participate actively,” or “We really want you to watch us act out this wedding.”

Of course most couples want a festive procession with joyous organ music while the guests anxiously watch the wedding party enter the church and take their places in the sanctuary. But this is an opportune time for the presider and the musicians to encourage everyone to become a real part of the celebration. Music is called a universal language, breaking down barriers between young and old, black and white, Catholic and Protestant—even between the “groom’s side” and the “bride’s side.”

After the greeting, we suggest that the priest invite all to sing a carefully chosen gathering song. We often use the hymn, “Joyful, Joyful We Adore Thee,” with its familiar Beethoven tune. The presider’s introduction of the hymn, often suggesting that the bride and groom have requested that we sing it, provides a smooth transition into the song.

It is important for the priest to join in the singing, of course, to give a good example to everyone else: the servers, members of the wedding party, and the rest of the assembly. If individual kneeling benches have been provided for any members of the wedding party, the hymnal should be placed on them, open and ready to use, before the ceremony begins. They could be removed by the server immediately after the hymn.

The gospel acclamation and eucharistic acclamations are sung at all wedding liturgies, and usually the responsorial psalm and communion song as well. But we have noticed that all the responses, spoken or sung, are usually stronger if there has been a good gathering song. It breaks down barriers and gives everyone “permission” to participate.

As an added benefit, several couples have told us after their wedding that the opening song had a calming effect on them. It made them feel more at home, supported by the familiar voice of the assembly joined in song.

Of course, all of this takes planning and cooperation, especially between the priest and musician. It is critical that both take the same approach to planning wedding liturgies so that consistent information is provided in their separate meetings with couples. If the priest says, “The psalm should be sung if at all possible,” but the musician says, “I don’t know any psalm settings for weddings”; or if the musician says, “A gathering song might help to unite the Catholics and Protestants present,” but the priest says, “Well, you can try, but I think that kind of thing only works on Sundays”; then the energy expended by either party will be lost.

As liturgical ministers, we all have a responsibility to make the effort at teamwork, to gradually help people see the beauty of real communal celebration of wedding liturgies, and to call those present to enter prayerfully into the sacramental action.
Thanks to the oversight of an usher one Sunday morning this past fall, I found in my pew an order of worship for a wedding that had taken place the day before. Here is the complete text:

Readings
"On Marriage" from The Prophet
"A Reading from the First Letter of Paul to the Corinthians"
"The Prayer of the Faithful"

Music
Processional "All I Ask of You"
Offeratory [sic] "The Irish Wedding Song"
Sign of Peace "How Great Thou Art"
Communion "Ave Maria"

There were no other notes on the marriage rite, music, or participation. The musicians were listed on the program, however: organist, soloist, and bagpiper. This rite took place with the knowledge, if not the approval, of the pastor; he was listed in the program, too, right after the eight couples in the bridal party and the flower girl.

When I agreed to write an article on music in the wedding liturgy, I anticipated addressing such burning issues as these: under what circumstances to sing the psalm, and whether the processional is better as an instrumental or as the song of the assembly. These are indeed daily considerations of music ministers as we evaluate the weddings in which we are involved, but what impertinent questions they are in the face of the wedding program I found. Those specific questions about music in the marriage rite are appropriate only in their proper context. That wedding program indicates far more serious liturgical problems, such as popular ignorance of the liturgy's structure and a casual regard for the place of God's word. How else would The Prophet be given equal billing with First Corinthians, or the intercessions listed as a reading? Why is there no mention of the gospel, or was it omitted because the priest read it?

Even these problems are minor compared to this fact: apparently there is no awareness that this wedding liturgy might involve those gathered for it. The program suggests a liturgy done before an audience with a priest and a few "extras" who read "special" parts. And that, of course, is no liturgy at all, if we do in fact believe that liturgy is the "work of the people." Isn't this question of the assembly's role lurking behind every minor musical choice we make for the wedding rite? We can consider the role of music at various points in the wedding ceremony, but only if we keep this fuller context in mind.

There is no awareness that this wedding might involve the assembly.

Reaping What We Sow

Every time we pastoral musicians meet with a couple to prepare their wedding liturgy, we get back what we have given. Any work that we have devoted to developing the Sunday assembly—and any lack in that area—stares us in the face. The couples we meet mirror the success of liturgical development and pastoral music. They are simply the products of the church in which they have grown up or which they have left until now.

Those seeking marriage cannot be expected to have the taste or knowledge to suggest liturgically and pastorally appropriate music if they have never been educated in, or more fundamentally experienced, a liturgy that operates week after week from our best liturgical
principles. What pastoral musician would care if marry-
ing couples could not define a “responsorial psalm,” if they knew one when they heard or sang it?

Who are these couples coming to us wanting readings from Gibran and music from Nashville? Where have they been? Many are still from the generation that fell between the cracks in the years immediately following the Second Vatican Council. Those were years of religious instruction without curricula and liturgical music, as it is evolving today, that was only in its infancy. With only childhood memories of the old ways and little established in the new ways, these children went off to school and, often enough, away from the church as well. Why would they have ever thought about the difference between a Scripture reading and the intercessions?

Our more recent liturgical practice comes to meet us at wedding planning time as well. Two years ago at my own marriage preparation weekend, the priest-pre-
senter on the staff brought a portable pastoral music aid with him for the Sunday eucharist—a tape recorder. (Don’t groan; it worked in that isolated spot with forty couples and him.) We sang, and none too badly. He remarked to me afterward that he has been witnessing a real, though gradual, change at these gatherings. A few
years earlier no one would have known any of the music for the eucharist, and few would have tried to sing. This is a more positive indication that we reap at wedding planning time what has been sown in the community’s liturgical life. Where honest, consistent work for the parish’s liturgical life has been done, engaged couples will re-present it to us and incorporate it more easily in planning their wedding rite.

For the time being—a time that is likely to be counted in decades—pastoral musicians will be filling in the gaps in our liturgical practice during wedding planning. Our knowledge and experience of liturgical matters will like-

ly always be beyond that of other members of the assembly without special training, because compared to them we spend an abnormal amount of time considering ritual questions. Add to that fact a cultural pattern in which many young adults separate themselves from religious practice before their marriages, and the gap between their experience and current liturgical practice is even greater. And we also have to consider the chasm that exists in the quality of liturgical practice between parishes, dioceses, and regions of the country. An engaged couple might present us with anything. Even with an awareness of these problems, however, we are not quite ready to consider the specifically musical questions of wedding liturgy.

The quality of wedding music depends on the quality of music at Sunday liturgy.

Be Prepared

The attitude with which a music minister greets a couple makes all the difference. We cannot blame or belittle them for what they have not experienced; they are not at fault. Engagement is already a stressful time with ample occasions to play Family Feud over the wedding plans. If you perceive gaps in a couple’s liturgical awareness, let that lack fuel your determination to help the Sunday assembly claim its liturgy and song.

Respect the couple’s sensibilities. Given the general state of pastoral music in my region and in the parish where I found the wedding program, a couple’s requests for “How Great Thou Art,” a soloist with something of a voice, and a bagpipe on the side can represent an effort to bring some beauty and class into their wedding. These selections as presented in the program may leave much to be desired liturgically, musically, and pastorally, but they are better than what that couple may be asked to participate in at Sunday eucharist.

A couple’s initial ideas for their wedding music are not necessarily arbitrary; our job is to discover what is informing them. They may be trying to celebrate their ethnicity or bring an element from their parents’ weddings into their own. Themes of family origins and continuity from generation to generation are appropriate to marriage celebrations.

After unearthing the sources of a couple’s requests, the problem for the musician becomes how best to express them. If the couple requests a popular love song, for instance, what do the lyrics say that the couple is trying to communicate—commitment? trust? Do we know what elements in the marriage rite are intended to express these meanings? In our parish practice do we maximize these ritual moments rather than substitute something mauldin? (I worked directly with couples through the years of “Evergreen” and “You Light Up My Life.” It must be getting better.)

We must be willing to listen, probe, and clarify the engaged couple’s concerns. Be prepared to receive their ideas with care; help them to identify what is most important to them; and let them know what is most important in the wedding rite. Even now, however, we are not ready to talk about musical choices.

A Parish Ready for Marriage

What is your parish plan for weddings? Do you have a policy? Music policy for weddings flows simply (and ideally) from everything that is in place for the Sunday eucharist. People, instruments, and repertoire are the basic building blocks. Are cantors available, well trained and skilled in inviting an assembly into sung prayer? (The more diverse the wedding assembly, the more skilled the cantor needs to be.) Which instrumentalists are available to play for weddings? Is use of the organ restricted to musicians known to you? Are the names of these ministers available to engaged couples?

The Sunday repertoire provides the basis for the wedding repertoire: songs of praise and blessing, psalms, and acclamations. If these are in place for the Sunday eucharist, then the parish is musically ready (at least in the basics) for weddings and other sacramental celebrations. If they are not, then a stopgap measure may be to borrow them from a nearby parish with an established program of liturgical music as a supplement to your wedding music ministry, while you focus on developing the fundamentals.

Is the pastoral staff prepared to set and stand by liturgical principles for wedding liturgies? Or is someone on the staff inclined to let the bride (“It’s her day”) or her mother (“It’s not worth the energy”) have whatever she wants? Are musicians and presiders agreed on what is appropriate and inappropriate and what to strive for during the years of filling in the gaps?

Are couples instructed to contact the musician(s) well in advance of the wedding date to lay the groundwork for the liturgy? Do you make available to them an ini-
tial meeting material that introduces them to the subject of their wedding music? (Publications such as my pamphlet, *Your Wedding Music* [Chicago: Liturgy Training Publications, 1975], are available now in many areas of the country.)

A total parish policy on weddings must be more comprehensive than this, but these are basic areas to consider before answering the more particular musical questions for each situation. The state of music at your Sunday liturgy and in your diocese will do more for the state of music at weddings than anything else. We’re almost ready for the “practical” questions now.

**Who Assembles?**

Particular ritual questions can be answered only in relation to this all-important question: Who will be at the wedding? Are the members of this wedding assembly used to being part of a worshipping community? (That is a separate question from whether or not the engaged couple has been joining the worshipping community regularly.) Will there be many or few people there?

Perhaps you have found yourself in a situation like this. At my cousin’s wedding a church full of mostly practicing Catholics, who had been used to singing the gospel and eucharistic acclamations every Sunday for years, had not one chance to sing during the entire liturgy. By the end of the eucharistic prayer you could sense the crowd’s discomfort; their role as a captive audience felt as unnatural as the liturgical norms say it is. Used to participation, they were denied their right. Had the assembly been considered during the planning, the musical choices would have been quite different.

What would you do for a wedding assembly of twenty people who are unpracticed in any kind of community song? Arm a strong cantor with a psalm and sung intercessions, play an instrumental processional and recessional, and the music is complete for the rite of marriage outside of Mass—and appropriate for this gathering.

Ask your particular questions within the first and final context for framing your answers: the assembly. The rite of marriage celebrated within Mass at which the acclamations and the psalm are sung by a soloist will not be preferable to one in which those present will speak these prayers together. Speaking the texts is an imperfect solution, but it is probably to be preferred if it allows the assembly to enter into their rite as fully as they can.
Pastoral musicians quickly become familiar with the variations they have to face in wedding assemblies. Will they all be Catholic, of mixed faiths, or from other Christian churches? Are they practicing or nonpracticing? Deciding with a couple what parts should be sung, instrumental, or spoken depends entirely on the make-up of the assembly. A wedding should never be celebrated without music; it should almost never be without communal song. Those gathered for the wedding should absolutely never be ignored or allowed to be passive spectators. The ways in which their energy is garnered and their participation directed will depend on their circumstances, but engaging their participation is not an option.

The fundamental work is turning the audience into an assembly.

As the church-at-large, we have yet to make the wedding liturgy our own. Apart from the “I do’s” and the giving of rings, weddings as liturgy are foreign and unfamiliar. The challenge for pastoral ministers continues to be convincing the couple that you are “on their side”—working to make a beautiful celebration marked by grace and dignity that will be well worth remembering—but that you are also “on the side” of the larger church, which has standards for its liturgical celebrations. Perhaps people most need convincing in this area, that these two “sides” are not in opposition at all, but are mutually enhancing. We can be convincing by being competent ourselves pastorally, musically, and liturgically.

The wedding liturgy will continue to be foreign and unfamiliar to marrying couples until the most fundamental work is accomplished in our parishes: turning the audience at Mass into a eucharistic assembly. This is still the critical issue for pastoral musicians, as for all liturgical ministers and planners. Until we have made liturgy our own, we can tear our hair out debating the variations of instrumental music, speech, and song during the marriage rite.

The best pastoral policy for developing musical wedding liturgies is developing an excellent Sunday liturgy. How else will we learn that we are meant to be an assembly, not an audience? Where else will we learn to love singing the psalms and listening to a cantor carry their words into our hearts? Where else will we hear a variety of instrumental music leading us into the rite? Where else will we have been in processions that focus our attention and gather us together? Where else will we have used an order of worship that helps us enter fully into special occasions without missing a cue?

Sow these seeds week after week, and the next generation of pastoral musicians will never have to face the questions we do at wedding planning time.
Ecumenical and Interfaith Weddings: Opportunity Galore!

BY LAWRENCE J. MADDEN

Lancing nervously at her fiancé in the other chair, she murmured, “We’re not the same religion.” They had come to see the parish priest about arranging to be married. They knew there were some very significant differences in their backgrounds; they hadn’t really talked much about that, but they did want to get married, and they felt that whatever the obstacles were, they could work it out.

When she said “not the same religion,” I initially supposed that her fiancé was not a Christian. It turned out that they had not talked about this matter very much at all; he was an Episcopalian and had actually come to Mass with her a number of times in recent months. She had not thought of going to his church, however. Was it allowed? The man knew very little about the Catholic Church. He had not been going to church regularly since college; the woman had only recently begun attending Mass regularly again after years of inactivity.

The incidence of mixed marriage is becoming more and more frequent. Today roughly thirty per cent of Catholic marriages in the United States involve a non-Catholic party. The rate of intermarriage varies vastly, depending on the region of the country. In east coast cities with large Catholic populations, for example, the rate may be as low as fourteen per cent, whereas in some southern and western cities it may run as high as eighty per cent. Most of these marriages are between a Catholic and a non-Catholic Christian; a few are between Catholics and Jews or totally unchurched people; and fewer still (although this number will probably rise in the future) are between Catholics and Hindus, Muslims, or Buddhists.

We are blessed to live in an ecumenical age.

In any case the phenomenon of intermarriage is a pastoral fact that parish ministers must deal with. The interview described above is a common occurrence that raises a number of pastoral and liturgical issues, some of which this article will address. For fuller treatments of various aspects of intermarriage consult the brief bibliography at the end of this article.

There is an accepted vocabulary, by the way, for different varieties of intermarriage. Ecumenical weddings are between Christians of different denominations; interfaith weddings are between Christians and non-Christians.

Pastoral Opportunities

One of the first noteworthy elements of the pastoral situation is the fact that getting married for many

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Catholics—and non-Catholics as well—is often the occasion for the person to consider practicing the faith again. Parish ministers should be alert to this possibility. A warm, welcoming, and understanding reception at the parish offices can be a critical turning point for people; it can be a healing experience of “church” for them. Any disapproval of or impatience with their strangeness or hesitancy in dealing with church matters can be another “turnoff.” Be patient, open, and understanding.

Pastoral ministers should not minimize the serious obstacles that differences in religious faith and traditions can pose to a successful marriage. These obstacles should be raised with the couple, but once the couple has definitely decided to marry, they should be led to see the positive richness their union might contain.

Many people have only a superficial knowledge of their church or religion. I have found that for couples where both parties are Christian, the true confessional differences between the denominations are often smaller than the couple perceives. We are blessed to be living in an ecumenical age. Point out to these couples that most Christian churches are in a process of radical change, rediscovering our common Christian roots and common spirituality. Encourage them to study together and learn what their churches are teaching and doing. Suggest that their ecumenical situation may be a blessing rather than a problem; they might be able to stand in a prophetic way as forerunners of the quest for unity among all Christians. They might be able to inspire their friends to work for Christian unity.

To help a couple explore their religious attitudes, especially regarding marriage, in a serious way, I give them Celebrating Marriage, suggesting that they read the selections from Scripture together and the commentaries, and then discuss them prayerfully. Couples usually have a lot of interest in planning the wedding ceremony; ministers can tap into that energy and get them to reflect on their religious life together, encouraging them to worship with one another in their respective churches, to stand in each other’s religious shoes, as it were. Lead them to see that the religious obstacles in intermarriage can be transformed, by God’s grace and their own persistent effort, into opportunities for growth in understanding, compassion, and faith.

Ministers sometimes encounter couples who are frankly indifferent to religion. Their motivation for having a religious ceremony should be explored by the minister with sensitivity. Where no truly religious motive exists for a church wedding, the couple should be encouraged to consider a civil ceremony. In the case where one party is religiously motivated and the other party is indifferent to a religious ceremony, do not let the indifferent party “sit out” the wedding planning. Try to draw him or her into the process; help the couple to start discovering whatever spiritual life they might have in common.

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**Encourage the couple to stand in each other’s religious shoes.**

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When a Catholic plans to marry a Jew, the minister should take the same approach as for an ecumenical wedding, helping the couple understand the differences in their backgrounds, but also the extent of their common heritage. The Catholic party should be reminded, for example, that the religion Jesus practiced was Judaism (contrary to popular belief); that Pope John XXIII said that we Christians are all “spiritually Semites,” alluding to our common heritage; that the Hebrew Scriptures make up more than two-thirds of our Bible; that a large portion of our religious rites are taken directly from Jewish worship.

There are more difficulties to be dealt with in a Jewish-Catholic marriage, however, than in an ecumenical marriage. For one thing, until very recently most Jews vigorously opposed the idea, and even today most rabbis will refuse to perform or assist at such weddings. This attitude is understandable. The dramatic drop in the Jewish population worldwide during the past fifty years is reason enough, and for religious-minded Jews the gradual assimilation of Judaism into the larger society poses a threat to the very survival of the Jewish religion. The matter must be treated with great sensitivity.

Despite the obvious difficulties, some Catholic-Jewish marriages work quite well, but the partners must develop a deep understanding of one another’s traditions and beliefs. The Catholic partner, for example, would do well to learn Judaism’s home rituals and be prepared to educate children in their spirit and practice as well as in the spirit and practice of Catholic worship. There need be no conflict in this area.

Some people bring religious prejudice to their marriage: it is possible to love someone and still be prejudiced against their religious traditions. The minister should attempt to surface such a feeling if its presence in the couple is suspected and help them begin to overcome it. The minister should also inquire carefully about the attitudes of the couple’s families to the coming wedding. The entire wedding event, in its liturgical and non-liturgical aspects, is a golden opportunity to heal wounds, overcome prejudices, and build relationships across barriers. This takes careful planning and sensitive execution, but it can be done. Take advantage of the opportunity.
Liturical Concerns

When a Catholic marries a non-Catholic there will normally not be a eucharist. Intercommunion is not yet permitted in the Catholic Church, except in special circumstances, and very few non-Catholic marriage ceremonies include a celebration of the eucharist (although this is becoming more frequent in the Episcopal Church).

Since Catholics who marry non-Catholics are often granted a dispensation from the obligation to be married in a Catholic ceremony (a “dispensation from canonical form”), many options are open to an interfaith or ecumenical couple. If the wedding is held in a Catholic church, for instance, the Catholic rite must be followed, but the minister of the non-Catholic party may take part in the ceremony by offering a reading, a blessing, a homily, and/or a prayer (for a fuller treatment of this rather complex matter, see Celebrating Marriage).

Most Catholic-Jewish weddings are not held in Catholic churches but in rather more religiously neutral settings. The priest and the rabbi may both take part in the ceremony (for a sample ceremony, see When a Christian and a Jew Marry).

Interfaith and ecumenical weddings are basically liturgies of the word climaxed by the exchange of vows and rings. All the principles for celebrating Catholic liturgy apply to their planning and celebration. The first objective to be considered is the promotion of full and active participation in the rite by all the people. This can be difficult to achieve at weddings, even weddings between Catholics. For some strange reason people in the assembly at weddings seem to go mute and suffer apparent amnesia. “The Lord be with you” is often met by total silence. So in ecumenical and interfaith weddings one must make special efforts to promote participation by all.

There are several ways to encourage full participation. The first is to make sure that a hospitable atmosphere is created as part of a good gathering rite. You might have a greeting song after the entrance procession; be sure to choose a hymn that most people would know (see the Handbook of Church Music for Weddings). As a basic gesture of hospitality, have the couple prepare a good program with all the texts for communal recitation in it, and have a leader of song ready to invite the assembly to sing the hymns and psalm tunes.

Use members of the two families in appropriate ministerial roles. Help the couple choose persons for certain ministries, such as reader, who have true gifts for such service, and take care to rehearse them before the ceremony.

Consider singing a hymn of praise after the exchange of rings and before the dismissal. Songs at this liturgy should focus on the praise and love of God, not on the couple’s love. Some couples will request that certain favorite secular songs be sung at the wedding; point out that these are better performed at the reception or at the rehearsal dinner.

A new ecumenical rite of marriage, prepared by the Consultation on Common Texts, has recently been approved by the American bishops and sent to Rome for confirmation. This rite for marriages between Christians has already been approved for use by a number of Protestant churches in the United States; its availability will make the celebration of ecumenical weddings much easier.

Bibliography


Marriage Preparation: How We Do It

BY THE STAFF OF SACRED HEART CHURCH, FLORISSANT, MISSOURI

A s pastor of Sacred Heart Church, I wonder how many times I have heard the words, "Father, we want to get married." I strain to remember if I have ever seen this couple in our church, or I excuse myself to dash into the office to see what the computer files might say about their families. Once more I face the mystery and frustration of having people with little or no identification with our community—or even knowledge of our sacraments—come for a "church wedding." I identify with Jesus' words: "You don't know what you are asking."

If I press them for a reason for their request, I get many answers, none of which seems adequate. "My parents want us to have a church wedding," some say; others tell me, "I went to school here," or "Your church has such a long aisle." A priest-friend once told me: "I feel used, like a caterer, photographer, or hall manager with a service to sell, rather than like the presider at a sacred event in their lives."

How can I tell them that our church is interested in a marriage more than a wedding? How can I put the words of canon law into action: "Pastors are obliged to ensure Christ’s faithful the assistance by which the marriage state is preserved in its Christian character and develops in perfection" (canon #1063)? Together with other dioceses in the state, our archdiocese has developed a common marriage policy to meet this obligation. The policy assists in assessing the couple's readiness and their preparation for marriage, but it does little to prepare for a "fruitful celebration." More is needed. Good preparation also takes time, and the personal preparation of over fifty couples per year for marriage would leave me little time for the parish's other needs.

To meet the needs of our archdiocesan marriage policy, liturgical appreciation, constraints of time, and the natural growth process, our parish has developed a special approach to marriage preparation. This preparation allows us to be church, to be people of God, ministering to one another with the church's rituals respected and proclaimed.

Developing a Process

It took us six months to develop our collaborative process. Our marriage preparation program, modeled on the RICA and initiated in February 1986, grew from our desire to serve well the many couples presenting themselves for Christian marriage. The program addresses these dimensions of marriage: the nature of sacramental marriage, personal maturity, spiritual readiness, and the liturgical principles of ritual celebration. The involvement of married couples at various stages of the process indicates the parish community's concern for the engaged couple and serves as a model to the community.

Our approach to developing the program began with surfacing all the problems we had encountered in marriage preparation and developing a prayerful, eccleral response to each one.

1. The first problem was time. It was at a premium as the parish staff faced the responsibility of preparing over sixty couples per year for marriage. Our solution was to gather engaged couples in groups whenever possible, as a more efficient use of the staff's and the couples' time.

2. While faith is the criterion for reception of the sacraments, we often found faith lacking in couples. We developed a process that allows engaged people to "plug in" when they are ready for the next step. We also trained couples to help bring engaged people to faith. Our married couples welcome two or three engaged couples into their homes for four or five weeks of faith sharing.

3. We found a lack of understanding and appreciation of liturgy, its rite, movement, and music. Our couples have not studied what the church teaches now, and they have missed out on the basics of eucharist, sacraments, and liturgy. We have not seen many of these people for years, perhaps since they were confirmed.

We implemented a phase of catechesis incorporating instruction in liturgy by our staff plus faith sharing and an information night on natural family planning given by married couples. One session on liturgy addresses the eucharist—how the rites are put together. Handouts assist in planning the marriage liturgy and its options. The second liturgy session deals with the selection of good music, the way it supports the faith action of the...
people and engages the assembly in active participation. We talk about the use of cantors rather than soloists and the role of instrumentalists as supports to the faith expression of the wedding couple. Our music minister is present to introduce himself, make bookings with the couples, and set appointments to select music. A videotape on the *Rite of Marriage*, produced in cooperation with the diocesan radio and television office, is viewed for a second time. (It is first presented at our introductory gathering; that will be explained later.)

4. The new code of canon law and the common policy for the state of Missouri caused a problem because they require preparation of couples. Such preparation is no longer an option; parishes have the responsibility to offer the best program possible. Our response was a program with several components to meet the need for catechesis, formation, education, and discernment.

5. We had to emphasize the communal aspect of marriage. Many couples desire to “do their thing” apart from the church—pageantry and sentimentality reign. Couples and their parents are influenced by the secular traditions of marriage. While not bad in themselves, these often obscure the couple as the primary sign of marriage. So as part of our educational process, we stress the way we celebrate Sunday Mass as the norm for all our liturgical rites, including marriage. The first time we meet with engaged couples—our introductory gathering—we view our videotape on the *Rite of Marriage*.

At this session we also present a general overview of the marriage preparation process, distribute materials to be used in the preparation period, answer questions couples might have concerning weddings and marriage in the Catholic Church, and generally “demythologize” the wedding rite.

6. Society’s view of marriage makes it difficult to communicate the Christian view of marriage as the process of two becoming one in Christ. So we begin with a catechesis to help couples develop a personal relationship with Christ and then build on that relationship to develop a spiritual understanding of marriage.

7. There is a widespread misunderstanding of the purpose, place, and appropriate kinds of music in a wedding liturgy. Music cannot stop the flow of the liturgy or become its focus. We compiled a comprehensive list of appropriate music and prepared an audio tape presenting that music for the convenience and guidance of couples preparing their wedding liturgy. All their music selections must follow the principles spelled out in *Music in Catholic Worship* and *Liturgical Music Today*.

8. Since this was the first time many couples were involved in planning a liturgy, they ran into problems due to their lack of understanding of the structure and movement of the Mass. We gave them step-by-step practical help in planning and provided the basic principles of the wedding liturgy as presented in church documents. We try to challenge couples to think through the shape of their wedding liturgy, to look at popular customs and keep what is integral to the rite.

9. We discovered that the presiders were inconsistent in leading the marriage celebration, and the wedding rite varied significantly from presider to presider. After many staff decisions and compromises, all agreed to conform closely to the rite and avoid personal whims. We realize that our program is not perfect and is surely subject to revision and improvement. But it does represent our best attempt to respond to the needs of couples preparing for marriage in the church.

Our program includes discernment, catechesis, and formal preparation.

A Program Overview

We found it necessary to develop this model as a response to: the tensions present in working to develop good marriage liturgies; the requirements of the new code of canon law and the archdiocesan marriage policy; the need for an understanding of liturgy; and the need for formation in faith. We hope that our model responds to all of these. Quite early in our planning we decided that we needed to devise a program that would not be time consuming for the staff. We used a group approach whenever possible in marriage preparation.

Our program breaks down roughly into three phases or periods. In the *discernment* phase, we use *FOCCUS* (a facilitative instrument) to surface areas of disagreement and problems in couples’ lives. Discussion follows with one of our staff members. *Catechesis*, the second phase, incorporates “faith sharing” with couples, instruction by our staff in liturgy, and an information night on natural family planning given by married couples from the parish. The third phase, *formal preparation*, is done in conjunction with married couples trained in the process of sharing.

As the church has called us to do more preparation with engaged couples, we have met some resistance from the couples presenting themselves for sacramental marriage. We decided to have an introductory gathering regularly, in which the staff and a married couple lay out the program and answer questions. In this session we address the importance of good communication in a marital relationship, the importance of marriage to the church, and the distinctions between a contract and a covenant. We also explain the archdiocesan and parish policies, so that all couples will hear these things the same way. This session is supported by a packet of educational materials and a videotaped presentation on the marriage rite, so that couples may begin to think about the available options as well as the different signs in the rite. The way we celebrate Sunday Mass becomes the norm for our other liturgical rites, including marriage.

The couples gather again for the first part of the *discernment* phase, filling out the *FOCCUS* instrument...
(Facilitating Open Couple Communication Understanding and Study). After the instrument has been administered by a staff member and processed, couples select the presider for their wedding and begin discussing the FOCUS results with him.

During the catechesis phase of our program, we have found it necessary to have two presentations on liturgy. The first is a general instruction on the Lord’s Supper. We are now faced with an age group who somehow missed out on such basic instruction. We find that their understanding of the eucharist is sketchy, at best, so we spend one session on how the eucharistic rites are put together. We give the couples handouts and planning materials and begin to talk about options for their wedding liturgy.

Our second liturgy meeting deals with the selection of music, instruction on what is good liturgical music and how it supports the people’s faith action and engages the assembly in active participation. Our videotaped presentation on the marriage rite is viewed once again. We talk about the use of cantors rather than soloists and the role of instrumentalists, both designed to support the faith expression of the wedding couple. After we have finished the second liturgy session and the session on natural family planning, the couple can establish the wedding date.

The formal preparation period involves several steps. Our “Ministry to the Engaged” program is in a home setting. Each engaged couple works with one of our twelve married couples trained to cover a range of topics: communications, everyday practical problems, growth in marriage, family life, married love and sexuality, the sacramentality of marriage, and our life as church. These sessions normally span a five-week period; an “engaged encounter” or a weekend “retreat for the engaged” may be substituted for these meetings. All that remains after this is the completion of the prenuptial investigation, finalization of the liturgy plan, and the rehearsal.

We have tried to devise a process that answers couples’ need for catechesis, formation, and education as well as reducing the pressure on the staff of preparing many couples for marriage each year. We work with couples to help them discern their readiness for marriage, and we present basic gospel truths that lead to conversion of mind and heart to Jesus as their savior, particularly as this conversion is lived out by Catholic Christians. They are given a basic understanding of the eucharistic liturgy, the Rite of Marriage, and the way these two will work together on their marriage day. The
couples listen to other Christians talk about the aspects of a good wedded life. Finally, we involve them personally in the rite in which two become one in Christ.

Successful Results

In assessing the results of our marriage preparation process, we find that we have achieved the goals we set out to accomplish. In addition, there have been other results that commend this kind of program to other parishes.

The major result of this program is that it has offered the parish a new vision of being church. In setting the conditions for couples, we have found ourselves setting the conditions for us to be church, the people of God ministering to one another with the church’s rituals respected and proclaimed. We have developed a model of team ministry and collaboration in involving people in rituals that form the community. We can incorporate engaged couples in the church’s faith life and respond to their needs with an integrated parish mission founded on our common mission in Jesus Christ. Married couples have developed greater community involvement through the ministry to the engaged. Marriage becomes a “community of life,” not only for the husband and wife, but for a couple in relation to the broader church. It becomes such too for couples whose weddings are being “sacramentalized” (validated), who find support for themselves in this process.

Results are also visible in our worship life. Since Sunday worship is the model for all our liturgies, we have worked hard to develop good gatherings that express faith in all our Sunday assemblies. People have become used to enjoying good worship, and our wedding liturgies have become more prayerful and a better expression of the faith community. In giving couples an opportunity to experience a sacrament (and not merely rework a rite), we have given them a better understanding of marriage and its sacramental nature. Our ministers even feel better about presiding at wedding liturgies!

With specific reference to the wedding liturgies, we have found that engaged couples better understand the Rite of Marriage and their role as ministers of the sacrament. They are willing to be actively involved in preparing their wedding liturgy. Their “personalization” of the wedding liturgy reflects a better understanding of Christian marriage, faith, and values; the wedding liturgy has become, couples say, the highlight of their wedding day. Musically, weddings are marked by good
and appropriate music that involves the congregation in active participation.

Our catechumenate has grown since we implemented this process that allows for the natural steps of conversion and integration as modeled in the RCIA. We have also found it to be a model for other forms of sacramental preparation, education, and Christian formation.

And there have been positive results for the parish staff. We feel good about being able to respond to the church’s call to offer engaged couples more preparation for marriage, especially since we also find that we have more time now for other pastoral duties. We feel the support of each other in a variety of ways, e.g., in the willingness to be consistent in our preparation of couples and in our wedding celebrations. We are pleased that all information is “up front” in our dealing with couples, eliminating last minute changes and misunderstandings. And our parish music minister is functioning better.

Modeling Parish

Deep down we realize that everything going on in the parish is really good. The ministries with all their necessary supports are significant for parish vitality; yet the welter of activities dissipates staff energies. Good people, gifted with multiple talents, functioning in multiple roles, find themselves torn by multiple needs. It’s nobody’s fault; each ministry seems to require its own unique approach.

In the blessing of good programs and projects is the curse: the parish with its beautiful piecework fragments lacks a sturdy, seamless backing. It is not yet a quilt. But with a consistent, adaptable methodology as the base for its programs, a parish could be a quilt that would be diverse but not diatomic, splendid but not splintered, colorful, sturdy, and warm. We need to stitch together the people of God working in their subcommunities, celebrating the person of Jesus in their midst, experiencing the ongoing reality of conversion.

The challenge is to set the “conditions for the possibility” of God’s work among us. The RCIA is a gift from Jesus, a pattern for parish integration. Most fundamentally it is people loving people, witnessing to their faith by sharing the story of their lives, passing on what they have heard and seen. In this mutual ministry to each other, we feed on and shape ourselves in the person of Jesus, trusting that he is present wherever and whenever we gather in his name, stitching our parish into a quilt of inestimable value.

A parish begins to “set the conditions for possibility” by praxis—doing it by doing it. Any one well-developed program that respects the natural movements of personal and group conversion is an excellent place to begin. The process of people attending to the needs of other people is significant, not only in achieving the program’s goals and objectives, but in itself. To experience church is to become church. One piece for the quilt can have a profound influence on the whole parish. It can become a model on which to build a model parish. A marriage preparation program could be the key.

The beauty of our program is that like all living things, it is developmental. Elements of the program can be put into place almost immediately; you may be doing some of them already. With a little selection and arrangement of time and people, in about a month you can begin to group meetings with couples and put engaged couples in contact with other engaged couples. This step facilitates the communication of consistent information (and keeps you from having to repeat the same thing to so many different couples); it also allows the couples to facilitate their mutual growth as church. Gathering for a similar purpose is a model of how to be church. Meeting with other couples to share enthusiastic stories of faith, hope, and love is a model for future investment in parish life. One person can serve the group by formulating a question that others felt but could not quite put into words. A monthly, bimonthly, or quarterly introductory meeting (whatever best serves your parish) begins the process—not only of marriage preparation, but also of parish conversion.

The program expands as you begin to identify others in the parish to assist in the ministry by sharing their gifts and stories. As sincere and intimate sharing develops, married couples are sometimes asked to take a special role in the marriage ceremony of the engaged couples they have been helping. As the staff continues to develop in this ministry, they find themselves complementing one another’s work. Each phase of the process can be installed as it develops.

The parish and the broader church will develop in similar, natural ways. While many newlyweds might move out of the parish, you will have been modeling to them what it means to be an active member of a dynamic parish community, alive and growing in Jesus, with a clear vision of ministry and a true mission of love.


2. This videocassette on the Rite of Marriage costs $20.00. For further information write to: PO Box 11975, St. Louis, MO 63112, or contact: Sr. Betty Liewe, CSJ, Sacred Heart Parish, 751 North Jefferson, Florissant, MO 63031. (314) 837-3757.

3. As part of the invitation to the introductory session, couples receive a reprint from The Ligurian, “Marriage Preparation in the Church Today” by Daniel L. Lowery, CSSR. The materials they receive at the initial meeting include: Together for Life, a reprint from the St. Louis Review of a column by Dolores Curran on church weddings, a checklist that begins and ends with prayer, the archdiocesan and parish marriage policies, a joint statement from the bishops of Missouri on natural family planning, a list of available marriage preparation programs, and an outline of the rites of marriage.
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9) Pedal Trumpet
10) Swell
11) Pedal Swell
12) Bassoon
13) Foot Organ

Swell Division
1) Basso
2) Violin Pumps
3) Violin Gigue
4) Principal
5) Flute-Octavio
6) Double Flute
7) Flute
8) Horn
9) Trumpet
10) Swell
11) Flemish
12) Trombone
13) Swell to Pedal

Pedal Division
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2) Swell
3) Flute
4) Flemish
5) Swell
6) Flemish
7) Swell
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Pictured - St. Agnes Case and Console
St. Agnes Roman Catholic Church
Lockhaven, PA
The Earthiest Sacrament

BY TAD GÚZIE

The pastoral musician deals with engaged couples on a level that can reach much deeper that the immediate selection of music for the wedding liturgy. He/She ministers to the couple, reflecting the parish’s concern for them and their marriage in this community. This requires sensitivity to the unique journey that has brought this couple to this moment. It also means that the musician needs to know more about Christian marriage and weddings than musical possibilities.

Tad Gúzie reviews five resources with which the pastoral musician should be familiar. The review is in essay form and discusses contemporary insights into our understanding and celebration of Christian marriage. Tad is himself the author of several fine books, including Jesus and the Eucharist and The Book of Sacramental Basics.

Paul F. X. Covino

Weddings have the power to touch people more deeply than any other liturgical event. More time and resources are probably spent on wedding ceremonies than on any other act of worship. The assembly at a wedding is as ecumenical as one can find, and it usually includes many unchurched people and inactive Christians. The liturgy of marriage is a prime opportunity for gentle evangelization and powerful proclamation of the great covenant of love which this joining of two people images and reflects. And yet, despite all this, weddings are often the most individualistic of ceremonies, expository of private piety and little related to the life of the faith community.

The five books reviewed in this essay offer much food for thought about the meaning of Christian marriage and how it can be celebrated.

Tad Gúzie is professor of religious studies at the University of Calgary, Alberta.
liturgical and musical principles. She explains what kind of music is appropriate to the occasion, gracious and welcoming to everyone, and what are the best moments during the ritual for song or instrumental music. The psalm texts for weddings are included here—a helpful touch, since the psalm is too easily overlooked in planning the ceremony. Wisely, Rendler does not give lists of good and bad music, but her clear and uncomplicated suggestions will help couples to overcome stereotypes about wedding music and lead them to seek advice from competent parish musicians.

While I find everything in this book to be special and especially practical, a particular superlative must be reserved for Lawrence Madden, who handles the Scripture readings. Few couples are knowledgeable enough about Scripture not to be overwhelmed by the choice of readings offered in the lectionary. Unfamiliarity with Scripture is probably the main reason why many couples settle for “Love is patient, love is kind” or press for a favorite passage from Kahlil Gibran.

All of the readings from the wedding lectionary are printed in this book, and each reading is followed by a paragraph of commentary. Madden manages the difficult task of combining good biblical scholarship with an interpretation of the text that explains what it might mean to the marital couple, and why they might want to use this text in their ceremony. For me, Madden’s reflections were excellent spiritual reading. His commentaries, written in plain language, will be helpful to every couple—and to anyone who preaches at weddings.

The book’s attractive format makes it easy to use. The prayers and readings of the liturgy are printed in boldface type, the commentary in regular type. The wide margins contain interesting historical notes on practices like wedding gifts and dowries, theological notes on the meaning of Christian marriage, pronunciation notes to help the reader with biblical names, and language notes suggesting alternative wording for ritual or scriptural texts that have not been revised to include women. The book includes sample wedding programs and planning sheets for the celebration.

Church weddings that involve marriage between a Catholic and a person from another religious tradition raise well-known liturgical problems. Even if it is agreed that the marriage should be celebrated without an eucharist, Catholic liturgical standards regarding the choice of readings, music, and other elements of the rite can sometimes be a source of difficulty. Celebrating Marriage contains helpful sections for “mixed” couples, including a discussion of intercommunion.

**Mixing**

When a Catholic marries a non-Catholic, undoubtedly during the course of their marriage preparation the couple has heard pastoral words of caution about the kinds of problems that religious differences can make in a marriage. For the most part they will not experience these problems until later. Religious differences most commonly come to a head when a decision has to be made about the baptism of the children and their subsequent religious education. How can a pastoral counselor talk effectively about potential disunity, in an area so intangible as faith and spirituality, at a time when the couple is so taken up with everything that is tangible and unified in their relationship?

Barbara Schiappa offers a helpful approach to this question in her book *Mixing: Catholic-Protestant Marriages in the 1980’s* (Mahwah, NJ: Paulist Press, 1982, 143 pages). Most of the materials I have read on this subject engage in warnings and generalizations about religious differences but offer little practical help. This book is different. Schiappa is a journalist, and she uses interviews with a wide variety of couples to illustrate the concrete form and shape that religious differences can take. She is a Protestant, her husband a Catholic.

The stories of different couples’ experiences are well and thoroughly told, and the examples are richly varied. The predominant message in these stories is that “when two persons of dissimilar spiritual development marry, conflict is sure to surface” (p. 55). The partners may have been raised in the same or different churches; conflict can arise just as easily between “old church” and “new church” Catholics as between Catholic and Protestant. Baring one’s spiritual personality is a risk, but the union of two people will be incomplete unless they are aware of their differences in spiritual or faith “intensity.”

Schiappa offers practical suggestions, do’s and don’ts, for improving listening and communication in this sensitive area. She identifies mutual worship as a special experience that has helped couples to share their spirituality. Interviews with pastors from Catholic and Protestant communities are included, and these help clarify misunderstandings that may exist about different church teachings. (It is interesting that none of the couples interviewed agreed with the Catholic Church’s position on birth control.)

Schiappa has an unusually good grasp of the many shades of difference between Catholic and Protestant approaches to marriage. Her storytelling is never superficial. She has listened carefully to the couples whom she interviewed, and she has done her theological homework. She understands how the various churches’ theological differences translate into different marriage policies. Her interviews with intelligent Catholic and Protestant pastors give a flavor of the different approaches that couples are likely to experience when they consult their respective ministers.

*Mixing* builds gently from story to story. Readers who are already part of a mixed marriage, or couples who are thinking about it, will be drawn into this book. What emerges clearly at the end is that the differences in church affiliation are the outward expression of important and sometimes profound differences in spirituality.
A Journey Together

Walk into any bookstore and you can find dozens of books on every facet of marriage—intimacy, sexuality, parenting, how to grow in the relationship, how to deal with conflict, and a host of other problems. Christian authors normally discuss the same marital issues as secular authors; they rely on the same findings of psychology and the social sciences, which they embellish with Christian perspectives on fidelity, commitment, and the like. But not many religious books offer a fully developed theology of marriage or a spirituality for married couples that is distinctly Christian.

A fine exception is David M. Thomas’s Christian Marriage: A Journey Together (Wilmington, DE: Michael Glazier, Message of the Sacraments 5, 1983). The author is a married theologian who has written and taught widely on marriage and who served as peritus to the American bishops at the 1980 Roman Synod on the Christian family. Thomas develops his theology around the image of a shared journey in which the personal and particular characteristics of each marital union are seen as shaping the once-for-all sacramental event displaying different aspects of God’s covenantal love. The author explores the connections between marital life and major elements of the Christian life, such as love of neighbor, ethical responsibility, and the call to love unconditionally.

It is not an ideal or abstract love that makes a marriage Christian. Unless we see how the kind of human intentions, actions, and affections sometimes thought to be reserved for God alone can be directed toward one’s spouse, “the demands of fidelity and exclusivity in Christian marriage will simply appear as idolatrous” (p. 22). Marriage is the most “earthly” of the sacraments, and the day-to-day earthiness of each and every marital union defines marriage’s sacramentality.

Many Catholics are disillusioned by church teaching that has given priority to childbearing and parenting, putting the marriage relationship itself in second place. Thomas is patient with the teachings of the past; he explains the historical context that gave rise to many ideas about marriage that are no longer acceptable today. He sees the teachings of Vatican II regarding Christian marriage as a breakthrough in Catholic thought that restores a correct balance among the different facets of the marital union. Sexual intimacy, parenthood, and parenting, as well as the evolving relationship of the marital couple through the changing seasons of life, are all displays of God’s covenantal love.

This book is not meant to be a self-help or problem-solving book; it is a reflection on the meaning of marriage from a Christian viewpoint. But the author’s solid theological method is likely to solve the difficulties that many Catholics have regarding the church’s traditional teachings about marriage.

Along the way, the reader also finds many keen insights into questions of marital growth and maturity. Thomas is critical, for example, of most psychological models of marital “development” because they focus on an idealistic and often self-centered future that tends to ignore the here-and-now of the relationship. He suggests that marriage is best seen as a sequence of “seasons” through which marital love evolves, leaving room for different and unequal paces in the relationship. There is much insightful psychology worked into Thomas’s theology of marriage.

Discussions of the “sacramental” nature of the marital union can often be heavy theological idealizations removed from the earthly realities of married life. In his concluding chapters Thomas shows how sacramentality translates into a spirituality for married Christians. The essence of Christian marital spirituality consists in “actualizing in the marriage the faithful, enduring, and forgiving love life of God” (p. 174). Spirituality refers not just to prayer but even more to the lifestyle one adopts. Thomas offers practical reflections that spell out what it means to pursue the Christian life as a couple, as sacrament to each other and the world. Christian marriage expresses the presence and power of God in the intimacy of the bedroom, in the domestic church that is the family, and in a world that yearns for
expressions of faithful and forgiving love. In this context the author offers intelligent reflections on divorce and the breakdown of the marital journey.

Thomas's explanation of the sacramentality of marriage is the most helpful and understandable explanation I have read. Anyone who has wondered about the implications of marriage as "sacrament" will find much food for thought in the idea that sacramentality and spirituality are two sides of the same truth. This book develops a Christian theology of marriage that will appeal to any contemporary Christian, regardless of church affiliation.

Alternative Futures

The marriage rites of our western Christian churches are not the richest or most imaginative ceremonies. I am intrigued by some of the eastern Christian rites of marriage that include a crowning and enthronement of the bride and groom, accompanied by prayers suggesting that the union of these two people, once separated, now involves a social end: they are a sacrament to the world, witnesses to the coming of God's kingdom.

In our western marriage rites, whether in a city hall or a church, everything focuses on the verbal exchange of consent and the private gesture of exchanging wedding rings. The nuptial blessing is rich with references to the social and ecclesial dimensions of marriage, but the power of this blessing is not usually experienced. There are no symbols to accompany these words of blessing, which are generally experienced as something tagged on to the end of the rite.

I am not suggesting that we should crown and enthrone the bride and groom; regal symbols are now foreign to most of the western democracies. But the rite of crowning does expose the symbolic poverty of our western marriage rites. Focusing as they do on the exchange of consent, our rites smack of the contractual legalism that has haunted the western theology of marriage. Even when we undergird our rites with a renewed theology that speaks of sacrament and covenant, the ceremony itself is inherently expressible of a purely personal covenant. The symbolism of exchanging consent and rings communicates a private sacrament and little of the couple's call to become a sacrament to the world.

This question is not a concern to the average couple who come to the church for marriage, nor is it a pressing question for most pastoral teams whose energies are quite rightly directed to making the most of our revised rites. But there are many people who want to discuss a more creative liturgy. The series of books entitled Alternative Futures for Worship looks at ways of celebrating the sacraments that challenge the reader to stretch beyond where we have arrived. Volume five in this series, Christian Marriage (Collegeville, MN: Liturgical Press, 1987, 90 pages), is a good book for committed Christians who want to give more reflection to the meaning of Christian marriage and better ways to celebrate it. The book contains three essays followed by sample liturgies.

The first essay, by Kathleen Fischer and Thomas Hart, summarizes the modern social, intellectual, and psychological currents that have changed our lives and our understanding of marriage. The marital couple and the members of any family are interactive parts in a social and psychological unit much larger than we had ever thought. The relationship of the sexes is different from what it was in the past. Women no longer see themselves in a subordinate role. Couples today enter marriage in quest of personal fulfillment, and their expectations are higher that the marriage provide such fulfillment. Children are no longer the primary focus of every marriage.

Fischer and Hart lay out the socio-behavioral data describing a world different from the stable one we used to consider normative. They suggest that change and the process of change, not stability and permanence, offer the most realistic interpretation of modern life.

All this draws fresh attention to the Christian motif of death and resurrection. "At each of its difficult passages, a marriage needs to die so that it can live again. It must let go of what is familiar so that it can move into a genuinely different future" (p. 19).

Bernard Cooke, the editor of this volume, traces the history of Christian theological reflection on marriage. Cooke's survey shows how only in very recent times—the mid-twentieth century—has the sacramentality of the marital union been given the attention it deserves. For many centuries of Catholic thought, bearing children was considered marriage's primary purpose. The Second Vatican Council opened a new chapter in Catholic thinking when it accepted the idea that the personal union of wife and husband is as essential as the procreation of children. This union, after all, is the foundation for the ancient teaching that marriage is a symbol of God's binding with humankind.

But the bond that is marriage cannot be understood today as a settled state or a neatly defined condition in society. Marriage is a fluid process with possibilities, challenges, and patterns of development. In his essay William Roberts develops the theological side of the socio-behavioral data presented earlier. Marriage is eschatological, that is, it looks to the future and witnesses to the future in a way that is unique to the shared faith and discipleship created by two Christians becoming one in marriage. Here again is the theme of sacramentality. Roberts takes up many of the same issues that David Thomas discusses in his final chapters.

The book concludes with practical suggestions for a wedding celebration that builds on the vision of Christian marriage the authors have discussed. The ritual consists of three "rites of passage." The first is a rite of leavetaking and new bonding; the second is one of establishing the new marriage; and the third involves the new couple's call to become a sacrament to the world.

Scriptural readings are suggested for each of these three moments, and each contains a symbolic action to focus the moment. In the first rite the bride and groom are seated with their respective families and then leave their friends to join each other. The second rite includes the exchange of vows and rings and a blessing by the people. The third rite includes the couple's public response to the Gospel call to ministry and the action of spreading the light of Christ from the paschal candle.

All the prayers and intercessions are cleanly written. The option of including a eucharistic celebration as part of the wedding is discussed. A family ritual of table sharing, which can be used at any time, concludes the book.

This sample wedding rite should be studied by all who are interested in the liturgy of marriage; it locates the traditional exchange of vows in a liturgical setting that expresses in word and symbol important dimensions of the marital sacrament that do not figure into our present rites. The church still needs a wedding liturgy that is fully consonant with its teaching on the sacramentality of marriage. Fischer and Hart, the authors of this sample liturgy, have pointed the direction in which Christian reflection on the marriage liturgy needs to go.
Music Industry News

Music in Motion
A music education and gift catalog featuring everything musical you can imagine, from tissue boxes to telephones, from throw pillows to sweaters... and more. Contact: Music in Motion, 109 Spanish Village, Suite 645, Dallas, TX 75248.

Institute for Pastoral Life
Jean Marie Hiesberger is the Director of a diocesan program for symposia, conferences and workshops, publications and newsletters, and video projects all designed to help parish ministry. Contact: IPL, 2015 East 72nd Street, Kansas City, MO 64132.

Renovation and Liturgical Design
Pamela S. Bachand is serving as coordinator of a new project for renovation and has published an interesting and informative booklet, “The Process: To Build Church—Physical and Spiritual.” Contact her at: 1930 Brea Canyon Road, Suite 260, Diamond Bar, CA 91765.

Star Song Records
A new set of records featuring “The New Gaither Vocal Band” and “Mylon and Broken Heart” represent the strongly evangelical tradition in music. Contact: Star Song Records, 12929 Gulf Freeway, #110, Houston, TX 77034.

Sacred Dance Guild
The Southern California Chapter continues to present programs and has developed a structure that is most interesting. In addition to its regular officers, it has appointed liaison officers for education, performing groups, interfaith, dance therapy, cross generational, children/youth, senior citizens, men’s ministry, publicity/outreach, and clergy advisor. A good idea for NPM chapter organization. Contact: Sacred Dance Guild, Southern California Chapter, 9639 Langdon Avenue, Sepulveda, CA 91343.

Christian Dance Fellowship of Australia
Over 400 dancers participated in the International Christian Dance Conference of Australia. Worship services included solo and troupe dances; morning workshops included techniques in ballet, modern jazz, musical comedy, improv, choreography, clowning, drama, mime, and theology. The afternoon had 16 daily “one-time-only” electives of repertoire as well as technical courses, such as sound/lighting, partner/costuming, script writing, managing/financing/publicizing groups, warm-up skills, singing/music for dancers, and video/photography.

Roland Users Group
Roland publishes a quarterly magazine by that name for the electronic musician that is very helpful for anyone (and there are more every day) using the synthesizer in church music. This month’s issue has an interesting feature on the promise of desk-top publishing. Contact: Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040.

Rodgers Organ Company
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RCIA Materials
RCIA: Journey in Faith, What it Means to Be Catholic and The Catholic Church, Who are We?—all published by Franciscan Communications—are three useful tools developed by Msgr. Joseph Champlin and Rev. Jim Dunning. We recommend them. Contact: Franciscan Communications, 1229 South Santee Street, Los Angeles, CA 90015, (800) 421-8510; in California (213) 746-2916.
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For many residents of the USA, the far western regions of Canada are a land of remoteness made exotic by strange and wonderful names, for example: Banff, Fort Whoop-Up, North Bow, Buffalo Jump. Some of the romance of this exotica was dissolved when a few million of us watched the Olympics at Calgary on television. The romance is rekindled, however, when the Stampede returns to Calgary in July.

Many of us Americanks don’t realize that in the great plains of Canada is one of the most interesting and culturally active cities in the northern hemisphere—Edmonton in the province of Alberta. This far, far northern metropolis boasts a rich ethnic mix and a robust fine arts culture all situated under the largest and bluest sky God has yet created. The sky shelters some of the most hopeful, committed, and cheerful pastoral musicians the Roman Catholic Church has ever claimed.

Not only are these folks proud of their religious and national heritage, they are equally proud of their city’s unica—the West Edmonton Mall, the world’s largest enclosed shopping complex, spanning the equivalent of nine (9) city blocks. The shops range from the required cookie counters to the BAY COMPANY (this is the company that shed its former, more regal title, “The Hudson’s Bay Company,” a name that conjures visions of Renfrew and his Mounties, bearded coureurs des bois, plaid woolen shirts, and Jeanette McDonald with Nelson Eddy).

An important part of this twentieth century marketplace is “Fantasyland,” an amusement world of rides, lagoons, a hotel, and an indoor beach complete with a wave-making machine and water slides. There is also a submarine that will, for $8.00, take you underwater to view the reconstructed bottom of the

Santa Maria. With good business savvy, the Mall’s management advertises a package deal of a weekend or a week—whatever length is needed—for a family vacation in the West Edmonton Mall.

It’s the American Dream come true! Imagine: freed from the insensitive restriction of 10:00 to 9:00 business hours. Imagine: no parking problems. Imagine: the constant availability of enormous chocolate chip cookies. It’s enough to cause a heart flutter in the dedicated mall rat. The possibility of twenty-four hours’ suffocation by vanilla-scented candles excites one beyond all human dreams. Just think of the honeymoon plans of couples who have courted each other in the Mall.

But why restrict the use of such wondrous facilities to the middle-class family and couple? Why not convene the first international NPM convention in such a
place? With a minimum of adjustment, the Mall could be shut down for a few days and transformed into a quasi-theme park that would highlight the various agencies and industries that make up the pastoral music world. There would be no profit loss at all, since the NPM conventioneer is more than eager to spend gobs of money on things that make life more meaningful. What is life without an NPM coffee mug or T-shirt?

Already in place are: the hotel, large, trendy, and pricey; the swimming pool with its own perusing area; the bars, all kinds; the fast-food places. There is even a center court where sitting and standing places are constructed for the constituency to gather to hear the major speakers. The speaker would easily incorporate the four choreographed dolphins who leap and cavort in precision movements for a piece of smelly fish. The dolphins display their perpetual grins and leap with such grace that it’s easy to see they are not immoral porpoises.

The video centers would feature daily specials of the latest videos of Christian rock groups. The same centers could offer a deal to the musician to set up his or her own video-making equipment for that extra-special wedding. Musicians could make a small fortune by developing countless ways of taping the backs of brides and grooms muttering promises to each other.

The candle stores could develop the dreaded “unity candle” in a thousand garish constructions. The same stores, no doubt, would have ready for quick sale various candles for Tenebrae and the Easter Vigil... in any scent from Vatican Haze to Holy Musk.

Vesture companies would take over the tuxedo rental services and stabilize, once and for all, the interpretation of just what color Sarum Blue should be. Music stores would feature spiral-bound collections of appropriate wedding music for that holy moment, the passing out of the roses to the in-laws.

The electronic and piano people would perfect the computerized mechanisms of their appliances that would simulate the accompaniment for hymns to free up the parish organist to do some shopping during the high holy days. Always respectful of their customers’ sensibilities, the programmers would include the usual mistakes the organist would make while playing in A flat major.

Of course the convention liturgy would prefigure the liturgy of the pilgrim church with all those people milling around, shuffling to and fro, and filling shopping bags with freebies. In fact the existential beginning of the liturgy would occur when the first registrant appeared and complained about a lost registration slip. The liturgy would end with the last mailing of the convention tapes.

Malls—they are probably the one thing we have that comes closest to capturing the atmosphere of a medieval fair or a demonstration of the human need to wander aimlessly. It’s just a matter of time before the pastoral musician will be called on to give expression to this twentieth century translation of twentieth century lifestyles and value systems, complete with plastic flowers and the phony scents of ugly candles. Or have we already begun cultivating that expression?

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Our guest columnist for this issue is Richard C. Anderson, director of marketing for Rodgers Organ Company, Hillsboro, OR.

MIDI (Musical Instrument Digital Interface) means church organs can communicate with other musical instruments used in church worship services. When a church takes full advantage of the MIDI capabilities of its organ, the organ expands into a master keyboard controller of revolutionary capabilities.

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You must remember that MIDI allows communication between musical instruments, but it does not actually send sound between any of these devices. MIDI simply sends signals that allow the notes played on an organ to key the same notes on another musical instrument. MIDI is simply a communication link between musical instruments.

MIDI gives a church organ and organist communication with the world of personal computers. An organist can play various musical instruments or multiple voices from one synthesizer or sampler with the computer remembering those sounds and even layering them together to give the effect of an entire orchestra playing in a church. An organist can then play along with the computer-recorded “orchestra.”

Using MIDI to play the organ from another keyboard located remotely in the church is also a nice benefit. An organist may key the organ remotely from various parts of the worship space and listen to the results as a way to understand the building’s acoustics better or position the organ speakers and pipes for better listening.

This all probably sounds good to you, but you’re beginning to wonder how complicated it is to get started. Actually, it’s not complicated at all. The first step is to plug a MIDI cable into the organ’s MIDI OUT jack (usually located under the left side of the keydeck) and plug the other end into the MIDI jack of another musical device, such as a sound module. If the sound module has its own amplification and speaker system, you’re set. If it doesn’t, the next step is to feed the audio generated by the sound module into the organ’s audio system. (On Rodgers organs a special jack on the organ’s output preamplification board is available for this purpose.)

Typical MIDI-equipped church organs allow between three and eight channels (sounds) to be controlled at once from the organ console. In a well-designed MIDI-equipped organ, the volume of the remote instruments is controlled by the organ’s expression pedal(s). Modulation control and sustain control of the remote devices are also available.

Church organs with MIDI are ministry builders and add variety to the music ministry. Samplers/synthesizers and sound modules are becoming more common in today’s church music. They expand the organist’s capabilities beyond organ sounds to all sound. Pipe, electronic, and pipe combination instruments with MIDI are becoming commonplace. MIDI may be the most important improvement to the organ since electricity. We are beginning a new age.

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The Lord's Prayer (chant)
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SERVICE MUSIC
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Glory To God (Kreutz)
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Review Rondeau

Reviewing Reviews

As far as I know this column has never carried a review of reviews and reviewers. Sixty-six issues of Pastoral Music magazine and Notebook have contained something that Rob Strusinski wrote himself or arranged to be written by someone from his staff of reviewers. We all owe a resounding “thank you” to Rob for his wonderful work as music review editor for the past five-and-one-half years. There were many times when his work stimulated me to check out a collection or a particular piece of music.

Thanks are due also to the excellent staff of writers. Over those years we have seen reviews of hymnals, choral music, folk music, collections for the assembly, children’s music, and instrumental music from these people currently on the review staff: Mary McGann, RSCJ, James Burns, Patrick Carlin, Anne Kathleen Duffy, James P. Callahan, Craig Cramer, Martin J. Willet, Kevin Waters, SJ, Elmer Pfeil, Carol Doran, Tony DiCello, Thomas Troeger, Rudy Marcozzi, Skinner Chávez-Melo, David Cinquegrani, Joseph Dalton, Gracia Grindal, Michael Connolly, and Dan Copher. I hope they will continue to share their talents with us in future issues.

Marie Kremer

Hispanic

Albricias


Albricias is the first in a series of liturgical and musical resources published by the National Hispanic Office of the Episcopal Church for their Hispanic community. The preface says that the title means “gift given for good news received for the first time.”

At first glance this little book is quite impressive and attractive. The artwork is nicely done by Linda Y. Miyamoto, but the characters’ faces are more oriental than Hispanic. The introduction and preface are in English and Spanish. Considering that many of the congregations who might be using this book will be English-speaking, that was an equitable choice.

According to the introduction, the hymns included in this book have been sung in workshops and music festivals at the diocesan level around the United States. The enthusiasm with which this music was received demonstrated the need for the Episcopal Hispanic Office to print this collection.

I agree with the preface that this book can enrich Hispanics musically and spiritually. The music is a mixture of contemporary and traditional Christian hymnody with emphasis on the Hispanic tradition. The preface says that “during the last fifteen years there has been a surge of indigenous hymnody in Spain and Latin America. For this reason, more than 65% of the hymns included in this collection are of Hispanic origin in text, music, or both. Many of the hymns appear fully harmonized for the first time and several were written especially for this hymnal. Also included are Spanish translations of several hymns originally in English for use in bilingual services. Reference is made to their equivalents in The Hymnal 1982. Some of these translations appear here for the first time.” The preface also contains some program notes, then a brief disclaimer: Albricias does not pretend to be a definitive hymnal. Its purpose is to satisfy an immediate need for new hymnody in the Episcopal Church.

The members of the Hispanic hymnal commission did their homework by paying careful attention to the theological and poetic expression of the texts, never compromising on the integrity and quality of the music.

In the back of the book is a complete list of acknowledgements. There are also indexes for themes (the great seasons as well as the Holy Eucharist, Virgin Mary, Holy Spirit, the Church, and general hymns), first lines, hymns with English equivalents in The Hymnal 1982, and hymn tunes. The one index lacking is of Scriptural passages related to hymns.

At the end of the book is a guitar chord chart for quick reference. Most Hispanics, however, use solo/fe references rather than the American alphabetical terminology and chord labeling system. (At least that is true among Hispanic Catholics in the southwest, many of whom are recent immigrants from Mexico and Central America.) Only seven of the thirty-eight pieces in the book have guitar chord indications; the rest are to be accompanied by keyboard or, in one case, only by percussion instruments.

Many of the well-known hymns and hymn tunes from The Hymnal appear in translation. None of these are born of the Hispanic experience; they lack the rhythmic and melodic language of the more indigenous compositions. Nevertheless in a bilingual setting the familiarity of these tunes from the English repertoire can prove a link between two cultures, especially in parishes with well-established music programs and competent music directors to teach the music to the Hispanic community and the Spanish texts to the Anglo community. This type of music is very foreign to southwest Hispanic Catholic communities; however, they may not readily buy into it.

Several pieces in this collection may be familiar to those who know Canticos de Gracias y Alabanza from Oregon Catholic Press. There are a number of differences between these two collections, however, notably an attempt in Albricias to use inclusive language, despite the problems with that in romance languages. There are also some new texts and key changes.
Skinner Chávez-Melo, who edits this collection, has contributed to twenty-three of the thirty-eight pieces by composing the musical setting, the descant, or the harmonization of pre-existing tunes, by writing or translating the text, or by a combination of these. His harmonizations include traditional diatonic sounds mixed with many chords with added seconds, sixths, sevenths, and ninths on chords other than the dominant. He also makes use of passing tones on beat subdivisions, which lend interest to otherwise square harmonizations. The performance notes at the beginning of the book suggest that keyboard and guitar not be used simultaneously on the same hymn, perhaps because the harmonizations would clash with the square realizations of diatonic chords usually played by beginning guitarists.

This book would be well-suited for a “cathedral” style parish with developed choirs and professional music leaders. Its use would be more limited in “pilgrim” or “grassroots” parishes that lack musical resources. Many Hispanic Catholics in the southwest, for instance, prefer to use a words-only worship aid; it would be difficult for such communities to adopt this lovely hymnal as their main worship aid.

When hymns learned for so long in the oral tradition are printed, deviations among sources appear in melodies, texts, and accompaniment harmonizations (for keyboard and guitar). This is especially evident in hymns found in Cantemos and other Spanish sources, but it is also true of the English tunes used here with translated texts. One criterion by which a music director can decide about adopting this book concerns those translated English hymns. Do they “work” when transplanted into a Hispanic hymnal? Will they work in this particular community because they are familiar or for other reasons?

One that does not seem to work well because the text does not flow easily with the tune is “Venid, Nuestras Voces Unamos.” Isaac Watts’s original text has been adapted by the Spanish Hymnal Committee, and the text reads well by itself. But it feels awkward in the singing; the English text works so much better.

It is very encouraging to know that there are contemporary composers and poets as well schooled in music and literary skills as in liturgy and theology. The time is overdue for Hispanic composers to publish works of high caliber and to cease relying solely on the oral tradition to develop a Hispanic parish music program. Dolores Martinez

Cantemos al Señor

Cantemos al Señor is a new book of Spanish hymns and songs published by the Commission of Hispanic Musicians and Clergy of the Archdiocese of Miami. Its 322 items include 82 general hymns, hymnody for every liturgical season, 57 responsories for some psalms as well as 12 responsorial psalms, and various short settings of the ordinary. The hymnal comes in a softbound pew edition (melody line only) and a large three-ring binder accompaniment edition that includes the melody line with guitar chords. Only a handful of hymns have been harmonized. While most of the music seems to be typeset by computer, the texts were typed in. Most if not all of the songs included from Oregon Catholic Press and World Library Publications were simply duplicated from the original sources. This accounts for inconsistencies of size and shape of the music and the font of the texts throughout. The offset printing is not very clear, and many hymns are difficult to read.

Cantemos al Señor is a compilation of Spanish hymnody already available in other sources; there is very little new here. The book includes most of the well-known traditional and popular tunes, and there is little variety in the style of the music. Much of the value of some of the better hymns and songs lies in their texts rather than their music. Cesáreo Gaborain, to name one of the most popular composers represented here, writes excellent texts, theologically sound and in very poetic language. Most of his tunes are singable as well.

While it is often very difficult to trace copyright sources in Latin America and other places, obvious mistakes stand out, and it is sad to see the same mistakes about copyright ownership being perpetuated here. This is especially true of American folk songs and Afro-American spirituals that have been given Spanish texts. “Juntos como hermanos” (“My Lord, What a Morning,” no. 42) and “Este es el día (an arrangement of “Let Us Break Bread Together,” no. 145) are but two claimed by Spanish composers as their own. Moreover, “Cerca de ti, Señor” (“Nearer, My God, to Thee,” no. 18) is incorrectly attributed to J. A. Espinosa, and both text and tune...
Introducing

a Person of Note

Brian Wren is a minister, theologian-poet, and linguist whose words lift the prosy range of human experience to a new proportion of depth, mystery, and expression. Ordained in the United Reformed Church of the United Kingdom, he performs an itinerant ministry that is reminiscent of a free-lance artist at a street fair, a playwright at a loft reading, or a mime at a Renaissance festival.

Wren is a hymn writer of international note whose works appear in numerous major hymnals and supplements throughout the English-speaking world as well as in translation. His major publications include Contemporary Prayers for Public Worship, Education for Justice, and the hymn collections Faith Looking Forward (see Notebook 9:1 [November 1984] 14) and Praising a Mystery.

Among the themes in his writing and speaking is the topic “What Language Shall I Borrow”—thoughts from a male perspective on language in worship and the way it undergirds oppressive tendencies in our faith. Wren’s ardent concern for justice and third-world awareness was anchored, after he completed his D.Phil at Oxford in Hebrew prophetic language, when he was the single consultant for adult education to a joint ecumenical commission on peace and justice for all of England and Wales. He was one person with a car and a trim travel budget; from there he went to coordinating “Third World First,” a nonprofit, non-hierarchical collective focusing on third-world concerns for UK university and college students, convincing them to contribute 1% of their grant system to these ideals.

Wren continues in a path few of us know firsthand or are even aware of outside of pastorals on peace and economics. As with political systems, he finds worship structures hard to change. So rather than trying to modify liturgical books or rites, Wren sees a value in finding words that relate to life’s experience, that is, “singing to God from where we are in the twentieth century, not just singing about God.” His sense of the contemporary does not mean that we have to use the concrete word each time, but we must “feel the concrete.”

Wren’s images stretch ours and reach for a greater variety of metaphors that expand our traditional apprehensions of the spiritual, expressed now in words like “Spirit” and “Trinity.” His words support a new and evolving intelligibility of God named from the heart.

Wren works ecumenically because life and world concerns unite us. He believes in “practical theology where God’s people together need to know God and where theological expertise is, like Jesus, ‘the servant of all.’” We are indeed blessed and challenged by the sparkling vision and sprightly wisdom of this poet who is servant to all.

Robert Strusinski

have been “copyrighted” in Spain. The tune, a standard in many hymnals, is by Lowell Mason, and the Spanish translation of the Sarah F. Adams text is by this writer’s great-granduncle, Thomas M. Westrup. Tunes such as the one for “Caridad y comprensión” (“Michael Rowed the Boat Ashore,” no. 16), wrongly identified as an Afro-American spiritual, in my opinion have no place in a serious hymnal.

At a time when Latin America is in the process of finding new ways of expressing the faith through perhaps more genuine musical forms, it’s time to move forward, discarding the trite and keeping what has withstood the test of time and has universal appeal, embracing and experiencing what is truly new and truly ours. New texts are being set to wonderful tunes with distinctive melodies, rhythms, and tonalities characteristic of every region. How often do we find hymnody in our songbooks in a Peruvian or Brazilian style? Yet we know it exists. How we would have wished that the compilers of Cantemos al Señor had waited a while longer and done more research into what is new and current in Spanish hymnody. This would have become a book to consider seriously for our parish.

Skinner Chávez-Melo

Books

Praising a Mystery

Brian Wren has a fairly good reputation as a poet in his native England and in America—he knows the American context and language well. That said, one has to acknowledge that England and America are two countries, as George Bernard Shaw once remarked, separated by a common language.

There is a delicate music in Wren’s texts that tends to elude the American ear, especially that flat American vocal pitch that makes a monotone of the loveliest melodies. Texts, which are subtle and tensile for Wren’s English audience, are for Americans sociological tracts.

Yet who would live at whose expense,
if in a brave new world sublime
elites enjoyed extended powers
while millions starved before their time.

The nice figure in the first line makes use of the common phrase “at our expense.” But the brave new world sublime, of course, makes reference to Huxley’s novel, but this English poet also hears Miranda in The Tempest exclaiming about
the enchanted world of the play. The third line, with its sonority on the "e" sound, is redolent with English sounds: most of our differences in speech occur on vowels. These echoes (and others I may well have missed) elude the American ear. To us the text seems a perfectly clear unadorned statement of fact—the language of sociological analysis with which most of us live every day. That the words are in verse form is merely an inconvenience. As Donald Hall says in an article on the development of contemporary poetry in Britain:

The poetry of England and America have become discontinuous. If Americans read English poetry without a preconception of discontinuity, they read very, very bad American poems.

This helps me to read Brian Wren's new collection of hymns. It is my American voice that takes away the music, not the words on the page. Realizing this I can hear the sturdy rhythms of Isaac Watts, Charles Wesley, and Robert Bridges in Wren's widely admired work. Here we have the clear voice and work of a poet who knows that his poetry stands in the line of great dissenters poets who also wrote hymn texts.

Wren's recent collection, Praising a Mystery, is a difficult set of hymn texts. He admits as much in the introduction:

The thirty new items in this book are different journeys, whether in the heartland of Christian doctrine, or towards what appear to be new vantage points on familiar valleys and roads, or climb what for me is an unexplored hill-top and enjoy the view.

One familiar with the vistas of hymnody—in these times knows this means that Wren is going to write hymns about God as woman, global justice, sexuality, and ministry: themes of special concern to the mainline churches. And he does just that, with varying success. "God of Many Names Gathered into One" seems a bit too didactic, alluding to several preferred female images for God: wings, womb, breath of life, God of Miriam and Moses, web, and loom. More bracing is the text "Who Is She":

Who is She, neither male nor female, maker of all things, only glimpsed or hinted, source of life and gender?

She is God, mother, sister, lover; in her love we wake, move and grow, are daunted, triumph and surrender.

This should clear out a few sexist cobwebs. Each stanza begins with the same question, "Who is She?", until the final stanza, when Wren executes a fine turn:

Why is She, mother of all nature, dying to give birth, gasping yet exulting to a new creation? She is Hope, never tired of loving, filling all with worth, glad of our achieving, lifting all to freedom.

These texts on justice and peace give clear expression to a point of view that seems fairly well established in the churches today. "In Great Calcutta Christ Is Known" makes clear how prophets work:

Where Mammon glitters in our streets, applauding honour and success, their prophets come, in ragged dress.

Wren has also experimented with songs that are not really suitable for congregations to sing, but songs for individuals. Most obvious in that category is "Can a Man Be Kind and Caring":

Can a man be kind and caring?
Jesus was.
Can a man who's kind and caring be adventurous and daring, bravely doing right, walking in the light? Jesus did and so can I: I will be a Jesus man.

This has the brisk sound of a Victorian Sunday school song for young boys in search of heroes. Not a bad idea, but this text seems just a touch overloaded with modern sureties. Still this may work, especially with its charming tune by Joan Collier Fogg.

Brian Wren is a good hymn writer, one willing to risk failure in his search...
for topics and ideas that need hymns. He has fine new texts in this book: "Look Back and See the Apostles' Road" is a good sturdy text in Tennyson's favorite form, the "In Memoriam" stanza.

Much as I like Wren's work, this last collection seems a bit strained at times, as though Wren is trying to sell his stuff to the trendy crowd that puts hymn-books together. It is American of me to say so, but most of these texts seem to be written for conferences, meetings, occasions. None of them feels like the author needed to write them except for "How Shall I Sing to God?":

How shall I sing to God
when life is filled with gladness,
loving and birth,
worship and worth?
I'll sing from the heart,
thankfully receiving,
joyful in believing.
This is my song. I'll sing it with love.

This hymn is a cry from the heart of a songwriter who has written any number of texts for intellectual reasons. It is fun to meet new texts that cause us to think differently about God, male and female, but when I sing those songs I want to feel as though they flow from the heart, that the writer needed to write them in order to live. Without that sense, the hymns are ideas in search of a piety.

Most pieties are in search of a theology. These new texts may in fact create a piety that we do not as yet recognize. But right now many of them seem a bit forced and oddly dated. Is this the American reading bad American poems in what are fairly good English poems? It could be; I hope not. On the whole, Wren is the best representative we have of his tradition. He serves it—and us—well.

Gracia Grindal

2. For those wanting to read a good study of these poets, there is no finer book on the subject than Donald Davie's A Gathered Church: The Literature of the English Dissenting Interest, 1700-1930 (New York: Oxford University Press, 1978).

About Reviewers
Mr. Chávez-Melo is director of music at St. Rose of Lima Church, New York, and a member of the Archdiocesan Commission on Church Music.

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Publishers
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Director of Liturgy. Diocese of Fargo. Requires competence in all aspects of liturgical ministry, organizational and teaching skills, and an understanding of rural church. Send résumé to: Rev. Dale Lagodinski, Box 636, Grafton, ND 58237. (701) 352-1648. HLP-3773.

Liturgist/Musician. Vibrant, Vatican II parish seeks full-time liturgist/musician. Qualifications: choral/guitar, desire and ability to work with all levels of choirs and other liturgical ministries. Résumé to: Rev. Alfred Miller, Mt. Carmel Parish, 810 Donna Dr., Temperance, MI 48182. (813) 547-2805. HLP-3774.

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Festival of the Lively Arts in Worship, cosponsored by Loyola Marymount University and Modern Liturgy. Presenters include: James Bitney, Margie Brown, William Cieslak, Tom Conry, Carolyn Krantz, Jack Mifflton, Paul and Meg Shreve, Eugene Walsh, Thomas Welbers. Write: Festival of the Lively Arts in Worship, Center for Pastoral Studies, Loyola Marymount University, Loyola Blvd. at West 80th St., Los Angeles, CA 90045.

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June 26-July 1
Beginnings and Beyond RCIA Institute sponsored by the North American Forum on the Catechumenate. Write: Carmen Vinella, 3014 Lakeshore Avenue, Oakland, CA 94610. (415) 763-0301.

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August 22-25

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July 24-29

MINNESOTA
COLLEGEVILLE
July 11-14

The symposium features a competition for a Mass for the People sponsored by St. John's Abbey, St. John's University, and the Liturgical Press. For competition details, write: Rev. Robert Kooiman, Music Competition, Virgil Michel Symposium, Collegeville, MN 55321.

July 17-22
Beginnings and Beyond RCIA Institute sponsored by the North American Forum on the Catechumenate. Write: Dan Finn, St. John's University, Collegeville, MN 55321. (651) 363-2100.

NEBRASKA
OMAHA
June 13-24
Institute: The Pastoral Person and Gerontology. Write: Pastoral Ministry Graduate Program, Creighton University, Omaha, NE 68178.

June 27-July 8
Seminar in Ministry. Write: Pastoral Ministry Graduate Program, Creighton University, Omaha, NE 68178.

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July 31-August 6
1988 Festival of Russian Choral Music at Sarah Lawrence College. Featured guest artist and master teacher: Vladimir Minin, Conductor of the Moscow Chamber Choir and the USSR Russian Chorus. Program will include master classes, lectures on Russian choral music, repertory reading sessions, and Russian diction workshops. Write: 1988 Russian Choral Festival, c/o Peter Jermihov, Executive Director, 4104 N. Campbell, Chicago, IL 60618. (312) 463-4226.

NEW YORK
June 27-30

ROCHESTER
July 4-15
Sixth Annual Choral Workshop, Eastman School of Music Summer Session. Choral techniques and methods (mornings) and choral conducting (afternoons). Featuring: Alfred Mann, Seth McCoy, and Ellen Rathjen. Write: Summer Choral Workshop, Dept. A3, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

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July 10-15
Beginnings and Beyond RCIA Institute sponsored by the North American Forum on the Catechumenate. Write: Rev. Alex Brazyvnetz, 1031 Superior Avenue #361, Cleveland, OH 44114. (216) 696-6525.

OBERLIN
Workshop: Teaching Music to Children; clinician: Dr. Catherine Jarjissian. Write: Connie Georgas, Office of Summer Programs, Conservatory of Music, Oberlin College, Oberlin, OH 44074. (216) 775-8044.

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June 20-July 29
Hymnody Workshop, three evenings a week. Write: Elizabeth Hinkle, Alvernia College, Reading, PA 19607. (215) 777-5411.

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School of Worship, Music & Other Arts. Sponsored by the Northeastern Jurisdiction of The Fellowship of United Methodists in Worship, Music & Other Arts. Highlights: Dr. Ellen Guenther, Nancy Cappell, Rev. Kathleen LaCamera. Music and book dis-
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Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S. Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, PO Box 815, Rensselaer, IN 47978.

TEXAS
HOUSTON
June 27-July 1
American Guild of Organists National Convention. Performances by the Choir of King’s College, Olivier Latry, David Higgs, Delbert Diezhorst, David Mulbory, others. A variety of workshops. Site: Hyatt Regency Hotel, downtown Houston. Write: AGO Houston ’88, PO Box 431798, Houston, TX 77243.

WISCONSIN
MILWAUKEE
August 7-12
English Romantic Organ Music Festival. Concentrating on composers who led the renaissance of English music in the late Romantic period. Sir David Willcocks, Percy Young, William Aylesworth, Judith Erickson, others. Presented by the AGO Milwaukee Chapter in cooperation with the University of Wisconsin at Milwaukee. Write: Sherry Peters, 4075 South 112th Street, Greenfield, WI 53228. (414) 545-2570.

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VICTORIA, BRITISH COLUMBIA
July 13-August 24
Johannesen International School of the Arts will be held at St. Michael’s University School. The program consists of training in individual instruments and voice, primarily through a chamber music program, concerts, and professional seminars. Write: Johannesen International School of the Arts, 103-3737 Oak Street, Vancouver, BC, Canada V6H 2M4. (604) 736-1611.

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Regional Schools with a location near you:

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<tr>
<th>Location</th>
<th>Dates</th>
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<tr>
<td>KNOXVILLE, TN</td>
<td>June 6–10, 1988</td>
<td>May 6, 1988</td>
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<td>LaCROSSE, WI</td>
<td>June 13–17, 1988</td>
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<td>BELLEVILLE, IL</td>
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<td>DENVER, CO</td>
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<td>ROCHESTER, NY</td>
<td>August 15–19, 1988</td>
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