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In This Issue . . .

We examine the 1990 Ordo Celebrandi Matrimonium, editio typica altera (Order for Celebrating Marriage, revised).

Following the Second Vatican Council, the Sacred Congregation of Rites in conjunction with the "Consilium" for implementing the ritual changes ordered by the Council issued the first revised Order for Celebrating Marriage on March 19, 1969. This text was translated into English by the International Committee on English in the Liturgy as the Rite of Marriage and handed over to the U.S. Bishops' Committee on the Liturgy for approval and eventual implementation. This 1969 version was mandated for use in the United States in 1973 and is the rite that we use in our parishes today.

On March 19, 1990, the Congregation for Divine Worship and Discipline of the Sacraments, under the direction of Cardinal Martinez, Prefect, and Archbishop Lajos Kada, Secretary, published a second "typical" or "normative" edition of the Ordo Celebrandi Matrimonium. This Latin text becomes effective as soon as it is published (statum), but before an English translation is mandated for use in parishes, the Latin original will proceed through the normal process that all the ritual books have followed. First, ICEL will prepare a draft translation for all English-speaking countries (due to be ready in early 1993). Second, because of local laws and practices, that text may be modified or adapted for use in various countries. Here in the United States, the National Conference of Catholic Bishops, working through its Committee on the Liturgy, will approve a translation that may include modifications for the United States. (Spanish translations will follow a similar journey, as will texts for other language groups in this country.)

Third, the approved United States vernacular edition will be sent to the Apostolic See for confirmation. Following confirmation, it will become effective on the date to be decreed by the U.S. Bishops' Conference. The date for implementation of this revised order is certainly not likely to be before late 1993.

This issue of Pastoral Music gives you a taste of what is contained in the Latin version and some possible suggestions for what might be considered in the United States adaptation (Fleming and Madden). We also review the theology underlying the Praenotanda (Introduction), drawing out the new elements contained in this revision (Covina).

But this issue also gives us a chance to comment on some other important elements connected with Christian marriage: preparation of the couples (Beeman), music that we need (a group of pastoral musicians) and the sensitivity to cultural adaptation that we all need, in this case, African customs (Truitt). Finally, we present a vision for celebrating marriage.

Some couples are awakening to the reality that all sacraments are the community's celebrations (not the couple's) and while this insight is still rare, some people are requesting that "their" marriage be a celebration first of the community (Morris).
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Letters

No Clothes!

Thomas Day has dared to say, "The Emperor has no clothes!"
The authors you choose to comment on Day's observations (Aug.-Sept. 1991 issue) scarcely acknowledge the overwhelmingly depressive state of contemporary Roman Catholic liturgical music in the United States.

Tom Conry's petulant outburst—including his utter distaste for the American Guild of Organists and the political views which he seeks to promote via music and liturgy—is especially annoying.

Hooray for Thomas Day!

K. S. Batts
Diablo, CA

Support for Publishers

As a religion editor who has written and prepared for publication notes regarding music suggestions for liturgical celebrations and who has witnessed a very strong commitment to editorial and pastoral integrity in the development of a music program for Catholic children, I take some offense at Rory Cooney's remarks about publishers (August-September issue, page 26). While I agree that the local pastoral musician is ultimately most responsible for and potentially most effective in making competent pastoral music decisions, I would like to assure you that publishers' decisions are not merely financial ones. Pastoral musicians can and have put their faith in some publishers' tools for ministry. While we editors are sometimes frustrated by the politics and limitations of financial decisions, we also take great pride in our work. When I interviewed for my present position, I was asked if I saw my work as a ministry and was assured that my colleagues did. Maybe you can't assume that all editors and publishers share this commitment, but please give credit to those of us who do.

Name Withheld
Scotch Plains, NJ

A Pleasurable Week

Thirty-five musicians and clergy gathered on the beautiful campus of St. Meinrad Archabbeey and Seminary in southern Indiana for a week of Gregorian chant learning, sponsored by the National Association of Pastoral Musicians...

The weather was extremely hot, but the facilities were completely air conditioned, except the main church.

Participants...divided into three groups according to abilities...The sessions were detailed and intense. Daily liturgies were attended by all in the magnificent Abbey Church. Special Masses for the workshop attendants were specially prepared by faculty and attendants, with each group offering a portion of the chant.

The guest house accommodations were far beyond expectations, in fact, superior. The hospitality of the...monks was unparalleled, and the food was superb.

A day trip to visit the [Cistercian] Abbey of Gethsemani in Trappist, Kentucky, and the Immaculate Conception Motherhouse of the Sisters of St. Benedict was a real treat.

It was a most informative, stimulating, and pleasurable week of Gregorian chant done with excellent tutelage. Everyone learned and enjoyed the seminar, but wished for more free time to relax and reflect amidst the beautiful surroundings.

Paul A. Bender
Potomac, MD

A "Retired" Member

I've chosen not to renew my NPM membership because I'm no longer in music ministry as a salaried professional. I'm retired from that to be a full-time helper at our "Motherhouse."

I do play organ at a Hispanic parish and also at the Slovak parish each weekend as a volunteer (and as a substitute at several of our city parishes for weddings and funerals).

I have a few Pastoral Music magazines I'm saving to read when I'm caught up with cleaning, prayers, and planning. Also I bought some books and recordings to study Spanish and Flot y Canto from Oregon Catholic Press.

After 50 years of church organ playing my "family" of nuns here can't understand why I still have to practice and study...

Sister Irene McCarthy
Racine, WI

Unban the Wedding March!

Throughout my tenure as a musician working for the Catholic Church, I have witnessed a great deal of strife between brides, pastoral musicians, and priests concerning the use of what is referred to as the "traditional wedding march." This march is unofficially (and in some cases, overtly) banned in many parishes and even dioceses. The reasons most often given for disallowing the march are:

1. It comes from a pagan opera and therefore has no place in a Christian wedding.

2. It places unnecessary and inappropriate emphasis on the bride (consider the childhood lyrics, "Here comes the bride..."").

3. It takes the place of what should be a gathering act of the assembly: singing together.

In my experience, very few musicians who point out the "pagan" nature of the march could even tell what opera it comes from, and none have been able to give me a plot synopsis. Most of us have never played a wedding for a bride who has actually heard the opera. ([Wagner's] opera, incidentally, is really mythological, complete with sorceress, and a charmer turning into a swan and vice versa. The groom, Lohengrin, for whom the opera is named, turns out to be a Knight of the Holy Grail, an odd occupation for a "pagan.") The point is, no one that I know of actually makes any well-founded association of the march with anything "pagan," either in nature or in origin. Neither does anyone associate it in any serious way with the...
childhood lyrics. One would hardly expect brides to choose this music if that were indeed the case. (Remember the second line we sang as children: “all fat and wide”?) Clearly, the association that is made is that the music is part of a tradition, one that many brides strongly identify with and cherish.

The third and last point listed above, which does indeed have merit, does not single out the Wagnerian March for censorship, but questions the practice of replacing the gathering song of the assembly with processional music of any kind. This is a good point worth developing. It is worth noting, however, that wedding processions in their present form are primarily visual events, and to expect anything other than halfhearted [vocal] participation from the assembly during them is naive. This will remain true whether or not the presider, ministers, groom, and groomsmen are part of the procession or not. It is, incidentally, possible to play (or sing) the processional and immediately follow it with a gathering song once the bridal party and ministers are in place. I have done this and seen it done with great success.

Given the specious merit of arguments to ban the “traditional” Wagnerian Wedding March, and considering how strongly some brides feel about having it be a part of their ceremony, don’t you think it’s time to reconsider the unofficial ban on the piece?

William Rowan
Lansing, MI

The “Wedding March” by Wagner, like the other frequently used march by Mendelssohn, was never expressly forbidden on any national level. It was left off the “White List” of recommended music that the Society of St. Gregory published before Vatican II, and many diocesan liturgical and music commissions have tried hard to discourage its use since then. (Some, in fact, have tried to ban it locally, with more or less success.) In addition to accusations that Wagner’s music is redolent of pagan festivity, other reasons often given for such negative judgments range from “This music is hokey and oversold” to “Well, that’s what Protestants use” to “It’s secular music, not intended for religious use.” The fact that these marches both come from operas has made them suspect since their introduction into wedding ceremonies in the nineteenth century, because part of the early liturgical reform, especially Pius X’s reform of liturgical music, involved an attempt to get operatic music out of church.

The problem with all of these arguments, as you point out, is that they miss the point. Pachelbel’s Canon in D is overused, and so is “Amazing Grace,” but that doesn’t stop people from listening to the one and singing the other. What was once “Protestant music” is now a firm part of the Catholic repertoire. And the original operatic settings of these compositions are relatively unimportant to the debate; these pieces have taken on a ritual life of their own as firm parts of the wedding event in Euro-American culture.

It is true, of course, that these marches don’t meet the three criteria expressed in Music in Catholic Worship, and we can’t argue with people who want to stand firm on those grounds . . . except perhaps from a pastoral perspective. Face it. Aren’t there more important battles to fight, even at weddings? You make a very good point when you say that the problem isn’t the music so much as it is the visual event of the procession. As long as we begin and end with that kind of focused visual moment, no matter who’s part of the processing, we’re not going to be able to involve the congregation vocally—and it seems likely that these processions will be with us for a while to come.

So until parishes can provide sufficient liturgical education to alter the general expectations of what a procession is about and until they can alter their practice of other processions that are focused on visual rather than vocal events, we’re not going to get anywhere with this music. Besides, why pick on the poor brides when priests are willingly part of a weekly procession at the Sunday eucharist that does everything possible to call attention to itself—processional cross, banners, the occasional pot of smoking incense, lector with book held high, sometimes the choir joining in, and the presider in an outfit that, at certain seasons, would outsinge the fanciest wedding gown? Just as we need to put the processional music at weddings in the wider context of the visual event, so we should put wedding processions in the wider context of a parish’s general processional practice, before we try to pass judgment on the processional music or the bride’s placement as the highlight of the procession.

Letters Welcome

We appreciate letters from our readers, though all letters are subject to editing. Address your thoughts to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262.
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Regional Conventions

Something’s new about our Conventions for 1992. While we will be holding four Conventions in different parts of the country, they really are not so much “regional” Conventions as they are Conventions directed toward a particular group. Each has its own direction and indeed special audience. And the Bahamian Convention is in late September to coincide with the Quincentennial of Columbus’s arrival at the shore of the Bahamas. As always, complete information is coming, so here is just a taste to whet your appetite.

Blessed Are Those Who Gather the Children: Omaha, NE, July 8–11. Directed toward those who work with children and liturgy, this Convention for adults also features a special program FOR CHILDREN cosponsored by the Choristers Guild and NPM. Helen Kemp will work with children in grades 3–6; Lee Gwozd with children in grades 7–9; and Michael Kemp with high school students. We hope that NPM members will bring children who can benefit from this exceptional program.

For Catholic Music Educators, a special, intensive, six-hour program on methodology will be presented by Beth Bolton. This program assists teachers of music education in the Catholic school system.

Helen Kemp, Elizabeth Jeep, Gerry Pottebaum, Christopher Walker and Lee Gwozd are major speakers, the Petite Chantes of Monaco, an internationally famous boys’ choir, perform one night; the children of the Convention the next. Key issues are the New Liturgy for Children, Celebrating Prayer in Catholic School, and Judging Music Appropriate for Worship with Children.

We Are A Global People / Cantando la Fe del Pueblo: Albuquerque, NM, July 22–25. Our first Convention for musicians in Hispanic communities features Pablo Sosa, from Argentina, on the global perspective; Rosa Maria Icaza on spirituality; Rev. Juan Sosa on hospitality; and Mary Frances Reza on being stewards of the gift of music. Special Musical Events include Fiesta Alabado, and a discussion of Quinceañera.

This Convention is directed to Hispanic parishes, with a special focus on the musicians and liturgists who work in parishes with ONE Spanish Mass. Suggestions for multilingual and multicultural liturgical celebrations abound.

Break Forth: Renew the Renewal: Philadelphia, PA, August 5–8. The centerpiece of this Convention is the conviction that “what we say” must match “what we do.” The key question is: How does music relate to ritual action? Major speakers are John Baldwin, SJ; Andrew Ciferni, J. Michael McMahon, and Robert Hovda. Video presentations (using samples from parishes) are critiqued by the major speakers, followed by five working sessions: Level I musicians led by Elaine Rendler; Level II musicians led J. Michael McMahon; Clergy led by Anthony Sorgie; Religious educators led by Sr. Linda Gavin; and Ritual Actionists (liturgists and those who deal with movement, environment, and so on) led by Paul Covino. The afternoons are filled with workshops (over 54).

Choral Vocal Techniques, led by Dr. James Jordan, is a nine-hour program that was offered only for the DMMD members at the National Convention in Pittsburgh. It received such high reviews that we are offering it in Philadelphia for all. The DMMD members will have a special program on ritual led by Dr. Nathan Mitchell. A multicultural vespers on the first night is followed by four festive celebrations in the city featuring Lucien Deiss, John Gallen, Alan Hommerding, and Marty Haugen. As we have described this regional program to our members, lots of people have commented, “It’s like a National Convention.”

The Cross and the Sword: Paradise Island, The Bahamas: September 27–October 1. Inculturation—how religion takes root in a specific culture—is the central issue of this Convention. The issues are: How does religion affect the culture and, more importantly, how does culture affect the message of the religion? Steel bands, Jamaican rhythms, Trinidad music, Caribbean music mix with English hymnody, African chants, and calypso rhythms. This will be a musician’s paradise.

Major speakers are Most Rev. Lawrence Burke, SJ, bishop of the Bahamas; Rev. Ansarc Chupungco, OSB, a leading authority on inculturation from Rome and the Philippines; and Brother Pascal Jordan, OSB, who has traveled throughout the Antilles working with diverse liturgical musicians. A series of workshops has been designed for basic liturgy, cantor, choir director, and instrumentalists with a clinician from the Antilles followed by one from the U.S.A., reflecting diverse cultures and traditions.

Keep in Mind

We lost several members in recent months, among them Msgr. Henry Kawałec of Assumption Roman Catholic Church in Buffalo, NY, who died on June 18, 1991, and Simone Boulad of Southampton, NY.

Most recently we have had to mourn the sudden loss of Christine Brusselmann, who died suddenly in Brussels, Belgium, on October 29. Ms Brusselmann was a well-known Belgian educator and liturgist, one of the major speakers at our 1990 Regional Convention in Washington, DC, and an advocate for the full Christian initiation of children of catechetical age.

We also mourn the death of Dimitrios I, Ecumenical Patriarch of Constantinople, who died on October 2, 1991, at the age of 77 following a heart attack. Patriarch Dimitrios served as ecumenical patriarch (spiritual leader of the world’s Orthodox Christians) for almost twenty years; he was elected in 1972.

We pray for all these in the words of a kontakion from the Orthodox memorial service: Give rest, O Christ, to your servants with your saints, where sorrow and pain are no more; no sighing, but life everlasting. You only are immortal, the creator and shaper of humanity; and we are mortal, formed of the earth; and to earth we shall return... All of us go down to the dust; yet even at the grave we make our song: Alleluia, alleluia, alleluia!
viewpoints. Special advanced sessions deal with "The Church," "Inculcation," a "1492 Series," and "Planning Cycle A in Large Parishes." One evening, St. Augustine's Choir from Washington, DC, will join local Bahamian musicians; the next night will see a performance of a theater piece on Columbus's arrival written by Rev. Francis Sullivan, SJ, and the whole Convention ends with a singalong in all languages and styles. This is one Convention you will not want to miss!

Summer Schools & Institutes

In addition to the four Regional Conventions, we are also offering a full slate of Schools and Institutes this coming summer. Here's the present list of topics, sites, and dates.

Choir Directors' Institutes. Our Lady of Providence Center, Warwick, RI (June 8-12); and Our Lady of the Snows, Belleville, IL (July 27-31).

School for Cantors and Lectors. Immaculate Conception Center, Douglas- ton, NY (June 15-19); Bishop Lane Retreat House in Rockford, IL (July 13-17); Emory University in Atlanta, GA (July 6-10); Boston, MA (dates not set yet).

School for Organists. Duquesne University in Pittsburgh, PA (June 29-July 3), and Alverno College in Milwaukee, WI (August 10-14).

School for Guitarists. Marydale in Erlanger, KY (near Cincinnati—June 22-26), and the Christian Renewal Center in Houston, TX (July 13-17).

NPM Gregorian Chant School. St. Joseph's Seminary at Dunwoodie, NY (June 22-26).

A full set of brochures on the NPM Schools and Institutes will be sent to all our members and subscribers during the first part of 1992 so you can complete your plans for your continuing education.

Scholarships

In 1992 we will be offering five scholarships for the education of pastoral musicians: 3 NPM Scholarships ($1,000 each), made possible by members' donations to the NPM Scholarship Fund; the Rene Dosogne Memorial Scholarship ($500); and the Virgil C. Funk, Sr. Memorial Scholarship ($1,000). Applicants for these scholarships must be current members of the Association. The deadline for scholarship applications is February 1, 1992. For more information or an application form, write: Joyce Kister, NPM Scholarships, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

Military Musicians Meet

During last summer's National Convention, Kathleen O'Brien, a pastoral musician and liturgist from England Air Force Base in Louisiana, asked for an ad hoc meeting of those who work on military bases. Although the announcement of the meeting only appeared in the Friday morning bulletin, nineteen people showed up that afternoon to discuss the problems and experiences unique to the military. Topics included the transient nature of chaplains, which causes problems with continuity in musical / liturgical programs, and the feeling that many chaplains do not understand the competencies required of good pastoral musicians; the varieties of ways in which musicians’ services are contracted for at military bases and the various ways authority for hiring and firing is distributed; and the low salaries offered because of a "lowest bidder" methodology built into military budgets.

The participants recommended that NPM offer a special workshop for military chaplains and pastoral musicians at its next National Convention to explore solutions to common problems; that NPM encourage the Archdiocese for the Military Services (formerly the Military Ordinariate) to give more visible support to pastoral music and musicians on military bases; and that we invite the chief of chaplains from each military service as well as the bishops of the Archdiocese for the Military to attend the next National Convention. (This report is based on the minutes of the meeting provided by Kathleen O'Brien.)

Chant School Report

The second annual NPM Gregorian Chant School took place at St. Meinrad College and Archabbey in southern Indiana. The three faculty members were superb. Dr. William Tortolano is an active organist and music educator; Dom Columba Kelly is a chant scholar, author, and composer of choral and instrumental music as well as contemporary chant; Rev. Anthony Sorgie has taught his multilingual parish in the New York City area to chant together in Latin.

Together this faculty guided participants through the basics of reading neums, understanding modes, singing and directing chant, and understanding its place in the liturgy. In addition, they showed how to incorporate chant into a parish program built on the church’s policies regarding chant and the use of Latin. They demonstrated how the history of chant and its earliest forms of notation reveal performance techniques for today. More than classroom theory, this instruction was infused through
rehearsals, readings, and performances. Participants also experienced Dom Columba’s chants sung by the monks of St. Meinrad, who assemble in the church for worship several times a day.

Brother Godfrey Mullen, the school coordinator, did everything from showing participants to their room to providing snacks between classes. He also led a day trip to visit the Benedictine Sisters of Ferdinand, IN, the Cistercian monks at Gethsemane, KY, and other religious sites. They also toured Stephen Foster’s “Old Kentucky Home” in Bardstown.

Participants of all ages came from several states, including California, Michigan, North and South Carolina, New York, Missouri, and Maryland. Interested lay persons joined priests and music directors with doctors to experience this “tradition and heritage” of the Catholic faith.

Barbara Gallagher-Ferreri

Walsh, SS, in Baltimore and Flor Peeters in Belgium. At the request of then-Monsignor Joseph Bernardin, he prepared the music for the installation of Ernest L. Unterkofler as the new bishop of Charleston, SC, in February 1965—the first completely sung English “high Mass” in the United States.

As part of his work in Kansas City-St. Joseph, MO, and later in Charleston, Blanchard organized musicians to provide mutual support, training, and education and to encourage music in the schools. The Composers’ Forum was established in 1970 to set the new English liturgical texts to music. With the encouragement of the FDLC and individual musicians and clergy, Blanchard managed to find funding to support the work. He managed to produce over four hundred pages of new music by composers like Richard Proulx, Howard Hughes, S.M., Ralph Verdi, C.P.P.S., Rory Cooney, and many others.

In thanks for his dedicated work, the members of the Charleston NPM Chapter made Mr. Blanchard an honorary member of their Chapter and presented him with a plaque “in appreciation for his outstanding contribution to the development of liturgical music, especially as founder and director of Composers’ Forum for Catholic Worship, a national center for liturgical research.”

Noël Goemanne:
Ad Multos Annos

Noël Goemanne, who has been a member of NPM for ten years, is celebrating his sixty-fifth birthday this December. Later that same month, on Christmas Day, he is playing his twentieth Christmas program and service at Christ the King Church in Dallas, TX.

Mr. Goemanne made his debut as a piano recitalist on Belgian National Radio in 1946, and just last May the BRT-Choir of Belgian National Radio, conducted by Vic Nee, broadcast the première of his secular choral work Jeu de Mots. A new choral work, Hymnus pro Pace, was written while Goemanne was in Belgium during the coup in the Soviet Union last August. Composed to be sung in seven languages simultaneously, it will probably receive its première performance sometime in 1992.

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Londrina, Brazil, as the new secretary of the Vatican Congregation for Divine Worship and the Sacraments. Archbishop Agnelo is 57, and at the time of his appointment, he was president of the liturgy department of CELAM, the Latin American Bishops’ Conference.

FDLC Meeting

More than 230 delegates representing over 120 dioceses attended this year’s meeting of the Federation of Diocesan Liturgical Commissions (in Phoenix, AZ, over the weekend of October 10-14). The report of the Bishop’s Committee on the Liturgy, presented by its chairperson, Bishop Wilton Gregory, stressed the need for a renewed catechesis on the Mass, especially for clergy, worship with and for children, the celebration of the liturgy of the hours, and inculturation. Bishop Gregory announced that the Lectionary for Children will be submitted for approval at the November meeting of the American bishops.

The delegates voted on a number of issues, four of which received sufficient consensus to be passed on to the BCL for action:

— the preparation of a rite of renewal or commitment to priestly service that could be celebrated independent of the annual Chrism Mass;

— establishing as a priority the work of promoting the eucharist as the culmination of Christian initiation;

— encouraging use of hosts consecrated at that Mass;

—and a general statement encouraging the American bishops to seek further solutions to the priest shortage.

The new officers of the FDLC board of directors are Sr. Anthony Poerio, IBVM (Phoenix), president; Rev. James P. Moroney (Worcester), vice president; Rev. Richard Butler (Boston), treasurer; Mr. Peter Ghilioni (Milwaukee) and Rev. Daniel Vogelpohl (Covington), delegates.

New USCC Publications

Plenty Good Room: The Spirit and Truth of African American Catholic Worship, a companion document to Spirit and Truth, is a joint statement of the Secretariat for the Bishops’ Committee on the Liturgy and the Secretariat for Black Catholics. Cost is $9.95.

Gathered in Steadfast Faith is a statement of the NCCB Committee on the Liturgy on Sunday worship in the absence of a priest, which serves as a commentary on the recently released leader’s edition of Sunday Celebrations in the Absence of a Priest. The statement discusses selection, training, commissioning, and continuing formation of the ministers who replace the priest. Cost: $1.95.

New Hispanic Evangelization

Don’t segment an already segmented population with old methods of evangelization; instead, develop new methods that will promote integration within Hispanic groups in this country and between Hispanics and other communities. This was the plea from five Hispanic Catholic auxiliary bishops in their annual message on Hispanic Heritage Day, October 12. The five bishops are all from the northeast part of the U.S. They said:

With the increase in numbers [of Hispanics in the U.S.], there is more and more an increase in our heterogeneity, in the diversity of our national origins. At the same time, there has not been an equivalently rapid growth in our internal process of mutual integration… Lack of new methods [of evangelization] could produce among us a minority group sentiment with segregationist and discriminatory attitudes toward others.

The bishops encouraged the use of communications media, home visits, and personal contacts as means of evangelization. They stressed that any new techniques developed should conform to the principles of Pope Paul VI’s Evangelii Nuntiandi (December 8, 1975). Projections indicate that by the year 2030 over half the Catholics in the U.S. will have Spanish surnames.

“RCIA” Is Out!

Don’t call it “RCIA” anymore; when you’re talking about what happens, call it Christian initiation, adult initiation, or the rites of initiation; when you’re talking about the book or the ritual texts, talk about the Order of Christian Initiation of Adults. That’s the advice coming from Jim Dunning in the latest issue of
Forum, the newsletter of The North American Forum on the Catechumens (8:4 [Fall 1991]:1). Dunning explains:

Most acronyms are about programs, groups, companies... Usually, programs are terminal and optional. Groups are voluntary... Instead, 'adult initiation' is the ongoing, evangelizing life of the parish... It has the status of all other renewed sacraments. It's not a program but a sacrament 'for God's sake' (literally)!

It's nice that the Forum has caught up with NPM! We noted two years ago that "this is not another parish program. This is not Cursillo, Marriage Encounter, Renew, or any other 'program.'... We have done ourselves a great disservice by adopting the acronym 'RCIA.' 'Adult initiation' or 'Christian initiation' would have kept an image alive in our language" ("In This Issue...", Pastoral Music 13:2 [December-January 1989]:4).

MENC In-Service Conference

The MENC National Biennial In-Service Conference will gather music educators from around the nation in New Orleans, LA, April 8-11, 1992. The four-day conference will include more than one hundred sessions on music education, performances by well-known instrumental groups (the Dukes of Dixieland, among others) and school ensembles, a music industry exposition, a job referral service, and fun events such as a reception at the Aquarium of the Americas and a stern-wheelers boat ride down the Mississippi River. For more information, write: MENC Conference Registration, 1902 Association Drive, Reston, VA 22091.

Sacred Dance Resource

Resources in Sacred Dance, 1991 is an annotated bibliography of publications from Christian and Jewish traditions about sacred and liturgical dance (56 pages) published by the Sacred Dance Guild. It contains three hundred annotated citations that relate to dance and movement in worship and religious education. The references include books, articles, serial publications, films, and audio or video tapes. Resources in Sacred Dance may be ordered from the Sacred Dance Guild ($10.00 plus $2.50 for first class postage and handling). Write: Sacred Dance Guild, 2292 Lynnwood Drive, Stow, OH 44224.

Westminster Organ Competitions

Westminster Choir College will hold its sixth annual high school and graduate organ competitions on Saturday, February 15 and 22, 1992. The high school competition is open to students in grades 10-12; prizes include an $8,000 scholarship to attend Westminster given to a junior or senior, cash prizes, and full scholarships to Westminster's high school summer music programs. The graduate competition is open to students in undergraduate degree programs and those who have completed such a program but have not gone on to graduate studies. The prize is a $6,000 graduate scholarship to Westminster. For more information about all the 1992 competitions, contact the Westminster Office of Concerts and Special Events at (609) 921-7100, ext. 308.

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Greetings!

Are you an active member in your local NPM Chapter? (If you’re not sure that your diocese has a Chapter, see the most recent Chapter Directory in the August-September issue.) If you don’t yet have a Chapter in your area, contact someone in your diocesan liturgy or music office now, and plant the seed!

If there is a Chapter near you, do you support its efforts by attending programs? Wonderful things are happening all over the country, as you can see from this sampling of programs. Often these local events are not well attended, however, despite the diligent work of dedicated chapter officers to make these opportunities possible.

You’re too busy, you say? Well, ask any Chapter officers about their work load. Many hold down full-time jobs, have families, work part-time church jobs, and still find time to gather with colleagues and friends occasionally at an NPM meeting.

The basic purposes of an NPM Chapter are fourfold:
1) to deepen the spiritual life of and social interaction among pastoral musicians;
2) to provide an educational tool for all on the current issues affecting musical practice in the parish;
3) to provide a planning tool for Chapter activities;
4) to improve the musical skills of the pastoral musicians.

If any or all of these items mean something to you, if they describe things you need or want, don’t wait any longer. Try to get a Chapter going or call the director of your local Chapter and offer to help. You’ll have fun, learn a lot, and get to know some very special people. God bless all of our active Chapter members!

Rick Gibala
National Chapter Coordinator

Arlington, Virginia

Twenty Chapter members attended the annual Shrove Tuesday luncheon held at a local restaurant. On Thursday, April 11, parish choirs from around the diocese canceled their regular rehearsals to gather at the Cathedral of St. Thomas More with Rick Gibala as host. Christopher Walker served as our guest clinician and led us in an evening of reflection, prayer, and song.

Dorothy Peterson
Chapter Director

Buffalo, New York

Rev. John Gallen, SJ, was the keynote speaker and homilist at the second annual Buffalo Convention of Musicians, held on Saturday, March 16, at Christ the King Seminary. Bishop Edward D. Head presided at the eucharistic liturgy. On Thursday, May 16,

Skinner Chavez-Melo presented a program on Hispanic liturgical music.
Donald K. Fellows
Chapter Director

Charleston, South Carolina

Highlights of the State Meeting, held on May 25 at St. Andrew’s, Myrtle Beach, included music reading, a composer’s exhibition, and a special recognition given to Robert Blanchard [see Association News]. A Cantor School was held June 5-8 at St. Paul the Apostle Parish in Spartanburg. We planned a special celebration for our Chapter’s fifth anniversary on September 21.
Sister Evelyn Brokish, OSF
Chapter Director

Cleveland, Ohio

We celebrated our tenth anniversary as a Chapter with several programs. A sharing session on Easter liturgies took place on April 12 at St. Mary Church, Hudson, Rory Cooney, Gary Daigle, and Therese Donohoo gave a concert and workshop on Friday, April 26. Less than a month later (Friday, May 17) we offered a second concert, with David Haas, Marty Haugen, and Bobby Fisher, and on that same weekend—Sunday, May 19—our Choral Festival took place at St. Francis de Sales Church.

Joseph Lascio
Chapter Director

Hartford, Connecticut

Elaine Rendler was the keynote speaker at the Hartford Archdiocesan Liturgy Day on Saturday, April 13, at St. Joseph’s College. On Sunday, May 5, musicians and clergy gathered for a potluck picnic at Cheshire Park.
Joan Laskey
Chapter Director

Jefferson City, Missouri

Preparing a Catholic Wedding was the topic for a workshop presented on April 13 by Mary Seidel, Diane Hennessy, and Nancy Thompson. John Michael Talbot appeared in concert at the cathedral on April 26.
Diane Hennessy
Chapter Director
Pittsburgh, Pennsylvania

Ceci Martini was the host when the Chapter met on May 13 for a eucharistic liturgy and dinner at St. Ferdinand Church. The June meeting took place at the Convention Center so that Lisa Tarker, NPM Convention Coordinator, could prepare committees for their tasks during the National Convention in July.

John Romeri
Chapter Coordinator

Rapid City, South Dakota

Peg Westrich presented a showcase on “How to Get Your Congregation to Sing” when Chapter members gathered at Sacred Heart Church in Philip on April 20. At that same meeting a panel led a discussion on choir recruitment.

Jacqueline Schnittgrund
Chapter Director

San Antonio, Texas

NPM C.A.S.A. sponsored “NPM for Youth” on Saturday, May 11; new officers for the 1991-92 season were elected at this meeting. An appreciation breakfast took place on July 13 at St. Paul’s Family Center.

Paul B. Hess
Chapter Director

Scranton, Pennsylvania

“Youth and Liturgy” was the program topic for Sr. Maryla Farfou, IHM, at Corpus Christi Church, Montdale, on April 9. Rev. Virgil Funk, NPM president, was the guest speaker at the clergy/musician dinner held at St. Mary Church, Wilkes-Barre, on Monday, May 6.

Paul Ziegler
Chapter Director

Washington, DC

Chapter members celebrated evening prayer together on Sunday, April 14, at St. Mary’s Church, Piscataway, with Jim Kelly as host. Following prayer, all members shared a potluck dinner, and the next season’s program was outlined.

Margaret Stack
Chapter Director

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BACK TO BASICS . . . Creatively

The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-1254 • FAX: (202) 723-2262
I wish to thank the editors of Pastoral Music for the honor of giving so much attention to my book Why Catholics Can’t Sing in the August-September (1991) issue. I am very grateful, even if I am, to use an old literary expression, laid out in style.

The commentaries by Mark Searle and Patrick W. Collins are examples of the kind of honest directness that move a debate forward. And we all love “Benet Welmans.” But some of the other reviews—well, there were truly bizarre moments. Some paragraphs sounded like a spoof put out by the Harvard Lampoon. Others just amounted to large and elaborate red herrings, which were supposed to distract the readers from what I actually wrote.

Alert readers of that issue will smell the red herrings. They will also see that the more a reviewer is associated with the missalette industry and “contemporary” music, the more he is agitated by my book. (I hit an economic nerve when I pointed out that the best hymnals and songbooks really do contain some of the best music, old and new.)

While I was reading those articles in Pastoral Music, I kept thinking about a workshop I attended at an NPM Regional Convention about ten years ago. The speaker was a music director at a “midsized” cathedral, an old building in a poor part of town. He had a limited budget, he reported, but by any measurement, the music at the cathedral was a huge success. Loyal volunteers showed up every week to sing in the choir; the congregation sang splendidly; and the cathedral community, which included more ethnic groups than anyone could count, strongly identified with the music. To prove his point, the music director played cassette recordings of various services in the cathedral, and we all noticed that the volume jumped whenever the congregation joined in the singing.

The secret of his success was nothing spectacular. He just chose fairly straightforward music from the best hymnals or songbooks and did it with artistic integrity. There was a little chant (Latin and English), some standard hymns, and some motets and anthems for the choir including a couple of delightful choral pieces in jazz style.

At the end of his presentation, the music director asked for comments from the audience. The people who got up to speak all said that they, too, had deepened the sung prayer of their own parish communities with roughly the same formula: a mixture of traditional music and the best in modern music for the congregation (with the addition of a few “contemporary” songs). The great cathedral and the little wooden church in the fields might have different levels of artistic results, but as the participants in this workshop kept saying, Catholic congregations respond very favorably to music that has an enduring quality, depth, and some sense of continuity with the past.

All during this presentation and the discussion afterwards, however, a clique sitting in the row behind me boiled with rage. “This is not what Vatican II wanted!” they muttered. “A disgrace. An outrage. A concert in church. This music has no meaning and context in the lives of people today.” They ridiculed all the recordings of the music that the director played, and something told me that if these people had had the power, they would have fired this music director on the spot. Then they would have banished from every church and chapel in the land any musician who had the smallest trace of sympathy for the kind of music heard in this cathedral. To this day I can still “feel” the bitterness and anger in their voices.

That clique sitting behind me was a minority within a minority. They were very out of touch with reality and the human responses of real people, yet I suspect they were the kind of people with important administrative positions, the people who call the shots. They were also the kind of people who sometimes write for Pastoral Music.

If you want to know what was bothering that clique at that decade-old workshop, consult the final Commentary piece in the August-September issue of Pastoral Music. The author says it all, and I paraphrase: How dare these musicians engage in shop talk in a publication called Pastoral Music. We are sick of these insiders and people in the “musical elite” sneering at us, the laity. We don’t need musicians who just want to “fix” Sunday Mass, we need “leaders,” “artists” (type unspecified), and “tools” (type unspecified). In other words: Musicians, get lost. You represent the past and all of its failures. Make way for the future. Make way for the leaders, artists, and tools.

Somebody could write a book of case studies—true stories—about all of the destruction done in the name of this yearning for the future. I have heard so many depressing tales about the music in parishes and seminars being destroyed—left in ruins—by a clique that was determined to build immediately the future kingdom on earth: tomorrow’s parish, the elect gathered into small prayer cells. The announced goals for this new church of the future are always beautiful, even glorious, but as far as music is concerned, the practical application of those ideals always produces the same results: featured-star solo performers and an almost exclusive diet of...
music by the latest trendy groups and the latest trendy “contemporary” composers. The music of this “future kingdom parish” is very narrow indeed, an audible symbol of a rigid intolerance.

Pastoral Music does not have an easy job. Music publishers will want to make it their mouthpiece. All kinds of opinions have to be expressed, even though the editors may not agree with them. The magazine has to steer around many obstacles, one of which is the danger of becoming “The Journal of Utopian Pastoral Ideology”—a publication so obsessive about building the idealized church of tomorrow that it is openly contemptuous of (a) musicians who want to talk about the technical here-and-now problems of today’s parish and (b) music that has “past” or “present” written all over it.

Pastoral Music has to avoid another obstacle: giving the impression that the true pastoral musicians—the “PM elite”—are a clique consisting of theoreticians, ideologists, “contemporary” composers, and liturgists. The members of this “PM elite” are incapable of uttering one practical or useful sentence that would help a pastoral musician. When it comes to the nuts and bolts of any music, they are clueless, yet they are the insiders.

Some of the writers in the August-September issue kept referring, with disgust, to the outsiders—the “musical elite”—individuals like that cathedral music director I mentioned earlier. In fact, some of these writers even used expressions like “educated musicians” as terms of scorn for the outsiders who have nothing to contribute to any discussion about the nature of a “pastoral” music.

This is a pity, for members of the “musical elite” really do have a lot to offer. Some are even PC: pastorally correct. Their practical experience would help any parish, present or future. Some of them would make excellent writers and reviewers for Pastoral Music.

Please let me blow my own horn for a second, then offer a regret. I was delighted when my book received favorable comments in both the National Catholic Reporter and Sacred Music. Impartial reviewers from both sides of the spectrum recognized that this brief book does not pretend to be the final word on anything, that it does not fit neatly into any liberal or conservative mold, and that the predominant tone of the book is not sarcasm but exasperation.

Those same reviewers also noted that the book has flaws. Believe me, I am chastened by these impartial commentaries. One flaw should be mentioned here: I should not have written about the deaths of two prominent liturgists. I regret that this passage was included in the book, and I have asked that it be removed. My original point (omitted when I made hasty, last-minute cuts in the text) was that some liturgists have reached the status of demi-god; we are not allowed to see their humanity.

Let me make sure that I have remembered the more important flaws specified by the writers in Pastoral Music. I included an appendix with detailed information on ways to improve the music of ritual prayer, but somehow, they say, I really did not present any solutions to current problems, and besides, it is considered impertinent just to talk about ways to “fix” the music of Sunday Mass. Also, they say, in a brief book (of less than two hundred pages), I failed to take into consideration the liturgical needs of citizens whose ancestry is Korean, Vietnamese, Hawaiian, Aleut, Panamanian, and so forth. Further, although I mentioned the need for musical diversity—which would include, for example, the best in Latino and Afro-American traditions—I am only interested in Renaissance and Baroque music. And even though I stressed the need for a “homely” music, a “mediocre” music (plain, simple, perhaps sung unaccompanied, directed by an amateur), these writers find that I want to foist the grand tastes of the “musical elite” on every congregation.

Time for some clarifications. I am a registered Democrat and a bleeding-heart liberal who voted for Mondale and Dukakis. Efforts to link me with a Reaganite conservative reaction are received with extreme displeasure. In one footnote in my book, I say that I like rock music. It can be fun music, but I hate it when it becomes totalitarian.

And a final word of caution about those writers in the August-September issue of Pastoral Music: Don’t ever put those guys in the same room together. If you read carefully what they wrote, you will see that they disagree more sharply with one another than they do with my book.
The Psalmschrift Project: A Pattern for Daily Prayer?

By J. Michael Joncas

The official English translation of the Liturgia Horarum appeared fifteen years ago (1975–76), but it would be safe to say that this reform of the church’s daily prayer has not become a regular feature of Roman Rite parochial life in the United States. In a previous article (Pastoral Music, August-September 1991 [15:6]), I described some possible reasons why that reform has not taken hold. Now I want to describe another approach to non-eucharistic daily prayer that is being developed in the Netherlands. Known as the Psalmschrift (Psalms Scrip) project, it is being developed by two members of the Titus Brandsma Institute of Spirituality associated with the Catholic University of Nijmegen, Kees Waaijman and Laetitia Aarnink.1 This article will outline the theoretical bases of this project, describe its celebrational pattern, and offer some reflections on its possible application to American patterns of daily non-eucharistic prayer.

Theoretical Bases

An operating principle of the Psalmschrift project is the decision to construct each celebration “script” around a single psalm in a new vernacular translation. Rather than providing each “hour” of prayer with a psalmum (assigned portion) of psalms and canticles (using psalms in worship), this project sings a single psalm as the central act of worship (treatiing the psalms as worship). All other texts, songs, and meditational aids are intended to lead into and out of the psalm singing. Experience with an earlier project in the 1970s that provided psalm celebrations for the liturgical year convinced the authors of the Psalmschrift project that the use of many psalms in a single service provided too rich a fare and effectively prevented the psalms from being appropriated as worship.

Secondly, an evocative vernacular translation of each psalm is the project’s central concern. This translation demands scrupulous exegetical work conjoined to a sensitivity to vernacular language values, musical elaboration of the translation, and the contemplative dimensions of the psalm as a worship pattern.

Waaijman’s theory of translation involves a sophisticated interaction among three elements: the Hebrew text, the translator’s activity, and the way the translation is to be used. First the Hebrew text is engaged through a study of its literary devices, milieu, intertextuality, themes, communicative devices, and deep structures. This study enables the translator to “understand” the Hebrew text, and through trial and error the translator then attempts to reproduce the effect of that understanding in those who read the translation. The art and science of translation will thus involve attention to acoustic, semantic, and syntactic aspects of both the generating and the target language.

Most importantly, the pragmatics of the text (its intended use) influences and guides the translation. Waaijman lists six frameworks for using a psalm translation: exegetical (intended to recover the original “author’s” intent); catechetical (intended to teach believers); cultural (to connect with non-believers); liturgical (for use in as communal worship); spiritual (intended for contemplative transformation); and pastoral (for individual pastoral care). The translation provided in each Psalmschrift explicitly conjoins the liturgical and spiritual translation frameworks.

Thirdly, emphasizing the liturgical-spiritual use of the psalm text led the
authors to include graphic "reflections" of the psalm as part of every "script." These include a calligraphic rendering of a particularly pertinent phrase from the psalm translation (appearing almost like a mandala) as well as an illustration. These artistic additions help to move the psalm translation beyond a purely informational or catechetical perspective and enhance its use in individual and group prayer.

Celebration Pattern

Each "Psalm Script" celebration consists of eight elements. After the assembly has gathered in silence, the celebration begins with an opening song anticipating the thematics of the psalm, usually sung in some form of alternation between cantor and assembly. In practice the song's melody is played instrumentally prior to the singing and repeated instrumentally once the song is concluded, thus allowing a "breathing space" before the next communal act.

The second element is a nonpsalm scriptural text read by the assembly, who are divided into two sections: the sections alternate on each strophe. These texts, frequently from prophetic or wisdom literature, are clearly chosen for their resonance with the psalm, pointing to its intertextual aspects. Having the assembly read the text together, rather than listening to a single voice proclaim it, presupposes that all the members are literate and further assumes that they can more deeply assimilate the scriptural text by seeing and speaking it together, rather than simply by hearing it.

The third element is a period of silence. The authors suggest a duration of four to five minutes, but they have found in practice that it normally lasts two to three. Printed in the script in italics at this point is a short text whose function is analogous to the antiphons, psalm titles, and commentary sentences provided for each psalm in the Liturgy of the Hours text—to lead one's attention to a particular aspect of the upcoming psalm. Since it is not proclaimed aloud, worshipers are free to ignore it, if it does not assist their prayer.

The fourth and central element is the singing of the psalm itself. Mirroring Waaijman's vernacular translation, the musical setting may involve alternation among the cantor, sections of the assembly, and the entire group. The appropriation of a First Testament text by those praying in the Second Testament tradition is not deemed so high a value as to call for modifying the actual text. Thus no antiphons, psalm titles, or commentary references appear as part of the psalm script, nor is the short doxology (Gloria Patri) appended to the psalm text, as it is normally in the liturgy of the hours.

The fifth element is another period of silence, parallel to the time prior to the psalm singing. Again, a short text not intended for audible recitation is printed in the script at this point to draw out the spiritual implications of what was just sung. In contrast to the liturgy of the hours's custom of framing a psalm recitation with the same antiphon, these "meditation" texts (elements three and five) respect the genuine development and progress of thought in the psalm.

Element number six is a reading proclaimed by a single voice, taken ad libitum from a collection of texts appended to each psalm script. In con-
formity with the authors’ desire to emphasize the spiritual-transformational dynamics inherent in psalm worship, these texts are not primarily didactic or discursive. The great mystics are most frequently represented, although scriptural selections and contemporary writings also appear. Usually only a single paragraph from the extensive options is chosen for reading.

The seventh element is a formal prayer offered by a single voice. Much like the Roman collect form, the deep structure of this prayer is fourfold: 1) the address employs God’s name as revealed in the psalm text; 2) the life situation engendering the psalm is brought to mind; followed by 3) a petition asking God to address this life situation; and 4) the prayer concludes with an inclusio rather than a summary.4

The eighth and final element is a concluding song. Like the opening song, it takes its theastics from the psalm text and is performed in the same manner.

Implications for Renewal

What implications might the Psalmschift project have for the contemporary American renewal of the liturgy of the hours? First of all, the project places scholarship and artistry at the service of individual and communal prayer. The translations are daring, using many registers and dialects of the language, heightening rather than resolving the tensions inherent in the Hebrew texts. It would be instructive, therefore, to compare the Waajjman translations to the English translations presently approved for liturgical use as well as the ICEL “Pilot Project on a Liturgical Psalter.”5 Waajjman’s approach presupposes that the people who use these translations for their individual or communal prayer will also take the time to study the commentaries provided in order to “pray with understanding.”

Secondly, these psalm scripts are not associated with a particular time of day.

Insofar as they cease to hallow a particular “hour,” one may question if they are to be considered at all in rapport with the liturgy of the hours. However, the Psalmschift resembles the contemporary “office of readings,” which may be prayed at any time, depending on pastoral need. There is a loss in detaching such a service from its grounding in cosmic rhythms, but it may prove more practicable in contemporary American life for active religious communities and parish staffs or leadership groups, who associate their prayer with the beginning or end of the work day or with a particular time during it rather than with time divisions of the solar clock.

Thirdly, by emphasizing the psalm to such an extent, this project focuses the celebration in a way that the rather diffuse collection of texts in the liturgy of the hours does not. This brings both gain and loss: the intensity of focus may deepen the prayer experience, but it may also tend toward extensive “thematization.” The psalm itself is more powerfully appreciated as a cornerstone for developing biblical spirituality, but there is no indication that these psalm texts may mark a particular season or feast or that they correlate with the texts of the daily eucharist.

Fourthly, since these “scripts” do not involve dialogues, responsories, and so forth, they are more easily adapted to individual recitation than the texts of the liturgy of the hours. On the other hand, there may be less of a sense of “praying with the church” in using such a scheme.

Fifthly, intercession / petition (unless it is part of the psalm itself) is greatly reduced in the Psalmschift project in comparison to the liturgy of the hours. Contemporary scholars have uncovered a “praise-intercession / petition” rhythm in the office as a nearly invariant component of its celebration throughout history;6 perhaps the neglect of this aspect in the “psalm scripts” makes them less desirable as a form of the liturgy of the hours.

Sixthly, although the scripts take care to provide musical and visual artistic counterpoints to the psalm texts, no suggestions are made concerning the kinetic experience of the prayer. Words, whether sung or spoken, alternate with silence, but no movement or gesture is suggested, even when the psalm text itself calls for it.

Seventhly, the Reformed Church in the Netherlands has a centuries-old tradition of psalm singing that has influenced the whole culture. Although Dutch Roman Catholics have recently begun to sing psalms in the vernacular, there is a cultural support for the activity in Holland that may be missing in the United States.

We Need a Cathedral Office

Since the Psalmschift project is relatively new, it is too early to assess how it is being “received” in the culture for which it has been generated. It may even be improper to place it in the framework of renewing the liturgy of the hours. Nonetheless, an English translation of the project (or at least some representative samples) may provide not only “scripts” for our communal prayer, but also another model for our indigenous development of noneucharistic daily prayer.

Perhaps its use in the United States would help us appraise this project as an attempt to do what Paul Bradshaw has called for:

We need to discover and create a truly cathedral office, not necessarily by reconstructing what was done at Jerusalem or Antioch or wherever in the fourth century, but by using the insights provided by historical study in order to establish the essentials of our pattern of daily prayer and spirituality, and then express these in forms appropriate to our own age. If we have the courage to do this in a bold and thorough way, what may emerge may be radically different in outward appearance from what has gone before in both cathedral and monastic traditions, but it may more truly embody the spirit of the practice of daily
prayer in the early Church, and thus rescue the divine office from the oblivion into which it is in real danger of falling in many churches, and restore it to its proper place as the backbone of Catholic Christianity.\footnote{3}

Notes

1. Born in 1942, Kees Waaijman has specialized in Jewish mysticism and biblical spirituality; his doctoral dissertation explored the mysticism of Martin Buber's I and Thou. Since 1969 he has served as an editor for Sprinig, a journal devoted to issues of spirituality. He teaches spirituality in Nijmegen and Heerlen and is a member of the board of directors for the Titus Brandsma Institute. His primary contributions to the Psalmschrijt project include translating and providing exegetical commentary for the psalms, composing the texts for the opening and closing songs, and overseeing the project.

Laetitia Aarmink, born in 1935, studied theology at Nijmegen and has specialized in dogmatics and spirituality. She contributes to Sprinig, primarily focusing on prayer, religious belief, and biblical catechesis. She also teaches spirituality at the Theologisch Katechetisch Instituut te Sittard. Her primary contributions to the Psalmschrijt project include writing the prayer texts and selecting the appended readings.

2. The following description was gained from conversations held with Kees Waaijman and John a celebration using the Psalmschrijt format with his Carmelite community in Nijmegen. Professor Waaijman provided more details in “La spiritualité des psaumes: un service à la liturgie?” Questions Liturgiques 71 (1990): 236–51.

Scholars have uncovered a “praise-intercession / petition” rhythm in the office as a nearly invariant component of its celebration.

3. Published by the Stichting Liturgie voor Religienzen, a Dutch national committee for religious communities.

4. It would be interesting to compare these prayers with the various series of psalm collects from African, Italian, and Spanish traditions.

5. An excellent introduction to the translation theory underlying this project has appeared from Lawrence Boalit, C.S.P., “Problems in the Translation of Scripture as Illustrated by I.C.E.L. ‘s Project on the Liturgical Psalm” in Shaping English Liturgy: Studies in Honor of Archbishop Denis Hurley, ed. Peter C.


Bradshaw offers some interesting insights on intercession in the office as part of his “Conclusion” to the work listed above: “A major characteristic of the set times of daily devotion in the first few centuries was prayer, especially intercession for the needs of the Church and the world. This may seem too obvious to warrant mention, and yet it is the very element in the daily offices which steadily declines almost to the point of extinction. As often happens in the history of liturgy, secondary elements, in this case psalmody, gradually adopt a dominant role, and what were originally the primary elements adopt a subsidiary place and are abbreviated in order to give more time to the newer additions. In this instance the process was encouraged by the emphasis in monasticism on the office as intended for the individual spiritual growth of those involved in it rather than as a corporate act of the Church for the benefit of all mankind. Recent reforms of the office have not succeeded in reversing this trend, perhaps in part because of a widespread loss of faith in the power of intercession. All too often the concluding prayers and intercessions are regarded as an optional appendage to the office rather than its heart, and are the first thing to be omitted when the service has to be abbreviated or combined with some other rite” (Bradshaw, Daily Prayer, 151).

7. Bradshaw, Daily Prayer, 153–4. In fairness to the author, however, it should be noted that the Psalmschrijt project conflicts with some of the conclusions Bradshaw has reached concerning the role of intercession, psalmody, and Scripture reading in the liturgy of the hours.
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Parish Weddings III
Something Old, Something New
BY AUSTIN FLEMING

You will not find too many things “borrowed” or “blue” in the revised edition of the marriage liturgy when it appears in its official English translation in 1992 or 1993, but you will find many things old and some things new. Those who hope that the revised Order for Celebrating Marriage will alleviate much of the frustration associated with preparing for and celebrating weddings will most likely be disappointed. The new Order is neither a large scale overhaul nor a compendium of nifty new ideas to prop up limping celebrations. Rather, as the official decree states (in an unofficial translation): “In this second typical edition, the same (1969) order is more richly presented in the introduction, in the rites and prayers, and in the emendations introduced in accord with the Code of Canon Law promulgated in 1983.” These words do not overstate the reality. The revision is modest, welcome, and worthy of our attention.

Rev. Austin Fleming is a parochial vicar at St. Joseph Parish, Medway, MA. He is the author of Preparing for Liturgy (The Pastoral Press) and Parish Weddings and Prayerbook for Engaged Couples (both from Liturgy Training Publications).

Major Revisions

You may already know that the major portion of the revision is located in the Introduction. The 1990 Latin text offers twenty-six more paragraphs of praenotanda (introductory notes) than the 1969 original. The “Importance and Dignity of Marriage” commands eleven paragraphs and draws happily on several conciliar and postconciliar documents (though the most spirited words are quoted from Tertullian).

Paragraphs twelve through twenty-seven are under the heading Offices and Ministries. Instructions on the preparation for and celebration of marriage are located here, in the broader context of the church community and its ministers. A number of pertinent canonical issues are addressed in this section, but the most telling words come in paragraph #14. After charging the local bishop with arranging for ways to assist the Christian faithful in living the married life, the document delegates the task to the local pastors who “should make sure that in their own communities these forms of assistance are available: preaching, catechesis adapted to young people and adults; even the forms of public

Imagine working with brides and grooms who had the benefit of such instruction prior to their courtship, engagement, and wedding!

media to instruct the Christian faithful about the meaning of Christian marriage and the responsibilities of Christian couples and parents . . . ” Imagine working with brides and grooms who had the benefit of such instruction prior to their courtship, engagement, and wedding!

The Introduction’s third section concerns itself with The Celebration of Marriage. Five paragraphs are given over to “Preparation,” including such varied elements as the possibility of celebrating marriage in the context of the Sunday assembly for eucharist; an encouragement for brides and grooms to select readings and prayer texts; and the usual word about choosing music (chants, hymns, and songs) that gives appropriate expression to the faith of the church. (The psalm in the liturgy of the word is singled out for special attention
holy communion be distributed after the nuptial blessing. Knowing that some couples want to avoid the length of a “full Mass,” but still want to receive communion, I hope that appending a communion rite to the liturgy of the word for marriage will not become a common occurrence.

Chapter III. Order for the Celebration of Marriage before an Assisting Layperson. This is an entirely new chapter, with no precedent in the 1969 edition. Those familiar with the Directory for Sunday Celebrations in the Absence of a Priest will find this format and these directives familiar. Of particular interest is the text of the nuptial blessing. Given in three parts, each section addresses a person of the Trinity, with the people responding, “Blessed be God.” The blessing concludes with a prayer offered by the presiding lay minister. This new blessing text is equally addressed to the bride and groom, drawing no discomforting distinction between the roles of the spouses. One can only rejoice in such a happy textual development and wonder how long it will be before ordained ministers select this blessing in lieu of the more problematic ones assigned for their use.

Chapter IV. Order for the Celebration of Marriage between a Catholic and a Catechumen or Non-Christian. This chapter is little different from its 1969 counterpart. A text for welcoming the bride and groom should prove to be helpful for all concerned.

Chapter V. Various Texts Used in the Order of Marriage. Five new lections have been added to the 1969 list: Proverbs 31:10–13, 19–20, 30–31 (the description of a good wife); Romans 15:1b–3a, 5–7, 13 (patience and self-denial); Ephesians 4:1–6 (live a life worthy of the calling you have received); Philippians 4:4–9 (rejoice in the Lord always); and Hebrews 13:1–4a, 5–6b (let marriage be honored in every way). As noted above, special commemorations have been added for insertion in Eucharistic Prayers II and III. All other alternate texts remain unchanged from 1969 with the exception of two opening prayers.
Appendix. General Intercessions; Order for the Blessing of an Engaged Couple; Order for the Blessing of a Married Couple; Order of Blessing within Mass on the Anniversary of Marriage. Two samples for the intercessions are given. The order for blessing an engaged couple is taken from the Book of Blessings, as is the order for blessing a married couple. The latter, however, has been expanded to include a renewal of marriage vows. The renewal consists of the minister’s invitational; a brief statement spoken first by the husband, then by the wife; a prayer that the husband and wife speak together; a simple blessing by the minister and a prayer over the rings.

The Work Is Not Yet Done

This overview of the revisions offered in the Latin text of the new Order for Celebrating Marriage shows what has been previously noted, that the new rite will not bring quick or sudden relief to those who experience the liturgical, musical, and ecclesiological frustrations that often attend nuptial celebrations. As is usually the case, such relief comes only from the hard work of solid catechesis, good preaching, and a parish tradition of carefully prepared and prayerfully celebrated liturgies. The changes are neither many nor major. Of greatest interest are the expanded praenotanda; the freedom given to bishops’ conferences for further revision; several new invitatories, prayer texts, and acclamations; the order for celebration before a lay minister; the additional lections; and the texts for the renewal of vows.

But all the work is not yet done. We wait now to see what will be handed to us when the American version of the new Order is published, and as we wait, we hope.

We hope that our bishops’ conference will accept the invitation given in section IV of the Introduction to adapt, extend, rearrange, enlarge, and add new compositions to the forms given in the second typical edition. In particular, those on the local pastoral scene might hope and pray for the following:

- Include the Order for the Blessing of an Engaged Couple at the front of the ritual book and not in the appendix. Engagement (betrothal) has a long and happy history in our tradition. It is a wonderful moment for the church to invite its couples to prayer and to prayerful preparation for the sacrament they are betrothed to celebrate. Unfortunately, the Book of Blessings, from which this order originates, is very clear that the blessing of the engaged is never to be combined with the celebration of Mass. Still, it seems that the custom of blessing engaged people at their premarital instruction sessions and programs denies the larger community a prayerful experience centered around an event that holds an important place in our culture.
- Let the priest greet the processional party at the church doors with one of the texts of welcome. The new rite provides two texts of welcome and introduction for use after the entrance procession and the greeting, but the rite also specifies that the priest is to meet the bride and groom, their parents, and honored friends at the door of the church and lead them in procession to their places. This being the case, this rite should imitate the catechumenal, infant baptismal, and funeral rites that presently provide a similar format.
- Let the rite indicate more clearly the appropriate “places” for the bride, groom, and witnesses outside those moments when theirs should be a central place in the sanctuary. The bride and groom are the ministers of the sacrament of marriage; no liturgical directives can justify the couple and their witnesses kneeling through most of the liturgy directly in front of the altar.
- Let the new rite include, in addition to an acclamation after the exchange of consent (vows) and after the blessing and exchange of rings, something like the “affirmation by families and congregation” found in A Celebration of Marriage: An Ecumenical Liturgy published by the Consultation on Common Texts. In that affirmation the minister asks, “Do you, the families of John and Mary, give your love and blessing to this new family?” Response: “We do.” “Will all of you, by God’s grace, do everything in your power to uphold and care for these two persons in their life together?” Response: “We will.”
- A new text for the priest’s acceptance of the consent begins “May the God of Abraham, Isaac, and Jacob bless this consent of yours. . . .” “Given the context (!), let it read: “May the God of Abraham and Sarah, Isaac and Rebekah, Jacob and Rachel, bless this consent of yours . . . .”
- Adapt the texts of the nuptial blessing so that they speak equally of and to both partners to the marriage. With some modification, the present fourth option for the blessing at the end of Mass (for use in the United States, 1969 rite) offers a fine model and captures a good deal of the best in the current nuptial blessing texts. Once the text for the nuptial blessing is revised, let it stand as the solemn (sung) conclusion of the marriage rite, just prior to the general intercessions. Our renewed appreciation for the “flow” of the liturgical action reveals how cumbersome the nuptial blessing is when inserted after the Lord’s Prayer in the communion rite.

Notes

1. This information appeared in the NCCB Committee on the Liturgy Newsletter XXVII (January 1991).
2. For a commentary on these paragraphs, see the article by Paul Covino in this issue.
3. More extensive commentary on this section appears in the article by Dennis Beeman.
4. See Lawrence Madden’s article for additional reflections on the celebration of marriage.
5. Kenneth Stevenson’s excellent study of the history of the marriage rite in To Join Together (New York: Pueblo Publishing Company, 1987) shows that this text has been struggling from its beginning as a blessing primarily for the woman to become a text that speaks to both the woman and the man.
Uncover a Theology for Marriage

BY PAUL COVINO

In every house of marriage there’s room for an interpreter.” Stanley Kunitz penned this line twelve years ago in a work entitled Route Six. With varying degrees of seriousness, married couples may agree with this statement, all the while acknowledging that nothing can replace direct contact and communication between a husband and wife. Like an interpreter in a house of marriage, then, this article offers one reading of the theology found in the Order for Celebrating Marriage. It is no substitute, however, for several careful readings of this newest revised rite by pastoral musicians, clergy, liturgists, family life groups, and others who minister to the engaged and married in the Catholic Church.

The first forty-four paragraphs of the revised order are not unlike the introductions to other recently revised sacramental rites (e.g., the Order of Christian Funerals, the Rite of Christian Initiation of Adults, and Pastoral Care of the Sick). The Introduction to the Order for Celebrating Marriage more than doubles the size of the eighteen-paragraph Introduction in the 1969 Rite of Marriage. Added sections on “Offices and Ministries” (OCM #12-27) and “The Celebration of Matrimony” (#28-32) appear in this new text, while the sections on the “Importance and Dignity of the Sacrament of Matrimony,” “Choosing the Rite,” and “Preparation of Adaptations by Bishops’ Conferences” are significantly longer and more detailed than their counterparts in the 1969 rite.

Primary and Secondary Theology

The entire text of the Order for Celebrating Marriage, its eventual translations in vernacular editions, and its actual use in celebrations will represent a “primary theology” of the sacrament, that is, an understanding of marriage drawn from the liturgical rite itself. At the same time, the first section of the Order’s Introduction (“Importance and Dignity of the Sacrament of Matrimony,” #1-11) provides a “secondary theology” of newly revised rites display a more comprehensive understanding of sacrament than appears in the texts from the first round of postconciliar revisions.

Mr. Paul Covino is a liturgical resource consultant from Upton, MA, book review editor for Pastoral Music, and editor of Celebrating Marriage (The Pastoral Press). He works with parishes and dioceses around the U.S. on issues related to the marriage rite.
(This last reference offers a good example of the kind of “primary theology” described above.)

Several doctrinal principles that appear in the Order for Celebrating Marriage were not addressed directly in the Rite of Marriage. But before we review those, we will look at the points that are common to both rites.

1. The marriage of Christians is a symbol of the unity and love between Christ and the church (RM #1-2; OCM #5-9, 11). While the older Rite states this principle matter-of-factly in two places, the revised Order provides several concrete examples of this self-sacrificing love: “Just as Christ loved the church and gave himself up for it, so Christian partners work to nurture and foster their union in equal dignity, mutual dedication, and an undivided affection that has its source in divine love” (#9). “Confident, then, in divine providence and cultivating a spirit of sacrifice, the couple glorify the Creator and struggle toward perfection in Christ when they generously assume the duty of procreation” (#10).

2. Christian marriage is established by the covenant that the partners freely give to and receive from each other (RM #2; OCM #2, 6–7). The two texts speak of the marriage covenant in similar terms, but the Order for Celebrating Marriage amplifies the significance of this covenant by referring to God’s “covenant of love and fidelity” (#6) and “Christ’s covenant with the church” (#7).

3. Christian married couples cooperate with their Creator in the procreation and education of children (RM #4; OCM #2-3, 8, 10). This aspect of Christian marriage is emphasized much more strongly in the new Order. The document echoes the Rite of Marriage in stating that children are the couple’s “crowning reward” and “the most outstanding gift of marriage” (#3). The revised rite goes on to add that, in raising children, spouses “help each other toward sanctity” (#8), cultivate “a spirit of sacrifice” and “fulfill their human and Christian responsibility” (#10).

4. Marriage has several purposes (RM #3-4; OCM #4, 8–11). Like the earlier rite, the Order does not limit marriage’s purpose to the procreation and education of children. Noting that its emphasis on children is “not to disparage the other purposes of matrimony” (#10), the Order specifies those other purposes in much more detail: “an intimacy of life and community of love” (#4), helping “each other toward sanctity” (#8), nurturing and fostering “equal dignity, mutual dedication, and an undivided affection” (#9), and “public witness before everyone” (#11).

Additional Principles

Several additional theological principles appear in the Order for Celebrating Marriage. Consistent with the introductions to the Order of Christian Funerals, the Rite of Christian Initiation of Adults, and the Pastoral Care of the Sick, the first eleven paragraphs in the Marriage Order display a more comprehensive understanding of sacrament than appears in the Rite of Marriage and other texts from the first round of postconciliar revision of the rites. The principles newly enunciated in this revised text paint a richer and more complete picture of Christian marriage.

1. Marriage is part of the order of creation taken up and renewed in Christ (OCM #1, 4–6). The “intimacy of life and community of love” (#4) that are the basis of marriage are portrayed as part of God’s plan in creation. Far beyond the Pauline beheading of marriage (“It is better to be married than to burn with passion”—1 Corinthians 7:9), the Order speaks of marriage as divinely ordered (#4), renewed in Christ, and raised by Christ to the dignity of a sacrament “so that it could signify more clearly and be an easier example of his marriage with the church” (#5).

2. The sacramental nature of marriage is rooted in baptism (OCM #7–9). Through baptism, the spouses are already “inserted permanently into Christ’s covenant with the church... so that their conjugal community is taken up into Christ’s love and is endowed with the power of his

The sacrament has as much to do with who the spouses are as with what they do.
sacrifice” (#7). Marriage is a graced way for the spouses to live out their baptismal commitment and, in doing so, to serve as icons (or sacraments) of Christ. The sacrament of marriage has as much to do with who the spouses are (i.e., human beings taken up into Christ and joined to Christ’s covenant with the church through baptism) as with what they do (i.e., freely and mutually give and accept each other, help each other toward sanctity, and so on).

3. The sacrament of marriage unfolds over time (OCM #11). Although not as explicitly as in the Order for Adult Initiation, the Marriage Order seems to suggest a process definition of the sacrament, that is, a view of the sacrament as more than a specific, definable moment. While the consent and vows are proclaimed at a given time, thus establishing the marriage, the purposes and characteristics of Christian marriage only become evident over time. Drawing on Tertullian and John Paul II, the Order speaks of marriage as “a binding of two believers in one hope, one discipline, and the same kind of service,” a public witness lived day by day, a continuous call from “the same God who calls spouses to matrimony” in the first place (#11). This may suggest that the sacramental nature of marriage is only fully evident in retrospect, which in turn has implications for the annulment process. In other words, it might be necessary to look at the entire period of marriage rather than just the time prior to its celebration to determine if the conditions for a sacramental marriage existed.

Ritual Expression

The celebration of marriage described in the new Order, with its various texts and symbolic actions, gives ritual expression to these theological principles. For example, the rite’s continued insistence that the bride and groom both be part of the entrance procession reflects the equal dignity of wife and husband that is characteristic of Christian marriage (#9, 46, 49). If the church’s authentic doctrine (or “secondary theology”) of marriage is to have a life beyond that of pious phrases in a ritual text, it must take flesh and be experienced firsthand in the church’s “primary theology”—the wedding liturgies of real parishes. Herein lies the challenge and the potential of the revised Order for Celebrating Marriage.

Note

“All English quotations of the Order for Celebrating Marriage are taken from an unofficial translation of the official Latin text, Ordo Celebrandi Matrimonium (1991).
The Marriage Liturgy: “Fruitful” and “Pastorally Sensitive”

BY LAWRENCE MADDEN, S.J.

I am confident that pastors, musicians, and all those ministering to married people and to those about to be married will find the revised Order for Celebrating Marriage helpful. Obviously, however, these rites have to be coupled with other pastoral efforts if the church is to offer any effective help to married people in our society who need inspiration and support to live the Christian ideal of marriage.

Other articles in this issue offer an overview of the expanded Introduction. A brief look at the rites themselves in light of that Introduction shows that the church is attempting to help married people and those about to be married by encouraging more comprehensive pastoral care that begins with the engagement and continues through married life to embrace significant anniversaries.

That comprehensive care begins with a theology of marriage that includes the equal dignity of the partners and the fact that God’s call to marriage is a call to a continuing relationship. It also stresses the role the couple has of giving public witness to the mystery of Christ’s union with the church through their lives of mutual and faithful love.

To help couples live their married life more fruitfully, the Introduction calls for greater pastoral care for the couple on the part of the church. It quotes canon 1063 (Code of Canon Law) that mandates catechesis on marriage through preaching, a personal preparation of

Here is a happy development.

the couple, a fruitful celebration of matrimony, and help for those already married. The church’s ministers are counseled in several sections to be pastorally sensitive both to the couple and to those who will be in the assembly for the celebration of marriage.

Parishioners are to be informed of the time needed for careful preparation for marriage; marriage prepara-

Rev. Lawrence Madden, S.J., is the founder and director of the Georgetown Center for Liturgy, Spirituality and the Arts in Washington, DC.
the role of lay people, and the festival nature of this sacrament. In preparing the ceremony, for instance, special care is to be taken so that all members of the assembly, including specifically non-Catholics, may feel welcome and able to participate as fully as appropriate.

Marriages may be celebrated on every day of the year except Good Friday and Holy Saturday. On major feasts and some Sundays only one scripture reading from the marriage rite may be used. Those days are listed in the Table of Liturgical Days (#1-4) found in the front of the Sacramentary.

The celebratory nature of the marriage rite is fostered by the use of “festive” vestments as well as white. Decoration of the church is also encouraged. In the Latin text of the Ordo, the nuptial blessing is set to chant, adding yet another festive element to the celebration.

An expanded role for the laity is reflected in two ways. A rite is provided for lay persons to assist at marriages where no priests or deacons are available, and the Introduction points out that lay persons have a special ministry in the spiritual preparation of couples for married life, something many parishes in the United States have understood for years.

The nuptial blessing is no longer reserved to presbyters, but may be used when a deacon presides.

Of special interest to musicians is the directive in the Introduction (#30) that hymns and songs should express the faith of the church. Musicians will be happy to have this explicit directive to show to couples who want to use secular songs within the marriage rite. Also of interest is the special mention of the importance of the responsorial psalm in the liturgy (#30).

Specific Rites

There are a few revisions to the Order for Celebrating Matrimony within Mass. Emphasis has been placed on greater pastoral sensitivity and more active participation of the assembly. After the greeting the presider is to make some introductory remarks to prepare the assembly for celebrating the sacrament; two sample introductions are given. I suspect that all will be happy that in this revised rite the act of penance is omitted. A new alternate text has been provided for the presider to use in accepting the couple’s consent. This is followed by an invitation to the assembly to praise God. After the exchange of rings, the rite suggests a hymn of praise.

Five new readings have been added to the list of recommended texts: one from the Hebrew Bible and four from the New Testament. It is now required that at least one reading be chosen that speaks explicitly of marriage (these are especially marked in the list of readings). The reading from the Hebrew Bible is not to be used in paschal time; in its place the new reading from the Book of Revelation is to be used.

Here is a happy development: The first version of the nuptial blessing has been changed so that the husband as well as the wife is the object of the prayer. As mentioned above, all three versions of the nuptial blessing in the Latin text are set to chant, heightening the sense of celebration.

Communion under both species is extended not only to the bride and groom (as specified in the present rite, though modified in U.S. practice), but to their parents, relatives, and witnesses—which must mean everyone present.

The Order for Celebrating Matrimony between a Catholic and a Catechumen or Non-Christian manifests good pastoral sensitivity and is an improvement on the old rite. The nuptial blessing may be replaced with another prayer if it is judged to be more suitable. The same rite is used whether the presider is a priest, deacon, or lay assistant, with certain appropriate changes in the nuptial blessing for a nonordained presider to use.

The first completely new rite in this revised text is the Order for Celebrating Matrimony in the Presence of a Lay Assistant, though this rite is very similar to the others. The lay assistant, after reading the Gospel, is to give an exhortation or read a homily prescribed by the bishop or the pastor. There is only one nuptial blessing provided for this rite, but it calls for acclamations by the assembly throughout—a good feature that might well be included in the other rites.

The Order for Blessing an Engagement may be led by a parent or other lay person; it may be celebrated at any time during the engagement, but should not be connected to the celebration of Mass, presumably because it would look too much like a wedding. Priests or deacons, if present, are the preferred presiders. The rite begins with a greeting, then an introduction to prepare those present for the blessing, followed by a reading from Scripture or the singing of a psalm. The presider then explains the biblical reading to those present. General intercessions follow, and before the blessing, if local custom suggests it, some expression of the formal engagement may be made, such as the exchange of rings. A song is recommended after the blessing.

In the Order for Blessing a Couple at Mass on the Occasion of a Wedding Anniversary, the couple may renew their marriage vows privately or publicly after the homily, using a formula provided. Rings may be blessed, and special general intercessions follow. The blessing is given after the Lord’s Prayer (which is prayed without the embolism); this is the customary place for the nuptial blessing.

Ecumenical Rite

It is most probable that when the American edition of the revised Order is published, it will also include a new ecumenical rite of marriage approved by major Protestant denominations in the United States and by the U.S. Roman Catholic bishops. This will be a common rite that can be used in Catholic, Protestant, and Episcopal churches for marriages between Christians of different denominations.
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How We’ve Done It . . . in Richmond, Virginia

BY DENNIS A. BEEMAN

The new Order for Celebrating Marriage recognizes that no liturgical rite happens in a vacuum. The growth in faith that people might find in celebrating the marriage rite is directly related to the church’s—and their own—recognition of

Mr. Dennis A. Beeman is associate director of the Office of Christian Formation for the Diocese of Richmond. His wife, Loretta, teaches in parochial school; their four daughters range in age from fourteen to seven.

Christ’s love for the church comes alive when linked to such experiences and memories.

their experiences and the experiences of the community gathered to support them.

While most of the new Order is devoted to the rite itself, the first two sections of the Introduction offer a theology of marriage and speak about the importance of preparation for the sacrament and support for married couples living out the reality of this sacrament. Pastors, liturgists, musicians, and all other pastoral ministers involved in marriage preparation need to attend not only to their own area of responsibility, but as the Introduction itself suggests, they should examine other areas of the Order that will help the couple along their journey of faith, because this whole process is “at least in some way, [the responsibility of the] whole church community” (#12).

My comments focus on the introductory sections that list ways for the parish to minister to engaged and married couples, particularly the four forms of assistance that “pastors should make sure are available in their own communities” (#14): preaching and catechesis; personal preparation for entering marriage; a
fruitful celebration of matrimony; and help for those who are already married. And I will conclude with some reflections on marriage as a ministry.

Preaching & Catechesis

Preaching and catechesis are important aspects of remote preparation for those considering matrimony, but they are part of the church’s direct ministry to those living outside the sacrament. Either way, both must be based in experience.

Sunday eucharist is the heart of every Catholic parish, the barometer that measures the pulse of the community’s Christian life. Priests need a sense of ritual to lead a community at eucharist; it is just as important that they deliver a homily that breaks open God’s word in ways that challenge and enliven people like me—as husband, parent, provider.

Just because celibate priests do not normally have the experience of being married does not mean they are unable to preach such homilies. The key to good preaching is being in touch with the basic human experiences of joy, death, disappointment, creativity, sacrifice, and (the bottom line) love. One of our

Through their enthusiasm and honesty, they share what marriage can be: they are excited about staying married.

diocese’s best preachers, Father Bob Perkins, is a great storyteller. His homilies touch me because his stories touch those basic human experiences.

But the skill in good storytelling, as in good preaching, is the ability to listen to life—the ability of celibate priests, for instance, to listen to the stories and feelings of their married and their single-parent parishioners. Priests, often the center of attention at parish gatherings, also need to step out of the spotlight and ask people what they’re struggling with or enjoying and how they relate such experiences to the word of God.

Catechesis is also very important, but like preaching, it has to be built on the experience of God in people’s lives, not just on summary theological statements. For instance, the Introduction says this: “By the sacrament of marriage Christian partners express and participate in that mystery of unity and fruitful love between Christ and the church” (#8). Because I’ve had some formal theological training, I understand some of the meaning packed into that statement. But I don’t think that this sentence would mean much to most engaged or married couples until after they had lived through marriage themselves.

But most married and engaged people do know something about the demands of unity and the ways

The New World
groups for married couples, will attract more interest than doctrinal courses on the theology of marriage.

Personal Preparation

Parish size and congregational age are very diverse in our diocese, as they are in most dioceses. Some parishes in the Richmond metropolitan area have over sixty marriages each year; the small parish in rural Blackstone, sixty-five miles south of the city, recently celebrated its first marriage in ten years. But in every case it is our diocesan norm to have some sort of marriage preparation.

Twelve years ago, the parishes in and around Richmond began a regional preparation program for engaged people. A board of directors from the parishes developed the manual that directs the program. (They recently revised it for the fourth time.) The couples meet first with the local pastor, then they participate in a five-week program with fifteen to twenty other couples. This program is presented by a team of four married couples, a priest, a Protestant minister, and a parish professional. The married couples are the core of this team; they spend much of their time in small groups with the engaged couples. The other team members give presentations on morality, the theology of marriage, and ecumenical marriages, and the team couples speak about communication and roles within marriage. At the end of this program, the engaged couples return to their parishes to finalize local plans.

The program has worked so well that parishes in the Richmond region have hired a full-time coordinator to handle reservations for the sixteen annual sets of sessions, recruit and train married people as team members, secure facilities, and so on. She says that the program continues to receive positive evaluations from the engaged couples who participate. Most participants say they benefit most from the way the married couples on the team share their own experiences and listen to the feelings and questions that the engaged people bring. Team members don’t lecture about what marriage should be, but through their enthusiasm and honesty, they share what marriage can be: they are excited about staying married. Of course, the program team presents the theology and values that the church considers essential for couples to know, but each theological segment is followed by an experiential segment that helps the engaged couples see God’s presence in their daily experiences.

One parish augments the regional program with its own sponsor couples who meet in their homes with those preparing for marriage. Some parishes also publicly recognize engaged partners at Sunday eucharist through a blessing or other ritual (which is a lot better than just a publication of banns in the bulletin).

Other areas of the diocese handle marriage preparation differently. Smaller, more isolated parishes usually have less resources, for instance, but many of them use the sponsor or mentor couple approach. Another metropolitan area in the diocese uses Catholic Charities staff members to lead their program.

Of course, such preparation requirements can come as a shock to people who have been away from the church for a while or whose contact with their parish could be described as casual. Sr. Diane Guy, our diocesan young adult ministry coordinator, recently mentioned that most young adults who come to the church for marriage are in such situations; they are not aware of preparation policy or, if needed, diocesan annulment procedures. These policies come as a shock because they are not part of the parish community by their own choice or, perhaps, because no one has invited them in.

Marriage, like all of the church’s rites, can be an opportunity for hospitality and welcoming back, or it can be an occasion for excluding those who have been away or who don’t fit the system. Priests often remark that their worst pastoral experiences have revolved around marriage. While the church has to preserve the integrity of this sacrament—as of all the sacraments—it is not necessary to hide behind policy statements or use them to hit people over the head. Great pastoral patience is what we need in this area.

A “Fruitful” Celebration

Other articles in this issue focus on various aspects of the marriage rites. Here I only want to call attention to some elements of our culture that might affect the “fruitful” nature of the celebration. Preparation of an appropriate marriage celebration has to take account of the simultaneous effects of local and national culture, ethnic background, capitalism, military “culture” (especially strong in our area), and geographic influences—to name a few. Each of these cultural aspects brings its own ritual elements to a marriage celebration, and we need to be aware of them and decide whether or not they will accord with our Catholic culture and ritual.

I am pleased at the new Order’s emphasis on adapting the rite. It is critical that pastoral care and patience mark explanations of the rite and decisions about what, if any, adaptations can be made to the present circumstance. And pastors will have to do a lot of explaining, not only for Catholics who are unfamiliar with present practice, but also for the non-Catholic partners, who are presently part of 75% of the marriages in our diocese.

For Those Already Married

As I mentioned earlier, one of the best things my parish can do to sustain me as a married person is to provide quality celebrations of the eucharist each Sunday. Good ritual and preaching help me to put my experience in context, and they let the power of the Spirit transform me into a more faith-filled spouse, parent, and provider.
I don’t think that there are many support or sharing groups for married people around. I mention them, though, because I believe such groups could allow couples to express themselves and hear other couples share their trials and satisfactions and recognize that this is precisely where we meet our God. Such temporary or occasional groups could also blossom into intentional faith communities, which may be a necessary survival tactic for parishes in the future.

Some such groups do exist: Ellie Meleski, a pastoral associate at a nearby parish, started one for young married couples two years ago. She has been amazed at how many couples continue to stay with the group. Though the first year centered around social events, in its second year the group has grown into some educational and social ministry endeavors. Clearly these couples need and like to gather with other couples who believe that being church is important.

A number of parishes support the married life ritually by celebrating marriage anniversary Masses. One local parish recently had an anniversary day that included the eucharist and a social that followed it. Such occasional celebrations say yes to marriage.

Clearly these couples believe that being church is important.

Marriage as Ministry

There is a continuing debate about what “ministry” includes. Some people say that anyone who is baptized is called to ministry, equating ministry with Christian life in general. I see ministry as Richard McBrien describes it, “service rendered in the name of the Church and for the sake of its mission, rooted in some act of designation by the Church, and to be done by a relatively few members of the Church.”

Despite what the new Order for Celebrating Marriage says about married people “taking their proper place and offering their special gift among the people of God” (#8), I am not ready to call marriage a ministry. I don’t consider being a husband, parent, and provider a ministry in McBrien’s sense. My father and mother were not designated ministers, but they were saints. Being a husband, parent, and provider is more important than my role as a “minister of Christian formation”; it doesn’t have to be called ministry to guarantee its worth.

Nor is it important to me to root the sacrament of marriage in baptism, despite the Marriage Order’s emphasis on baptismal identity as the basis on which a couple’s “conjugal community is taken up into Christ’s love and is endowed with the power of his sacrifice” (#7). Here I agree with Bernard Cooke, who calls us to widen our vision of sacrament. He writes:

If we restrict “sacrament” to certain liturgical rites, it is logical to think of baptism as the initial sacrament. If, however, we realize the fundamental sacramentality of all human experience and the way Jesus transformed this sacramentality, there is good reason for seeing human friendship as the most basic sacrament of God’s saving presence in human life . . . This is expressed by and present in the couple’s self-gift to each other; they are sacrament to each other, to their children, and to their fellow Christians.

I hope that the church will help me to be a better lover or friend to my wife, my children, friends, coworkers, and neighbors, and not worry about whether or not I am a minister. I am excited about being married to Loretta and raising our four children; I discover God in and through them every day. I thank God for marriage. May this new Order help others share in this blessing more fully.

Notes

1. See Thomas Groome, Christian Religious Education (San Francisco: Harper & Row, 1980). The WORD program comes from the Institute for Pastoral Studies, Loyola University of Chicago, 6525 North Sheridan Road, Chicago, IL 60626. And the Loyola Institute for Ministry can be reached at Box 67, Loyola University, 6363 St. Charles Avenue, New Orleans, LA 70118.

2. For more information on the program, contact: Loraine Tracy, Regional Coordinator, Richmond Christian Marriage Formation, 3302 Floyd Avenue, Richmond, VA 23221.


Forsyth
American Parish, African Ritual

BY GORDON E. TRUITT

The reformed Order for Celebrating Marriage calls for wide adaptation to the customs and needs of particular areas (#39); indeed, the bishops’ conferences are encouraged to prepare their own rite of marriage “in harmony with the usages of the place and the people” (#42). Such indigenization and inculcation of Christian marriage is already going on in parts of the world such as Asia and Africa, where Western rituals seem alien and sometimes antithetical to local understanding.

Churches in places like the United States and, increasingly, some countries of the European Community, where there are many immigrants from a variety of nations and continents, will soon be dealing with relatively unfamiliar marriage practices, and they will have to honor those practices as best they can because for immigrants particularly such practices have cultural and ritual values far beyond what might be “nice” or “fitting” in a particular ceremony. 1 It will not be enough to graft a few appropriate gestures or songs onto the U.S. ritual in present use; more will be required because of the special attitudes to ritual in non-European countries.

Many places in the United States are growing accustomed to Hispanic sensibilities and practice regarding marriage, such as popular religious customs like the quinceañera that govern preparations for and celebrations of marriage and even the absence of a church ceremony for an otherwise religious couple. 2 But with shifts in immigration patterns, they will have to go even further afield to accommodate the practices of their future parishioners.

In the past few decades only a few parishes have had to adapt to non-European practices deriving, for instance, from Vietnamese and other Asian cultures, but now more parishes are beginning to deal with immigrants from other nations, such as those from the church’s sleeping giant: Africa. Consider these facts: there are presently more than fifty nations in Africa that speak over 7,000 distinct languages. Immigration from African nations to the United States has doubled every decade for the last thirty years. In the period from 1971 to 1979, for instance, there were 66,700 immigrants from Africa. Donald J. Bogue notes that “migration from Africa, although still comparatively small, is quadruple the volume under the quota system” that ended in 1965. 3

Further, about forty-five per cent of all Africans are Christian, 4 and many of them come from Catholic areas that are inculcating the faith through the use of local ritual practices. In 1980, the average number of Africans baptized each day was 16,550, of whom thirty-two per cent were adults. By the year 2000, according to present estimates, there will be 350,000,000 Christians in Africa—the largest group of Christians in the world. 5 And many of them will be migrating to the United States and joining parishes here.

Marriage’s Meaning

The first aspect of African Christianity’s marriage practice that we will have to deal with is the sacrament’s meaning. Being married and having children are simply the “logical outcome of puberty” 6 in African cultures, part of the normal human experience, not a vocational choice on a par with the single life or committed celibacy as they are in the West.

Marriage allows a couple to participate in the transmission of life and it promises personal immortality. According to Joseph Donders, despite the great diversity in African marriage ceremonies and practices from region to region, they are all about “the rights of everyone to participate effectively in human life” and its transmission. So “the issue is really the life-fulfillment of the respective men and women.” 7 This aspect

Dr. Gordon E. Truitt is the managing editor of
Pastoral Music.
of marriage’s meaning is expressed most naturally in children, so Africans do not understand the relative ease with which some Westerners accept childless marriages, and they cannot begin to imagine a married couple choosing deliberately to have no children. As Donders explains, “For an African to be childless is practically to be dead. One is not taken up into the mainstream. Life stops in those who are childless.”

Children also figure in the sense of personal immortality that marriage assures. Such immortality is created by the collective family memory that includes men and women among the ancestors who, though dead, are still somehow part of the living family’s circle of life. John Mbiti says that unless “a person has close relatives to remember him when he is physically dead, then he is nobody and simply vanishes out of human existence like a flame that is extinguished.”

Signs and Symbols

The practices of African marriage vary widely from ethnic group to ethnic group and region to region. While it is customary in many places for parents to arrange a marriage, that is not always the case. And while the virginity especially of the bride is highly valued in most local cultures, in some places the couple are expected to have sex before the ceremony. In fact, sometimes the marriage ceremony is delayed until after the couple have their first child. One relatively widespread custom is the exchange of gifts, often misunderstood by Western observers as a dowry. Such marriage gifts are, in fact, a sign that the groom values the bride highly; they symbolize the groom’s gratitude to the bride’s family for having raised her and as a reminder that she will be treasured in her new home. The bride’s family usually offers gifts to the groom and his relatives as well, though these are not as lavish as those offered to them. Sometimes the groom and his family pledge a certain amount of service to the bride’s family along with any physical gifts.

Other wedding customs vary, too, but some find echoes in Christian ritual practice, and they might easily come to be incorporated into sacramental marriage ceremonies. Special ritual clothing and even ritual coiffures are nothing new to Western churches, nor is special music reserved to weddings. Some ethnic groups practice a ritual washing on the day after the ceremony, one of several symbols that the couple has been “born again” into a new relationship with their families, the tribe, and all of creation. And many ethnic groups incorporate an exchange of wine as a key part of the ceremony.

Some of these customs are already part of African Christian rituals. Joseph Healey describes the proposed practice in one part of Zambia:

One diocese has drafted a rite of Christian marriage in four parts: initiation ceremony for girls only; engagement ceremony; actual marriage ceremony; and a ceremony in church some time after the wedding with the traditional formal introduction of the bride to the family of the groom and the groom to the family of the bride, along with the couple renewing their marriage vows… At the actual marriage ceremony, gifts would be exchanged rather than rings, which have no meaning in Zambia. Suggested gifts from the groom to the bride are a pot or a wooden spoon and from the bride to the groom an axe or spear.

Some customs (such as polygamy and sex before marriage) raise serious questions for Christian practice in Africa. But U.S. parishes will probably not be as directly concerned with such customs initially as they will be with the general African attitude to religious ritual: if it’s worth celebrating, it’s worth taking time and energy to celebrate. Likewise, singing, melody, rhythm, and movement are essential in African liturgy. As John Mbiti notes, these practices “reach deep into the innermost parts of African peoples.” In addition, religious ritual is deadly serious for Africans; they are appalled at the casual approach to ritual taken by many Westerners. As Bishop Peter Sarpong says, “To the African, religion is like the skin that you carry along with you wherever you are, not like the cloth that you wear now and discard the next moment…” An
African “takes part in worship with his body and soul, mind and conscience—his whole being.”17

The traditional language of African ritual, too, will have an impact on what people look for in U.S. marriage ceremonies. References to God are usually “vivid, concrete, and down to earth,” and the ancestors (the saints as well as family members) are very important. Short phrasing is typical of African prayer, and dialogue is a key aspect of African liturgy.18 Words have to accompany gestures; a gesture without an appropriate accompanying word is foreign to African practice because the truthful word of the elder is so important for interpreting the gesture’s multivalent meaning.19

The explicit relationship between the individual and the group will also be important for wedding practice among African Christians in the U.S. Our prevailing culture tends to see marriage as an individual choice, and our marriage ritual is highly adaptable to the requests of individual couples. It is true that even in the U.S. such choices are culturally conditioned and therefore express the individual’s relationship to a group, but that relationship is usually buried deep in the background of American consciousness. For Africans, however, an individual’s actions, gestures, and words must always be related back to and return explicitly to the group. Elochukwu Uzukwu of Nigeria says that “one has to return to the ethnic group to recognize oneself and to act meaningfully.”20 That need to return to and be rooted in the group in particular is what will force U.S. parishes to learn the “language” of African Christian worship and to attend more closely to the developing inculturation of Christian wedding rituals in Africa.

Notes

2. See Rosa Maria Icaza, “Spirituality of the Mexican American People,” Worship 63:3 (May 1989) 232–46. Those sensibilities include the Hispanic fidelity to promises, even when they seem impossible of fulfillment. Icaza suggests this as one reason “why many couples do not marry in the church, because they are afraid of the promise to live together until death made to one another before God.” See p. 240.
3. Donald J. Bogue, The Population of the United States: Historical Trends and Future Projections (New York: The Free Press, 1985) 357. The former quota system was replaced in 1968 by a new law that set annual numerical limitations by hemisphere. These limits were replaced by a worldwide limit on the number of immigrants in 1978 (see Bogue, 356–7).
4. Another forty-two per cent are Muslim, and twelve per cent practice traditional, tribal or regional religions.
6. See Geoffrey Parrinder, West African Religion: A Study of the Beliefs and Practices of Akan, Ewe, Yoruba, Ibo, and Kindred Peoples (New York: Barnes & Noble, 1970; first published 1949; revised 1961) 104. This is one of the reasons why celibacy is not understood in much of Africa, while practices like polygamy are considered normal, so that everyone may participate in this essential part of human life.
7. Donders, Non-Bourgeois Theology, 41.
8. Ibid.
9. John Mbiti, African Religions and Philosophy (Garden City, NY: Doubleday Anchor, 1970) 33. This is another reason for polygamy: it incorporates even childless women somehow into the stream of life and associates them as ancestors to be remembered by the extended family’s children.
10. Ibid. 181.
11. See ibid. 183; see also Parrinder, West African Religion, 104.
12. See Donders, Non-Bourgeois Theology, 64; Mbiti, African Religion and Philosophy, 87.
13. See Mbiti 183.
14. See Parrinder 104.
15. Healey 421.
16. Mbiti 87. See also Donders 27 and similar comments about the centrality of movement, music, and rhythm (especially dialogic rhythm) in Raymond Moloney, “The Zairean Mass and Inculturation,” Worship 62:5 (September 1988) 433–42.
17. Healey 414.
What’s Missing from Our Wedding Repertoire?

BY PASTORAL MUSICIANS

The present repertoire available for weddings is extensive. Composers and publishers have worked hard to provide instrumental and vocal pieces (solo and congregational; hymns, psalms, and acclamations) that are appropriate for celebrating the reformed rites for Christian weddings. We have listed many of those items before (see Pastoral Music 3:1 [October-November 1978] 22-3; 12:5 [June-July 1988] 16-9). But here are some items that pastoral musicians from around the U.S. would like to see added to the repertoire as we look forward to the latest revision of the Order for Celebrating Marriage. These responses were given in answer to questions like this: “What should we add to the present wedding repertoire, from your experience? When you think about the weddings you’ve done, and you say to yourself, ‘Gee, I wish I had ...’, what is the ... that’s missing?”

Psalms

If we are looking for a psalm that speaks directly to marriage, right now we are stuck with Psalm 128, and many young couples don’t like the imagery they find there: “You wife will be like a fruitful vine ...” We need a better selection of psalm texts or other biblical canticles and new, singable settings.

Richard P. Gibala
Cathedral of St. Thomas More
Arlington, VA

We need something to give them the sense that we’ve gathered here to do something together.

The translations of some of the psalms summon up the “fear of the Lord” or obedience to the “laws of the Lord.” Sometimes this is just a translation problem; there are better ways to express the psalm’s original meaning. But sometimes the psalms evoke a vision of marriage that just isn’t immediately obvious to couples or compatible with their twentieth century vision of love and marriage. We need to improve some of the translations, but we may also have to call people to a different vision of what Christian marriage is about.

That last point should also affect the way we deal with hymns and songs for marriage. Couples are used to listening to a certain style of song in their daily lives, and when it comes time to plan their marriage, sometimes they look for religious music that sounds familiar. So they come to the planning meeting with some of the junky pseudo-Christian stuff that’s around. Not that they like the texts, necessarily, but it’s a musical style that they’re conversant with.

The Catholic repertoire is not available in that style, nor should it be. We do need something to bridge the gap, but perhaps that “something” lies in the textual area: texts that are reflective of the scriptural message without directly quoting the Scriptures. We also need texts that reflect the legitimate Catholic conception of what marriage is all about. Composers would die for such texts (I know I would). We need a music that uses quality compositional technique matched to a legitimate text that appeals to people.

We should make no apologies for such a repertoire, even if it is in an unfamiliar style. People continually apologize for liturgy and for what makes liturgy work. The stuff that makes sense in Sunday liturgy—in all liturgy—is what makes sense for weddings as well. So rather than apologize any more, I tend to stick to the rite and to show what the ritual demands of the couple—to let them work within the legitimate ritual.

Felip Holbrook
St. Paul’s Cathedral
Yakima, WA

Hymns

The wedding repertoire is the toughest one to deal with, tougher even than...
the repertoire for funerals, especially when it comes to choosing hymns for the congregation. The first thing you're up against is the attitude, "We're not here to celebrate, but to watch." It's hard to get away from that idea, and when you do, you have to choose hymns that are familiar across denominational lines (there aren't many good wedding hymns like that) or hymns that are easy to sing. It's challenging to find music that's appropriate, inviting, and all-encompassing.

If you use antiphonal music, the antiphons have to be singable and short, but sometimes the antiphons for the wedding psalms are pretty long.

We really need good assembly hymns or acclamations to use at the key ritual moments in a wedding: the exchange of consent and rings, the candle ceremony (if you use that), and communion.

Yvonne Lorenz
Our Lady of Mt. Carmel Church
Dayestown, PA

The norm in this part of the country is to have mixed-faith marriages. (I mean people from different religious denominations, although a friend of mine claims that where she comes from, "mixed marriage" means that an Irish Catholic is marrying an Italian Catholic!) We try to encourage parish music directors to work with couples in moving toward congregational participation at all weddings, but we need resources to give them to make that encouragement real. To be able to find good texts set to familiar or available tunes would be a real gift.

I would like to be able to pick up a booklet of wedding texts that fit or that can be put to standard hymn tunes. I've found examples of what I mean in Worship. There are four fine hymn texts for weddings at #742–745. They are set to four traditional tunes: STUTTGART, ST. CATHERINE, AURELIA, and O WALY WALY. Two of the texts are in the public domain; the other two are under copyright, but reprint permission is fairly inexpensive for them.

It would be very useful to have a whole collection of such texts, more than these four, even printed with the suggested tunes, and with the copyright information given right there (whom to write to or call, cost, appropriate notice to print, and so on). You could just hand out such a resource to music directors in parishes and say, "Look, this is a great resource!"

Mary McLarty
Diocesan Office of Worship
Fort Worth, TX

We need hymns that sing of the deeper aspects of this event. There are plenty of songs that speak about what we—the couple—want from life or from this marriage, for instance, but not enough songs that sing about the commitment that this couple is willing to make in the covenant that they are establishing. A related theme appears in the way we sing about love at weddings. It's perfectly fine to sing love songs, of course, and the couples are more than willing to choose songs about their love for each other, but at Christian weddings it would be good to have songs that speak about their love for God and God's love for them.

Sometimes the love that a couple "bring to the altar" is so fresh and new that it's almost childlike, and just as children are centered on themselves, the choices that couples make about the marriage rite and their life together are often self-centered, without reference to a wider or deeper aspect of their love. Perhaps we demand too much of couples, to ask them to look at and celebrate these depths of commitment at this point, but on the other hand it's good to invite them into a deeper understanding of marriage.

Society may be giving us a hand here. I've noticed lately that the couples presenting themselves for marriage are
older; they are waiting a little longer to get married, in part because of the demands that society makes on them. Our culture tells them that they need to have a solid job and a bankroll, for instance, before they get married. So maybe society is helping us by inviting couples to really think about what they’re doing.

Wayne Wyrembelski
Cathedral of St. Mary
Gaylord, MI

We have guidelines for weddings at our parish, and we work with couples in planning the wedding. Even before we meet with them, more and more couples recognize that they need religious music at their weddings; secular music is just not appropriate. But a number of couples have come to us recently with “Christian music” selections—the kinds of things they hear on evangelical radio programs. The problem is that such songs often describe someone else’s experience of God’s presence in their lives. What we really need are hymns and songs that invite the couple and the whole assembly to reflect on their own experience in the light of the Gospel, to find God’s presence in their lives, not just to celebrate God’s action in someone else’s life. Scripturally based songs can do this kind of inviting, and we need more of those.

A Pastoral Musician
Gladstone, MI

Litanies

A lot of people come to weddings just to be there, not to go to church, but if we give them something that’s easy to join in to involve them right at the beginning, it might make them more willing to participate in the liturgy. We need something to give them the sense that we’ve gathered here to do something together, not just to watch something being done to someone else.

Now I’m not talking about replacing the entrance procession; we’re never going to get rid of “Here Comes the Bride,” so we may as well live with it. Give the couples their procession, then do something congregational. Typically at weddings, there’s no entrance hymn and not even a Kyrie. There’s just the sign of the cross and greeting, and then the congregation is left out until the responsorial psalm. By that time, if you haven’t grabbed them and they’re not inclined to participate anyway, they’re too far gone: you’ve lost them.

What I would suggest is a litany or something like that, something simple that everyone could join in, whether they’re Catholic or not. It should be something in a dialogue form that could be spoken or sung, maybe some kind of extended Kyrie with petitions designed just for a wedding. It might even be a new liturgical form, the “wedding litany” or whatever you want to call it. It should be an official part of the liturgy, not an optional hymn, although you could start the ball rolling by using a gathering hymn after the procession is in place.

Joseph Bertolozzi
St. Mary, Mother of the Church, Parish
Fishkill, NY

Solos

It seems like there’s a lot of music out there for weddings, but when you get right down to it, there really isn’t. David Haas is coming out with some new things for the congregation, but not all the churches are at the point where they can do a lot of congregational songs at weddings. In our instance, while we build toward more congregational singing, we need better solo selections. We keep looking for compositions with a nice tune and more appropriate words for the sacrament. But even some of the newer stuff (like some of the things we found in the exhibits at the National Convention) is geared toward a “contemporary Christian” style.

The texts should be scriptural, or they should at least speak about the couple’s love for one another along with love for Christ. Some of these texts exist, but finding just the right tune coupled with a good text is really hard. And you need a good tune, because that’s what will attract the couples first. If they like the music, then they’ll be willing to look at the text.

Barbara Taylor
Mary, Queen of Heaven, Parish
West Allis, WI

Back to Basics

When couples show up without a clue about the meaning or structure of Christian marriage, as happens all too often, it’s difficult to do much with them. When people are not regular churchgoers, you have to start by catechizing them about what good liturgy is, especially when they’re coming at marriage from a secular approach. There just isn’t enough time to get into trying to teach them about what good musical liturgy is as well. So I tend to stick to the basics. We have Worship and Gather as our congregational resources, so I work with those to try and plan a good eucharistic liturgy or a good non-eucharistic wedding service. In such instances, when you have to start with the basics—and that’s the majority of our weddings—there’s really nothing missing from the repertoire.

Mark Ignatovitch
St. Mary’s Church
Wilkes-Barre, PA

We need some really good texts for a gathering hymn that people can use once the procession’s in place. Usually you have to go to a kind of general praise hymn for this because there just aren’t good texts that make reference to the sacrament that this community is about to celebrate.

For solo wedding music you’re faced with a choice between music that is classical in orientation or utterly contemporary, like Noel Paul Stookey’s “The Wedding Song.” The reason that you’re faced with this choice is that most couples have no acquaintance with the classical repertoire. When I play some of it for them at planning meetings, they say, “Gee, that’s nice, Mr. Kelly, but can’t we have something meaningful?” I always struggle to find something that bridges the gap, something with a text that is ritually rich. Michael Joncas’s “Not for Tongues of Heaven’s Angels” does that, but we need more music like that.

The biggest problem, though, is the one that affects not just repertoire but the whole marriage ritual. It is that I get no clear sense from most couples (coming to them from the clergy, I suppose, but sometimes even the clergy don’t seem to have this attitude) that this is a community celebration of what God is doing in their lives. Couples still seem to have the “our day” mentality about weddings, and usually in the most possessive sense of that pronoun. There is no reflection of an ecclesiology that says: this is an action of the community that gives assent and support to what this couple says God is doing in them. And without that vision, where do you begin?

Jim Kelly
Office of Worship
Wilmington, DE
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Music Industry History

From Friends of the English Liturgy to FEL

BY THE STAFF

Those who recognize the acronym at all will probably identify FEL with one of two things: the Hymnal for Young Christians or lawsuits against the American Catholic bishops. But FEL at the height of its popularity and influence stood for more important matters, particularly a liberal view of Catholic Christianity that emphasized congregational participation, the equality of all believers, and a strong focus on peace and justice issues. FEL's editors and composers encouraged ecumenism, by deliberately creating products to be used across denominational lines, and intercultural awareness, by composing or circulating native American music, music with Hispanic themes, and authentic folk music traditions being recovered by Willard Jacobus.

The publishing company that came to be known as FEL Publications, Ltd., was founded in Chicago in the midst of the Second Vatican Council as the Friends of the English Liturgy (1963). In one sense, FEL helped to create the "folk Mass" in American parishes by publishing and distributing the early work of Ray Repp, Robert Blue, Peter Scholtes, Sister Germaine, Ian Mitchell, and other composers. Music like Repp's "Allelu" and "Hear, Oh Lord," James Thiem's "Sons of God," and Peter Scholtes's "They'll Know We Are Christians" soon became well known, sung every Sunday in some places, and frequently reproduced in "pirated" copies that eventually led to FEL's near disappearance from the liturgical scene.

But at the beginning, FEL dominated the stage, providing a new sound with new lyrics strong on social justice for congregational participation in the new liturgy emerging after the Council. As Tom Conry pointed out in these pages, an entire generation of American Catholics (including many of those who are now bishops) was formed by the lyrics of songs FEL published, providing a vision of a church that was ecumenical, justice oriented, and unafraid.1

Dennis Fitzpatrick, the founder of Friends of the English Liturgy, graduated from De Paul University in Chicago with a master's degree in sacred music. Early in 1963 he began a small sacred music publishing firm with a borrowed $1,500 in order to sell through the mail the sheet music for his own "Demonstration Mass in English."2 In 1965, he signed to an FEL publishing and recording contract a young composer and performer named Ray Repp. It was Repp's music in particular that attracted attention to FEL.3

Repp and The Hymnal

Repp had been a seminarian at Kenrick Seminary in St. Louis when he started composing religious songs inspired by the folk music revival of the 1960s and the social anthems of the time. At least in part, it was his frustration with the church's inability to affect society directly that led him to take a leave of absence from the seminary and go to work as a volunteer with the Catholic Church Extension Society. As he tells the story, "During our orientation in Chicago the other volunteers heard some of my music. Copies of the music were passed on and soon I was asked by a publisher to make a recording."4

That first recording was Repp's Mass for Young Americans with Psalms and 49
Refrains (including Thiem’s “Sons of God”). The jacket notes by Roger Nachtwey describe the mixed reaction that the “folk Mass” was receiving in the U.S. at that point.

The question of the use of folk-type music during the celebration of the liturgy has caused quite a furor. It is a question that is generally answered with extreme opinions. Folk-type music has been banned in some dioceses and found acceptance in others.5

Rapp noted the irony of this situation: “If my music hadn’t been officially banned in dozens of U.S. dioceses it probably would never have caught on.”6

That same year saw the first edition of a new hymnal that incorporated much of Rapp’s early music: the Hymnal for Young Christians, edited by Nachtwey. Published as “a supplement to adult hymnals,” it announced itself as “designed for use in church and school.”7 Prophetically, the hymnal appeared with this notice on its acknowledgements page:

It is a violation of the moral and contractual rights of the artists whose material appears in this hymnal (as well as a violation of the U.S. copyright law) for any individual or organization, whether charitable, religious, or non-profit, to reproduce in any form, including mimeograph or other means, any portion of the copyrighted material in this hymnal (music or text) without written permission.8

The hymnal appeared in various editions, including an ecumenical version and a version with a Roman Catholic Mass supplement, both published in congregation and accompaniment editions—and a second volume appeared several years later. Reflecting the various reactions to the use of this music, the book also included two laudatory comments. The first, from the Music Division of the Liturgical Commission of the Sioux Falls, SD, Diocese, dated August 15, 1966, said: “The compilers of this collection have taken up the challenge of Vatican II to search for meaningful and new modes of expressing man’s love of God and neighbor…[T]his group of hymns and songs for young people represents one possible avenue for this quest, particularly in catechetical work and liturgical ceremonies, and as such receives [our] approbation…”

The other quote came from the Rev. Ralph H. Moore, Jr., at that time Secretary for Youth Ministry of the United Church of Christ Board for Homeland Missions: “Protestants who are interested in exploring the rich possibilities of the worship roots basic to all of our traditions will undoubtedly find this hymnal to be satisfying and essential. We will recommend it for all youth and adults interested in tapping the potentialities of worship in a new day.”9

The appearance of this body of music propelled Fitzpatrick and FEI into the liturgical music limelight. At a meeting in Kansas City, MO, sponsored by The Liturgical Conference and the Church and Music Association of America in late 1966, Fitzpatrick was presented as a representative of the “far left.” A measure of his importance to church music at the time is that other members of the symposium included Rt. Rev. (now Most Rev.) Rembert Weakland, O.S.B., Frederick McManus, Godfrey Diekmann, O.S.B., Carl Schalk, Robert Blanchard, Alexander Peloquin, Theophane Hytrek, O.S.F., and Eugene Lindusky, O.S.C.10

Fitzpatrick threw down the gauntlet in his presentation: “Music in the Roman Catholic Church today...is in a period of decline, it is stagnant and uncreative, it is dying...I think that [this evaluation] is certainly the overriding judgment of those whom we serve, our congregations.”11 Musicians, he went on, were divided on a variety of issues that left them “notably unproductive,” unready to face the challenge of a reformed, congregation-centered, vernacular liturgy that included music as “an integral part of the liturgy, not as a decoration or a mood-setting device.”12 He claimed that earlier reform movements in the twentieth century were attempts to foist on parishioners in the U.S. a musical language (Gregorian chant) that did not express their “worship sentiments” and monastic liturgical forms that had to be shoved “down the throats of parishioners.”13

His plea was that musicians serve the congregations that exist, not some mythical “ideal” community. In order to raise the level of musical taste in existing congregations, he proposed two long-range projects: an exchange of good choirs within a diocese and the creation of a “national university that would train church musicians.”14 At the same time, in order to offer immediate service to worshiping communities, Fitzpatrick proposed working primarily with “music in the folk idiom.” Lessons from history beginning with Ambrose in the fourth century and including the eighteenth century history of the U.S., he felt, suggested that folk music touched “the average taste of many.”

But whatever music was used, it should meet four criteria, Fitzpatrick said: “first, that it be well composed within the style chosen; second, that it be well performed; third, that it be textually suitable; and last, that it be appropriate music for the actual congregation present.”15 He went on to plead for programs to train young musicians, adequate budgets for liturgical music, rehearsal rooms, and parish music committees. Then he said:

The most important complaint, though, is something I consider to be one of the greatest social injustices perpetrated by the Church: the scandal of salaries paid to musicians...It is no secret that musicians are paid less than the resident janitor, and in
some places are thought to be more
dispensable.\textsuperscript{16}

He added that contracts and salary
schedules should be supported by dio-
cesan music commissions across the
country as "two vital factors in keeping
the lay musicians we have and attract-
ing the new ones we need."

Justice at the Altar

The issue of justice for musicians—
especially for composers—is what
brought FEL and its founder into the
secular limelight. Despite information
on copyright law that was circulated by
the Bishops’ Committee on the Liturgy
and various music publishers, many
people in parishes and schools believed
that it was legal to reproduce copy-
righted texts and music as long as such
copies were for private use or at least
were not sold. In 1972 FEL began a
direct mail campaign to U.S. Catholic
parishes, schools, and institutions to get
them to correct the violations of FEL’s
copyrights, and the publishing house
began to offer a copyright license (now
a standard practice) to make it easier for
people to make legal copies of FEL’s
repertoire.

Finally in desperation, Fitzpatrick
stunned the American church in 1976
by suing the Archdiocese of Chicago
and five of its parishes for copyright
infringement. He claimed that “pirated”
copies of FEL’s music had cost the
company over twenty-nine million
dollars in ten years, and in one year the
composers had lost $307,000 in roy-
alties.\textsuperscript{17} The reaction was swift:
Chicago’s vicar general reacted to the use
of FEL publications throughout the Arch-
diose, and several other dioceses
quickly followed suit. Fitzpatrick was
denounced for his tactics even by some
other publishers.\textsuperscript{18} Undaunted,
however, he turned around in 1977 and filed
a lawsuit against the National Confer-
cence of Catholic Bishops (and the
USCC) and fifteen dioceses and arch-
dioces for alleged copyright infringe-
ments.

Then the lawyers really got busy.
Fitzpatrick himself became the subject
of suits filed by composers who had
formerly been under contract to FEL,
specifically in 1979, by the Dameans.
They claimed that their agreements
with FEL “were one-sided to the point
that [FEL] received virtually every-
thing...and [the Dameans] received
virtually nothing.”\textsuperscript{19} Other composers
acknowledged problems with FEL con-
cerning their contracts and royalty pay-
ments.\textsuperscript{20}

Some composers began to abandon
Fitzpatrick and FEL, but what really bit
into the company’s 71% “market share”
(as reported in the trial transcript) was
the rise of other publishers with even
stronger composers and wider ability to
market their publications, notably
North American Liturgy Resources
(NALR) in Phoenix, World Library in
Cincinnati, and GIA Publications in
Chicago.\textsuperscript{21}

In one way or another, Fitzpatrick’s
lawsuits and the various suits against
him were settled by the late 1980s. The
Dameans settled with Fitzpatrick in
1979; FEL won the suit against the
Archdiocese of Chicago in 1984, but
then lost the assigned punitive damages
on appeal in 1985; and meanwhile the
National Conference of Catholic Bish-
ops settled out of court.\textsuperscript{22} Ray Repp won
his suit to gain copyright control over
his compositions, and an appeal of that
decision was also rejected by higher
courts in 1989.
Slow Fade

The suits and countersuits left a bad taste in many people’s mouths, even though many music publishers privately applauded Fitzpatrick’s efforts to control violations of the copyright law and force the American bishops to seek justice for composers, performers, and publishers of new liturgical music. The flight of many composers from the FEL “stable” to other publishers left the publishing house with a limited repertoire to offer the parishes, and the appearance of new composers like the St. Louis Jesuits, David Haas, Marty Haugen, and Michael Joncas moved contemporary liturgical music in new directions.

Slowly, and with surprising quiet, Dennis Fitzpatrick and his company faded from the liturgical music scene that they had such a large part in creating. FEL Publications still exists (in Las Vegas), and Fitzpatrick still heads it, though he is busy about many other things today. This is a quiet time of retreat for people who were so involved in shaping the nature of sung liturgy in the United States. Dennis Fitzpatrick notes, however, that he plans to reenter the publishing scene in the future with a new worship effort aimed in a different direction.

Notes

2. Live demonstrations of this Mass setting led to Mr. Fitzpatrick’s first “banning” in Chicago by Cardinal Meyer (letter from Dennis Fitzpatrick, April 15, 1991).
3. Mr. Fitzpatrick writes that it took him six months of soul searching to decide to publish Repp’s music because he himself was trained as a classical musician and he prefers to worship using music “on the order of Bach, gregorian chant, polyphony or contemporary serious music” (letter of April 15).
6. Repp, ibid.
8. Ibid., ii.
9. Ibid.
10. The papers were presented in Crisis in Church Music?, a revised and more complete version of an earlier book, Harmony and Discord: An Open Forum on Church Music. The volumes contained the advance papers for the symposium that was held in Kansas City, MO, November 29-December 1, 1966. Crisis in Church Music? was published by The Liturgical Conference (Washington, DC) in 1967.
12. Ibid., 81-2.
13. Ibid., 82.
14. Ibid., 83.
15. Ibid., 84-5.
16. Ibid., 85-6.
18. One of his composers also took this opportunity to criticize the terms of FEL’s contract, which called for a 90%-10% split of licensing income, with the greater amount going to the company. Some other publishers offered a 50-50 split. Fitzpatrick notes (April 15, 1991, letter) that these contracts were corrected soon thereafter.
20. Among them, according to Mark Winiarski’s article in the National Catholic Reporter (February 16, 1979), were Ron Griffen, Ray Repp, and Germaine Kranlinger (formerly Sr. Germaine Habjan).
21. Epoch/NALR entered the liturgical music scene in 1970 with several collections, the most successful being two collections of music by Carey Landry. World Library Publications offered some music in the “folk” style, and GLA became involved in “folk” or “contemporary” music somewhat later, after its reorganization and move to Chicago.
22. Fitzpatrick notes these details about the lawsuit with the Archdiocese of Chicago (letter of April 15): FEL won a copyright infringement award of $190,400 from the Archdiocese of Chicago for making 1.5 million copies, the largest such award ever made in the U.S. The jury also awarded FEL $3 million in punitive damages due to the Archdiocese’s interference with FEL’s business; this punitive award was reversed in 1985. But in that same year, FEL was awarded $135,697 in partial attorneys’ fees. The last part of the case concerning business interference was dismissed in 1989 and lost on appeal in 1990. Fitzpatrick himself argued his original case before a three-judge panel of the Seventh Circuit Appellate Court.
23. He adds (letter of April 15): “My greatest regret is that my lawsuit left my company so insolvent that I could not pay full or any royalties to many of my authors and composers, the very reason for the lawsuits.”
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Reviews

Our music reviewers in this issue look at music for Advent and Christmas composed for adult and children's choirs. Because there is so much music available for this season, their reviews are in our "recitative" form, short comments about a great amount of music.

Choral

Octavos from Concordia

Still, Still, Still. Traditional German carol, setting by Melvin Rottemand. Two-part mixed voices (or unison choir) and keyboard. Optional handbells and treble instrument. 98–2901. 8 pages. $0.85. Anyone who has ever sung Still, Still, Still knows the immediacy of this carol's appeal. This arrangement captures the folksong characteristics well, especially with the tasteful use of handbells and a solo instrument in C. The vocal lines almost sing themselves, the accompaniment for keyboard adds insurance for a full ensemble. Not only easy to learn and perform, but this carol setting will be remembered long after Christmas.

He Is Born, the Divine Christ Child. Setting by William Averitt. SATB. 98–2953. $0.95. 8 pages. A venerable tune (Une en, le divin enfant) set to a modernized translation that will offer a trained choir an easy addition to the Christmas repertoire. Designed for an unaccompanied rendition, the rehearsal only keyboard part will offer support where and if needed. Good ranges for the tenors except for the tenors, who will find the repeated Ds resting in the middle of the chameleonic register.

What Is This Fragrance? Setting by William Averitt. SATB. 98–2954. 4 pages. Three verses of Quelle est cette odeur agréable are set in Werner Gram's 1968 translation. This piece is also for a trained ensemble that will find its well-constructed arrangement easy to learn, (especially if they choose the a cappella recommendation of the arranger) and it will be enjoyable for the congregation. —James Burns

A Parish Magnificat. Carl F. Schalk. Congregation, cantor, unison choir, and organ. 98–2887. $1.00. 12 pages. A new piece for the Advent season with the text of Luke 1:46–55 as the literary foil for a simple, straightforward setting of the text. There is interplay among congregation, choir, and cantor with the repetitive antiphon and the chantlike verses, which are well set in mid-range for all voices. The organ part supports

the vocal lines with a homophonic chordal style that can offer everybody a sure foundation.

Alleluia! Gloria! Magnificat! Nowell! Words and music by David W. Music. SATB, optional children's chorus, percussion and keyboard. 98–2897. $1.00. 12 pages. With tripli strokes David Music has framed the Sussex Carol (the interior carol within this work) with a bright fanfarelike subject that utilizes all the vocal forces as well as triangle, wood block, and drum. Effective repetition of the fanfare leads to a brief choral utterance (more like a scene setter) that dovetails into the unison Sussex Carol that is flavored by a cantilenalike accompaniment that catches the sweep and mood of this English tune. If you're looking for something with a new twist that at the same time enhances the old, this could be for you.

A Child Is Born in Bethlehem. Samuel Scheidt, ed. David Willcocks, arr. Andrew Carter. SATB. Oxford University Press. X323. $0.80. The exchange between soprano solo and tutti voices makes this piece worth performing. Originally written for eight parts (and available as such in Carols for Choirs 2 or 100 Carols for Choirs), this four-part arrangement maintains the contrasting sections, although some of their dramatic impact is taken away by this reduction of voices.

The Holly and the Ivy. Jonathan Willcocks. SATB and organ or piano. Oxford University Press. X342. $1.50. This sweet, traditional carol is given a no-holds-barred treatment by Mr. Willcocks. The constant shifting between 6/8 and 3/4 (unmarked in the music) creates a spirted, rhythmically fluid arrangement, while the part writing calls for light, melismatic singing. It would take bravery to tackle this piece, for there is nary a moment's rest for choir or organist. But do not let its difficulty steer you away, for this arrangement, when mastered, is sheer fun.

Carols Around (And a Round). Arr. Carl J. Nygaard, Jr. SATB and keyboard. Hinshaw Music. HMC-703. $0.95. This is an easy three-part setting, available since 1984, of the familiar "Dona Nobis Pacem" round, coupled with "The First Noel," "It Came Upon A Midnight Clear," and "Away in a Manger." Though it sounds complicated, it is an easy piece to learn and sing, with the baritones having by far the most difficult part. Their round anchors the entire piece, while the sopranos and altos sing the carols above them. This would be a good Christmas piece for a choir with few men, one you could work up in a hurry.

Love Came Down At Christmas. Ronald Arnatt. SATB. Boosey and Hawkes. OCTB6572. $0.65. This carol, with a text by Christina Rosetti, is given a striking setting by Mr. Arnatt. The rhythm shifts between verses and refrain create the
Watchman, Tell Us of the Night. Jacob Hinthze, arr. Carl Strommen. Two-part treble voices and piano. Boosey and Hawkes. OCTB6539. $0.80. SATB and Piano. OCTB6560. $0.80. Mr. Strommen has arranged this hymn twice, for differing forces. It seems to me that the most interesting thing about both arrangements is the piano material. It alternates between arpeggios and chordal accompaniment, and provides a nice balance to the pedestrian vocal writing. Both arrangements utilize the same strophoanthropist effect, the SATB version merely pitting tenors and basses against sopranos and altos rather than one treble voice against another. These are serviceable pieces of music, easy to learn and sing.

To Bethlehem. David McK. Williams, ed. by Philip Brunelle. SATB. Boosey and Hawkes. OCTB6529. $0.65. First written in 1934, this piece was used for many years as part of the Christmas pageant at St. Bartholomew's Church in New York City. It is very melodic, easy enough for a children's choir to grasp, and yet with enough details to keep an adult choir interested. The strings of major sevenths provide a gentle, caressing touch to this sensitive, naive text. Joe Pellegrino

Welcome Dearest Jesus. Arr. Helen Kemp. Unison voices with S & A glockenspiel, alto metallophone (or handbells), finger cymbals, and keyboard. CGA-5631. $0.95. Order this one today for your cherub choir! This simple Dutch melody is combined with Kemp's translation of the Dutch text (the original is also included) to provide a quiet welcome for the baby Jesus. The melody (all quarter and half notes) can easily be taught to 7-8 year olds, and the instruments are not necessary for performance. Please add this to your Christmas concert or liturgy list!

In a Tiny Manger. Arr. David Stocker. S & A voices, piano, opt. flute & handbells (4 octaves). CGA-507. $0.95. David Stocker has taken a Brazilian cradle hymn and given us many options for performance; the SA parts sound good with piano alone (voice parts are often in thirds), or you can “dress it up” with a flute countermelody, or you can even add a four-octave handbell part that uses half note chords underneath eighth note arpeggios (a very “big” sound!). Although the text is presented only in English, the idiomatic Brazilian word “naiuta,” a word used to soothe a baby, is left untranslated at the end of each verse.

Sing Noel. Shirley McRae. Unison voices with Orff instruments. CGA-522. $1.25. Here is a collection of three Christmas anthems (Polish, French, and a spiritual) that have clever “orchestraizations” by McRae, a well-known Orff expert. If you have the following instruments, then give this collection a try: recorder or flute, soprano and alto glockenspiel, soprano and alto xylophone, alto metallophone, wood block, tambourine, bass xylophone and metallophone, and contrabass bars. I wonder if all that could be sequenced on a synthesizer?

Michael Wustrow

Children's Choir

The following anthems for children’s choir are all available from Choristers Guild. The range on each of these pieces is no more than an octave and a third, beginning on middle C.

Jesus, We Wonder. Allan Mahnke. Two part with keyboard and opt. treble instrument. CGA-543. $0.95. Mahnke combines his own tune with the melody from the Christmas carol “Away in a Manger.” The three-verse anthem uses Mahnke’s tune for the first two verses and then adds the familiar tune on verse three. A simple yet effective setting for concert or liturgy.

Books

Magazine, Newsletter, and Certificate

Many readers remember the arrival of Life magazine as a highlight of the week in their homes. Family members would pore over the remarkable photographs of well-known national events and celebrities. Most alluring, though, were the images of people, places, and customs from far beyond the world of the reader. The October 1991 issue of Life is full of just such images and serves as a fine complement to our exploration of the revised Order for Celebrating Marriage. Based on the recently published book The Circle of Life: Rituals from the Human Family Album (Harper Collins, 1991, 240 pages, $39.95), the October Life is devoted to four key moments in the journey of our lives: birth, adolescence, marriage, and death. The section on “Betrothal and Marriage” (pages 54-70) vividly illustrates how diverse the rites of marriage are in various cultures. As we study and look to implementing the revised marriage rite with its concern for adaptation, this issue of Life reminds us that there is so much more to celebrating marriage than the “one-size-fits-all” ceremony that dominates our churches.

Also related to this issue of Pastoral Music is a discussion of the “unity candle” in the July/August 1991 issue of the NCCB Committee on the Liturgy Newsletter (pages 26-27). The article discusses the origins of the “unity candle” and the appropriateness of this custom in light of the liturgical use of candles. Without offering conclusions, the article asks several questions that need reflection. For example, “If the larger candle does not represent Christ, what does it symbolize? The couple? If so, it seems to be at variance with liturgical tradition.” Interested individuals are invited to communicate their thoughts on the “unity candle” to the NCCB Committee on the Liturgy (3211 Fourth Street NE, Washington DC 20017) which has been charged with studying such popular practices for possible inclusion in the marriage liturgy for the United States. NPM members, who have as much experience with this custom as any group of ministers, might want to take advantage of this unique opportunity to comment on the shape of our future marriage rite.

Finally, before moving on to books, a word of recommendation for the marriage certificate available from Liturgy Training Publications ($13.00 per package of 25 certificates). Unlike the mundane forms and tacky certificates found in some religious goods catalogues, these certificates are attractively printed in two colors on high quality textured paper. They are adorned with several ancient symbols of marriage and a section from the nuptial blessing, along
with spaces for the names, date, and church. The certificates are available in English or Spanish.

New Books

Several books on marriage have been published since Ted Guzzi's review of such resources in our last issue on weddings (June-July 1988). We have looked at some of them in subsequent issues of Pastoral Music and Notebook: Liturgies of the Future: The Process and Methods of Inculturation (December-January 1991 Pastoral Music), Faith Expressions of Hispanics in the Southwest (July 1991 Notebook), and Prayerbook for Engaged Couples and Weddings, Funerals, Liturgy of the Hours (October-November 1991 Pastoral Music). All of these deserve a place in our marriage bibliography. Now, we turn to some additional titles.

Faithful to Each Other Forever: A Catholic Handbook of Pastoral Help for Marriage Preparation

Bishops' Committee for Pastoral Research and Practices. United States Catholic Conference. 1989 154 pages. $22.95

Organized around sections on remote, proximate and immediate preparation, and pastoral care after marriage, this book from the American Roman Catholic bishops is replete with theological summaries, statistical information, suggested pastoral approaches to thorny issues, and specific methods for a host of marriage preparation and enrichment services. This material is a prop for pastoral musicians and liturgists who often come face to face with fundamental issues of marriage and faith in the guise of wedding liturgy and music questions from couples. The book's discussion of the wedding liturgy, while brief, is helpful. Strangely, the inclusion of the groom, the bride's mother, and the groom's parents in the entrance procession is implied to be an adaptation to the approved rite (p. 118), although the present Rite of Marriage presents it as the norm (cf. #20). The popular practice of the bride processing down the aisle accompanied by her father is actually the adaptation. A book from the NCCB should represent the church's rite more faithfully.

Excerpts from Faithful to Each Other Forever form the basis of five short booklets also from the NCCB: Growing Together in Spirit (1990, 39 pages, $2.95); Our Future Together (68 pages, $3.95); Making Marriage Work (40 pages, $2.95); Planning Your Wedding Ceremony (39 pages, $2.95); and Parenthood (40 pages, $2.95). These booklets are designed for engaged and married couples, thus making the original volume accessible to a much larger audience. The strength of the booklets is their straightforward discussion of the faith dimension of Christian marriage. Growing Together in Spirit, for example, talks about the married couple as a sacrament of God's presence and about the couple's share in the church's life and mission. Such material is sadly missing from many marriage resources from religious publishers.

The booklet on Planning Your Wedding Ceremony offers some good advice and information for preparing the liturgy and a list of suggested music, but does not contain the prayers or readings. Unfortunately, it also speaks of seating the assembly according to "bride's side, groom's side" and of unrolling a white aisle runner, as if these customs were expected in a Catholic wedding liturgy. In doing so, the booklet misses a perfect opportunity to suggest more appropriate alternatives to customs of dubious merit that are not even part of the church's marriage rite.

Partners on the Journey: A Support Structure for the Newly Married


Just as mystagogia is the most overlooked period in adult initiation, marriage enrichment seems to get lost in the concern for marriage preparation. Couples required to participate in sessions prior to marriage as "a sign of the parish's concern for them" note the hypocrisy when all sign of such concern ends with the wedding liturgy. Two of the only people writing on the topic of marriage enrichment are John and Susan Vollmer Midgley. In addition to their regular column on marriage and family life in Today's Parish magazine,
they are co-authors of this new book offering practical advice for establishing and facilitating support groups for the newly married. Exercises provided to engage the couple in discussing fundamental aspects of married life deal with topics from communication to sex to roles of husband and wife.

Although a chapter is devoted to "couple spirituality," the book would be enhanced by additional reflections or exercises relating to faith and the ways in which the couple's marriage covenant mirrors God's covenant with humanity and Christ's union with the church. The period of mystagogia could serve as a model here, inviting the couple to reflect back on their wedding liturgy and discern the implications of the promises they undertook that day. Still, this book fills a major gap and deserves careful attention by parish and diocesan ministers.

Paul Covino

About Reviewers

Mr. James Burns is music director and organist at the Church of St. Ursula, Parkville, MD, and the music director and liturgical consultant for the Carmelitite Sisters of Baltimore.

Mr. Paul Covino, a liturgical resource consultant from Upton, MA, is the book review editor for Pastoral Music.

Mr. Joe Pellegrino is a doctoral candidate in English at the University of North Carolina at Chapel Hill.

Mr. Michael Wustrow is music director at St. Mary Roman Catholic Church, Newington, CT. He also directs the St. Gregory Boychoir and the St. Cecilia Girlchoir.

Publishers

Boosey & Hawkes
52 Cooper Square, 10th Floor
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<td>On Eagle's Wings</td>
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MIDI Users

As announced in the MUSIG column in the last issue, we are beginning a series of pastoral profiles of NPM MIDI users. For this first profile we highlight the work of Joe Gagliano, a pastoral musician from Hicksville, NY, who works in the Diocese of Rockville Centre.

Joe Gagliano:
A User’s Profile

I have been involved in music ministry for approximately thirteen years. For the last six years I have served as choir director for the chapel at St. John’s University, and for the last three years I have been responsible for music and liturgy in the young adult ministry program of the Diocese of Rockville Centre. Before my involvement in church music, I worked extensively in popular music as a studio musician. That experience gave me wide knowledge of electronic musical instruments and MIDI.

To understand my ministry, you have to understand the kind of worshiping community that I serve. St. John’s is a commuter school of 18,000 students. Since the university has no dormitories, there are relatively few students on campus for Sunday liturgy, yet 450 people come together for liturgy in the chapel each Sunday. They are of all ages, and they come from all over the New York metropolitan area—some travel up to sixty miles to celebrate at St. John’s. Virtually all of them have one thing in common: they became dissatisfied with the experience of liturgy in their home parish, and they came to St. John’s because they were told that it was a place where liturgy is truly “celebrated.” These people long to participate; sung prayer is a vital part of their eucharistic experience.

I first introduced sound synthesis and MIDI technology into this community’s prayer experience in 1987. Rather than combining new instrumentation with a new piece of music, I opted to introduce electronic instruments through a song that the community already knew and loved. We had introduced Roc O’Connor’s “Lift Up Your Hearts” in the early 1980s, almost immediately after it was released, and the community took to it right away, singing and clapping along with great fervor. I introduced synthesis and MIDI by creating a percussion part for this song, and I programmed it to play along with our live ensemble (piano, guitars, concert bells, clarinet, and flute) and our choir. The result was an instant success. Since then we have found more ways to add the creative power of this technology to many of our sung prayers.

As we experimented with ways to use this technology in the liturgy, I was experimenting with equipment combinations in my setup. Our ensemble is not in a loft but at the front of the worship space; accordingly, we cannot leave the equipment and instruments permanently in place. So the equipment we use has to be not only powerful enough to fill the space, but must also be portable enough to be carried from my home to the chapel each week. Though I have tried various synthesizers and samplers, I have found the Korg M1 sample-playing synthesizer to be the most versatile and musically useful model for liturgy. I combine it with a Korg M3R sound module, and for sequencing I use the Roland MC-500, with a TOA KD3 powered speaker system for amplification. Both the M1 and the M3R are connected to the sequencer and each other via MIDI, and I also use the M1 for real-time (live) performance.

This setup is used solely for liturgy; I do not integrate it into my home studio, where I do all my programming and sequencing. That studio includes two Korg M1s, a Korg DSS-1 sampler, a Casio CZ5000 synthesizer, two Yamaha FB01 tone modules, a Yamaha PF Digital Piano module, an Ensoniq SQ-80 synthesizer, a Roland M240 24-channel mixer, a Midi Central 16x16 MIDI patcher, and various outboard signal processors, amplification, and recording equipment. The nerve center of my home studio is a Compaq 386/33mhz computer that I use for sequencing, patch and sample editing, and direct-to-disk digital recording. Of all these applications, sequencing has the most direct utility for liturgy. I do all my sequencing at home on Voyetra’s Sequencer Plus Gold software, and the final product is dumped into the MC-500 for use at liturgy.

Sequencing has become a very important part of our music program at St. John’s. I do not believe in using sequencing to replace live performance, but we have been very successful in augmenting live instruments with sequenced tracks. Given the space limitations we have to work with, it is not practical to accompany our choir with a full orchestra, a jazz ensemble, or even a string quartet. Yet with the sequencer I can create whatever orchestration I think is most appropriate to support the song, without worrying about physical limitations.

As with all new techniques, it takes practice for the choir and other musicians to become accustomed to working with sequenced tracks. I feed a metronome clock tick from the sequencer to myself via a single earphone, and I instruct the choir and the other instruments to follow my tempo. I am responsible for keeping everything in time with the sequencer. I have discovered that creative sequencer programming and the proper use of looping allows the music to be responsive to changes in the flow of the liturgy even though we are using sequenced tracks. This may sound like an incredible number of things to coordinate during a liturgy, but just like learning other technical skills, such coordination becomes somewhat second nature with practice.

I encourage all church musicians who have access to this technology to experiment with it. The potential that it holds for improving the sung prayer of the gathered faithful is limited only by the imagination of the music minister.
Roundelay 2

BY BENET WELLMUS

One of the truly enriching aspects of the reformed rites is their acceptance—indeed, embrace—of inculturation. More and more, as in the recent revision of the marriage rituals, our foundational texts are encouraging us to discover the unique contributions of our diverse cultures and incorporate them as much as possible in the way we celebrate the sacraments.

This call offers musicians a particular opportunity and challenge. The opportunity is an invitation to dig out all those ethnic instruments we learned to play as children, dust them off, tune them up, and use them once more to play the tunes that never made it into mainstream hymnals. The challenge is to apply the basic musical judgments about the riches of our ethnic heritage, because as wonderful as this heritage may be, these songs and hymns may not be musically, liturgically, or pastorally appropriate for worship.

NPM and The Pastoral Press have taken advantage of this new opportunity to distribute their latest video, The Pastoral Accordionist... And Others. This tape offers much more than the basic principles of liturgical accordion playing, of course. In various settings, our expert, Casimir Pulaski, offers suggestions about the best placement for the accordionist to lead the congregation's song during various services—eucharist, weddings, confirmations—as well as how to remove the instrument from the instrumentalist's neck when it (the instrument) is not in use and place it on its stand with grace and beauty. He also makes suggestions about and demonstrates various tunes from the heritage of Eastern Europe that may be used appropriately at such liturgies.

But that's not all! Other experts join Mr. Pulaski on the second half of the tape to demonstrate the liturgical use of their own ethnic instruments: the extra-

large thumb piano, the hammered tambourine, horn and hardart, choral pennywhistles, and so on. Well worth the price of admission.

My own ethnic interest was piqued by the section that demonstrates the use of the crwth (pronounced "kroot" or "crowd"). This ancient Welsh instrument is a fairly flat and wide stringed instrument that might have as few as three or as many as eight strings. It can be played with a drone string, like a dulcimer, or it can be tuned to sound something like a lute or guitar, though with its own unique overtones. The instrument dates from the early middle ages, but with its various ways of being played, the crwth fell out of favor because it was hard to compose for. Learning to play it involved a fairly long discipleship with a master crwther ("crowder").

Yet with the revival of ethnic identity in Wales (or more properly, in the local language, Cymru [pronounced "Cumrye"]), the crwth has once more become an instrument to be reckoned with. Crwthers are appearing in Cymreig (Welsh) clubs everywhere, and crwthau (crowds, the plural of crwth) are the most popular instruments at annual eisteddfodau (plural of eisteddfod, "songfests," literally "sittings"). An instrumental group of massed crwthau makes a wonderful sound and can be strongly supportive of congregational singing, especially for such dynamic tunes as LLANEIHANGEL CRUCORNEY (pronounced "Llanfihangel Crucorney"), named after an Elizabethan manor house in Gwen.

In fact, the recovery of the crwth has led to the development of Welsh instrumental groups that include a flute-like instrument, the chwythufon (literally "to blow a stick") and the ffrwth (pronounced "fruit"), which looks a bit like an ocarina, and other ancient or unfamiliar instruments. The spread of such groups has led to the rediscovery of a whole lost liturgical repertoire.

People are familiar with such Welsh hymn tunes as CWM RHONDDA, AR HYD Y NOS, BLAENHAFEN, and the "LL" (pronounced as hard H) tunes: LLANFAIR, LLANGLOFFAN, and LLEDROD. Now they can add to these some hymns specifically for weddings, including the popular "Mae'r Deisen Yma" ("The Cake Is Here"), "Dyna Ddiwrnod!" ("What a Day!"), and "Y Priodas" ("My Wedding"). Then there are the hymns for more specific situations, such as "Dyna Sut Maen Nhw'n Buw" ("That's Just the Way They Live") for a couple who have shared living accommodations before the wedding, or "Mae'n Plant Ni yn y Dre" ("Our Children Are in Town") for the validation of a canonically defective marriage. Finally, there are the hymns that draw their imagery directly from the Scriptures. "Ie, yn yr Ardd Mae E" ("Yes, He's in the Garden") is based on the Song of Songs, and "Dymae'r Ddim Gwin Yma" ("There's No Wine Here") obviously draws its inspiration from the wedding at Cana.

Now all I have to do is start learning to speak and sing Cymreig...
Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salary or positions to include the salary range in their ad. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

This service is provided by the membership department at the National Office. The Hotline phone number is (202) 723–5800 and the FAX number is (202) 723–2262. Please ask for Joyce Keister if she is unavailable. Leave your name and phone number and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011–1492.

Position Available


Pastoral Musician / Liturgist. 1,200–family parish. Knowledge of Catholic liturgy; choral and keyboard skills; experience with cantors, choirs, and assembly; value collaborative ministry and work closely with liturgy committee; background in traditional and contemporary music. Salary commensurate with experience / training. Résumé / references to: Holy Spirit Search Committee, 625 Airport Road, Huntsville, AL 35802. HLP–4117.


Children's Choir Director. Part-time. Musical, vocal, pedagogical, and liturgical skills needed. One Sunday liturgy, one weekly rehearsal. Some special liturgies for holy days, sacrament celebrations, etc. Salary $5,000–$6,000 per year. Job description on request. Contact Dominic MacAller, Director of Music, St. John Vianney Catholic Church, 1345 Turnbull Canyon Road, Hacienda Heights, CA 91745. (818) 330–2269. HLP–4119.

Pastoral Musician. Parish of 1,300 families in a historic community, seeking to be reborn in the spirit of Vatican Council II, is searching for a pastoral musician to plan, perform, coordinate all music and liturgical celebrations. Send résumé to: St. Peter, Prince of Apostles, Catholic Church, 111 Barilla Place, San Antonio, TX 78209. ATTN: Search Committee. (512) 822–3367. HLP–4120.

Keyboard Player Needed. Organ and/or piano. 11:30 Mass on Sundays. $20.00 per service—accompanying experience preferred. Please contact Pat Usina at (505) 522–1026 or Jerri Brink at (505) 526–8457. Holy Cross Church, 1327 N. Miranda, Las Cruces, NM 88001. HLP–4121.

Director of Liturgy & Music. Vibrant, 1,400–family, southern Maine parish seeks dynamic individual with broad background in liturgy and strong interpersonal skills. Responsibilities: coordinate all aspects of liturgy, direct cantors / choirs, member of pastoral team. Keyboard skills strong plus. Full-time, salary commensurate with experience. Reply: Review Committee, PO Box 310, Saco, ME 04072. HLP–4124.

Director of Music Ministry. Full-time. Responsibilities: directing multichoir program; staffing five weekend liturgies including weddings and funerals with organists (may opt for some or all of the organ playing duties); overseeing cantor program; coordinating music for liturgies. Contact Fr. Kerry Beaulieu, Pastor, St. Bonaventure Church, Huntington Beach, CA 92649. (714) 846–3359. HLP–4125.

Director of Music. Full-time person with degree to build ministry for active parish. (Easy drive to San Francisco.) 65
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Choral directing and keyboard proficiency necessary, background in liturgy preferable. Limited teaching in parish grade school. Excellent salary with benefits. Contact Father James McSweeney, Saint Francis Solano Rectory, 469 Third Street West, Sonoma, CA 95476. (707) 996-6759. HLP-4126.

Director of Music Ministries. 1,000-family urban parish. Master’s degree or equivalent preferred. 3–5 years working experience, good choral / organ / people skills required. Salary: mid-20s plus benefits. Apply to: Search Committee, St. Ignatius Church, 3704 Springhill Avenue, Mobile, AL 36608. (205) 342-9221. HLP-4127.


Directors of Music Ministry / Liturgists. Full- and part-time positions. Please send current résumé to the Office of Worship, Diocese of St. Cloud, 305 North 7th Avenue, Suite 205, St. Cloud, MN 56303. HLP-4129.

Musician Available

Eighteen Years Experience, 11 years with adult choirs, cantors; 7 years with children’s choirs. Master’s degree. Seeks musically active parish of 1,000 to 2,000 families in Midwest or Northeast U.S. Excellent keyboard skills and choral repertoire. Experienced administrator and budget conscious. Available immediately. HLP-4122.

Miscellaneous

Commentary

It Could Happen. Just Ask Linda!

BY THOMAS H. MORRIS

Linda had celebrated sacramental initiation about a year earlier when she approached me to talk about her marriage plans. "I'd like to get married on a Sunday morning, during the 11:15 Mass. Do you think Bob [our pastor] will let me?" Let you? I thought. My God, he'll kiss you! No one had instructed Linda in the appropriateness of celebrating marriage in the midst of the Sunday assembly, but she knew this from her experience of living in the rhythm of word, community, liturgy, and service that provided the foundation of her own preparation for initiation. Linda had been mentored into a church view and lifestyle through her experience of the Order of Christian Initiation of Adults. And now she was making a logical decision based on that foundation.

For years I have been saying (along with others) that the vision of the Order of Christian Initiation of Adults is normative for the church's sacramental life: the focus on conversion, discipleship, and mission for the reign of God; respect for human experience; acknowledging the responsibility of all the baptized to initiate; recognizing the differentiation of ministries; affirming the central place of liturgy and the development of liturgical catechesis—and all of this happening within the living community (process) rather than in some instructional program. Until my encounter with Linda, however, my own integration of these insights had been limited primarily to celebrations of the sacraments with children.

Linda had been formed in an adult vision of discipleship and knew that her celebration of marriage should be experienced in the midst of the assembly. Her concerns about this decision were not the typical ones that parish workers hear: who should escort the bride down the aisle (one more vestige of that sexist culture that treats women like livestock being passed on to the new owner); how many attendants there should be; where the reception would be; what to wear; who to invite; and the cost of all this.

The new edition of the Order for Celebrating Marriage continues to disrupt the status quo of recent sacramental practice in the Roman Catholic community, especially from the Counter Reformation forward. That perception of a sacrament saw it as something static, objective, and bordering on narcissism. Popular concern often centered on what I or we could get from a sacrament, rather than discovering anew our identity within the celebration.

With such a perception so strongly rooted, is it any surprise that in parishes throughout the country, people are still presenting themselves for Christian marriage because they want "a church wedding with all the trappings"? How many people are coming with a renewed sense of sacrament, with even a glimmer that what they are preparing to celebrate has as much to do with the life of the church and the world as it does with their life together? Are people presenting themselves for marriage because they sense intuitively that their love helps make real God's love for a hopeful human community?

How will we as a people negotiate a shift in perception regarding the value and import of celebrating the sacrament of marriage? How did Linda come to this new "world order"? By celebrating the rites. That is how the vision of initiation is taking hold in parishes, not by talking about the rites, but by praying them authentically. But in those parishes that are still focused on providing instructional programs separate from the life of the community in order to "get people in," the parish as a whole is uninvolved and unaware of their role and responsibility by virtue of their baptism.

The same division among parishes who have caught the vision and those who haven't will be true when the revised Order for Celebrating Marriage is implemented, for we find in this revised Order a ritual process similar to adult initiation (i.e., rituals that mark and celebrate the ongoing nature of sacrament and conversion): blessing an engagement, celebrating marriage, and blessing a wedding anniversary. In the authentic celebration of these rites, the gathered assembly will be formed and seduced (in the best sense) into a renewed vision of church and discipleship. Even when marriage is celebrated on a Saturday afternoon with only the
couple's nearest and dearest friends gathered, an authentic celebration becomes an opportunity to invite those who gather into a new self-perception as a community, and this vision will then affect their perception of themselves as individuals.

And what is this new (or rather, renewed) self-perception? A reading of the ritual text in the Order for Celebrating Marriage reveals a striking sacramental world view that the Order both presumes and supports. The language about marriage begins with the fundamental human experience of relationship, the transformation of that experience as it expresses the redeeming love of Christ, and an ongoing participation in that redemptive love as the couple lives and loves in relationship. (That's quite a shift from the understanding and celebration of marriage that influenced the church through the writings of theologians like Augustine of Hippo.)

Human life and loving are affirmed as the place for the manifestation of the Holy. Sacrament is about perception and lifestyle: the ability to celebrate the gifts of creation (including human loving and its expression) as directed to the ongoing work of the mission of the reign of God. As with initiation, the "magic moment" is gone!

Furthermore, the sacrament of marriage brings focus to a deeper sacramental reality: By our participation in our baptismal covenant, you and I are the icons of Christ in the world today. The celebration of the Order for Celebrating Marriage only makes sense because of previous claims proclaimed in the initiation sacraments: through baptism, we take on the priestly, prophetic, and royal mission of Christ. When two persons live together in covenanted love, they continue to make real what we proclaim: Christ's redemption. And they do this within a community of believers. This central role of the community was clearly articulated in the Introduction to the Order of Christian Initiation of Adults, and we discover it anew in the Introduction to these revised rites.

What will become of us if we allow these rites to reshape us? Let's dream. As people are reformed through the prayer of the community (that is, the celebration of the sacraments), people will rediscover their baptismal responsibility to be disciples. Perhaps we will turn our focus again to the needs of the world, preaching the good word of the Christ rather than institutional self-absorption and preoccupation.

And when we gather to celebrate our commitment at the table of the eucharist, we will also take up into that commitment the lives and lifestyles of all in the assembly. Couples will be blessed; the sick will be prayed for and anointed; severed relationships will be healed and restored; catechumens will be blessed; outsiders will be welcomed as insiders; and gifted leaders will emerge to order all of our gifts for service. It could happen, you know! Just ask Linda.

The gathered assembly will be formed and seduced into a renewed vision of church and discipleship.
NPM Coming Attractions 1992

Schools

SCHOOLS FOR CANTORS AND LEKTORS
June 15-19...........Douglas, NY
June 22-26............TBA
July 6-10...............Atlanta, GA
July 13-17.............Rockford, IL

CHOIR DIRECTOR INSTITUTES
June 8-12..............TBA
July 27-31.............St. Louis, MO

GREGORIAN CHANT SCHOOL
June 22-26...........Brooklyn, NY

SCHOOLS FOR GUITARISTS
June 22-26...........Erlanger, KY
July 13-17.............Dickinson, TX

SCHOOLS FOR ORGANISTS
June 29-July 3........Pittsburgh, PA
Aug 10-14.............Milwaukee, WI

NPM REGIONAL CONVENTIONS

July 8-11          Blessed Are Those Who Gather the Children
                   OMAHA, NE
July 22-25         We Are a Global People—
                   Cantando la fe del Pueblo
                   ALBUQUERQUE, NM
Aug 5-8            Break Forth:
                   Renew the Renewal
                   PHILADELPHIA, PA
Sept. 27-30        The Cross and the Sword
                   PARADISE ISLAND—
                   BAHAMAS

1992 CALENDAR

June 8-12          Choir Director Institute
                   TBA
June 15-19          Cantor/Lector School
                   Douglas, NY
June 22-26          Guitar School
                   Erlanger, KY
June 22-26          Gregorian Chant School
                   Brooklyn, NY
June 22-26          Cantor/Lector School
                   TBA
June 29-Jul 3       Organ School
                   Pittsburgh, PA
July 6-10           Cantor/Lector School
                   Atlanta, GA
JULY 8-11           CHILDREN'S CONVENTION
                   OMAHA, NE
July 13-17          Guitar School
                   Dickinson, TX
July 13-17          Cantor/Lector School
                   Rockford, IL
JULY 22-15          HISPANIC CONVENTION
                   ALBUQUERQUE, NM
July 27-31          Choir Director Institute
                   St. Louis, MO
AUG 5-8             BREAK FORTH:
                   RENEW THE RENEWAL
                   PHILADELPHIA, PA
Aug 10-14           Organ School
                   Milwaukee, WI
SEPT 27-30          QUINCENTARIA
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