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In This Issue . . .

We present parish weddings . . . again. In our twenty year history (1976-1996), this is the fourth issue of Pastoral Music to focus on parish weddings. What’s changed and what’s stayed the same in those years?

What’s stayed the same is the recognition in the official text of the marriage rite that the couple are the principal ministers of the sacrament and the rest of the assembly, with a priest- (or deacon-) witness and two official witnesses representing the gathered community, are there to witness—that is, support and affirm and be changed by—the sacrament ministered by the couple. That vision of the marriage rite was true twenty years ago and, as we are aware, it is still true today.

What’s also stayed the same is the challenge of finding appropriate music repertoire for parish weddings: music which this wedding assembly knows and is willing to sing; music which is appropriate to the ritual demands of the wedding. That was a challenge twenty years ago and, while we have a larger repertoire now and parish assemblies are growing in their ownership of that repertoire, making the choices for singing the ritual of marriage is still a challenge for the pastoral minister.

What’s stayed the same is that a community’s ability to celebrate parish weddings in appropriate ways depends on the time that the priest and parish musician are willing to give to the task. While, in twenty years, we have learned how to prepare handouts and provide choices for the bride and groom in preparation sessions, the fact of the matter is that good marriage preparation is a time-consuming process. It is dependent on the patient educational task of getting to know the faith life of the couple in order to assist them in making the choices appropriate for the community’s celebration of their wedding. That process may be somewhat briefer today, but it is still time-consuming.

What’s different today from what we did twenty years ago? Here are some key changes discussed in this issue: The role of the assembly is clearer; a revised marriage rite is on its way; the celebration of marriage at Sunday liturgy is recommended; and we are now dealing with Generation X as well as the aging baby boomers. This issue explores the new rite (McMalon-Covino); practical ways to involve the parish community (Melchior); some real issues in choosing music (Haas); marriage preparation with Generation X in mind (Clerico); and, as a reflection that affects our role with marrying couples, a deeper look at our ministry (Bunbury).

A complete itemized list of what’s different today about parish weddings from weddings twenty years ago would be fairly long. You might find it helpful, as you read this issue, to make your own list of things that have changed (or, better, things that still need to be changed) in your parish.

And what’s to come in the next twenty years that will affect the way we celebrate marriage? There are a number of items that come to mind: the multicultural explosion taking place in the Catholic Church in North America; the move toward a romanticized view of the pre-Vatican II Latin liturgy; and the desire, in some places, to delegate responsibility for worship back into the hands of the ordained priest, rather than inviting the whole assembly to assume responsibility for the consequences of our community action.

One task that I believe we must continue to work on is the job of implementing the “celebrative model” for worship. In addition to the normative or official meaning of the rites to be found in the General Instruction of the Roman Missal or in the Order for Celebrating Marriage (Latin version, 1991; currently still in the translation process), there is a meaning to our celebrations to be obtained from the experience of those celebrations by our parish communities. That meaning, that understanding, and the formation that takes place in that action are where I believe we need to concentrate our efforts. That is, a meaning is to be derived from the celebrative model as practiced in your worshipping community. And because we as pastoral musicians are uniquely attentive to the musical elements in the celebrative model, we might hear again the call issued by Rev. Ian Michael Joncas in 1990 (Liturgy 9:1). We are called to “move from ‘music decorating the liturgy’ (where the aesthetics of the concert hall determines the conduct of the choir loft) through ‘music during the liturgy’ (where set-pieces are momentary interludes in the rite) to ‘music doing the liturgy’ (where music, text and rite form such a symbolic configuration that we are drawn into a encounter with God).” That challenge existed for the way we celebrated weddings twenty years ago, it exists today, and it will be present with us for many years to come.

VCF
Contents

Readers’ Response 5  Association News 9

FOR MUSICIANS
The Ministry of Pastoral Musicians: A Deeper Look 13
BY RICHARD R. BUNBURY

Parish Weddings IV

Marriage Is a Sacrament of the Church 19
BY J. MICHAEL McMAMON AND PAUL COVINO

Since Marriage is a Sacrament of the Church,
Invite the Church 23
BY TOM MELCHIOR

No Wonder They Choose the Music They Do! 26
BY DAVID HAAS

Musicians: Offer Pastoral Care to the Engaged Couple 36
BY DOLORES CLERICO, SS.

DMMD: Professional Concerns 39  Reviews 41
Hotline 47  Calendar 52

Cover: Photo by Michael Hoyt, courtesy of The Catholic Standard.

Additional photographs in this issue courtesy of The Catholic Standard (CS), newspaper of the Archdiocese of Washington, DC; St. Louis Review (SLR), newspaper of the Archdiocese of St. Louis, MO; and Dolly Sokol and Joe Herrera, Jr.
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Readers’ Response

Observations on Snowbird et al.

Thank you for publishing the “Snowbird Statement on Catholic Liturgical Music” in your [February-March] issue of Pastoral Music. I had read in the secular press, as well as in the previous issue of Pastoral Music, that a new liturgical organization had been established, but I know little about it other than this statement. I was reminded of the ten-year report of the Milwaukee Symposia for Church Composers, published in 1992, concerning the nature and quality of liturgical music in the United States. I would like to make a few observations about these two documents, as well as about Music in Catholic Worship (1972) and Musica sacra (1967).

First, statements on liturgical music in the United States are welcome. When we include Liturgical Music Today (1982) on the list of published documents, we see that every decade since Vatican Council II has seen a continuing concern for liturgical music in our church... Read in chronological order, the documents suggest a development in understanding the nature of liturgical music and the unfolding concern for its quality and for various issues that have emerged with time and experience since the Constitution on the Sacred Liturgy was promulgated in 1963.

Second, I concur with the call [in the Snowbird Statement] for “a new attention to the theology and practice of beauty in Catholic worship” (#3) and for “standards of excellence in the composition and performance of all musical forms in the church’s liturgy” (#4). At the same time, I must paraphrase Wordsworth’s dictum: “Beauty is in the ear of the hearer,” and Augustine’s: “Do not allow yourselves to be offended by the imperfect while you strive for the perfect.”

Over the thirty years of my professional ministry I believe there has been a genuine growth in both beauty and excellence in the area of liturgical music, a growth even more noticeable in just the last eight to ten years. While I agree that a balance needs to be restored regarding the use of the church’s heritage of sacred music and the value of the pipe organ as an effective leader of the assembly’s song, we also need to affirm and support the composition and performance of contemporary music so that it continues to develop and grow in both beauty and excellence.

Third, more than the other documents...
do, the Snowbird Statement calls for corrective development in several areas, namely, in objective criteria for the musical judgment, in objective characteristics of the Catholic ethos "which we intuitively believe to exist," in a "desirable" standard for congregational singing, in graded listings of necessary musical skills for liturgical musicians as "the obligation of every bishop" and graded musical programs in Catholic schools and parish religious education programs (the emphasis is deliberate), to name just a few areas from the first half of the statement. I believe that the signatories now have a responsibility to provide specific examples of the corrections they call for. They have our attention; I would invite them to begin the dialogue with the signatories of the Milwaukee Symposia's report and the subcommittees on church music of the episcopal conferences by detailing the insights they have to offer.

Finally, there is a necessary tension between the absolute and the relative, between the objective and the subjective. This tension permeates any discussion of philosophy, theology, theory, and similar topics. This tension is healthy, and it needs to be maintained. To cite one application of this principle to the Snowbird Statement, look at the "discussion of musical quality across stylistic boundaries" (#6). If someone tries to set standards on musical characteristics that are common to the many styles employed in English-language Catholic worship today—an effort made even more problematic when our faith communities embrace members of diverse language groups—I would be willing to listen. But if the standard set for a given musical characteristic, such as "harmonic vocabulary or rhythmic organization," were to eliminate a particular style from worship altogether, I would hesitate to affirm such a conclusion. Still, as a music director serving a mid-Atlantic suburban parish, I admit that I refrain from using music written in country-western or Hawaiian styles, and I do not use the accordion as an instrument for leading the assembly's song.

I believe that the American Catholic Church is awakening to the acoustic problems resulting from poor liturgical-architectural design. I lament the increased use of recorded music in Catholic worship which I attribute, in part, to the decline in the number of good pipe organs in churches today. I, too, look to our bishops to give more attention to the musical aspects of the church's liturgical life. And I hope that this letter has helped to continue the conversation with "intelligence, wisdom and charity."

Donald S. Henderson
Ellicott City, MD

Editor's Note: The June-July issue of Pastoral Music will address some of the issues raised in the "Snowbird Statement," including an appropriate aesthetic for ritual music and the problem of developing cross-cultural definitions of art and beauty.

Responses Welcome

We welcome the comments and reflections of our readers. Address your responses to: Editor, Pastoral Music, and send them to one of these addresses—by postal service: 225 Sheridan Street, NW, Washington, DC 20011-1492; by fax: (202) 732-2262; by e-mail: NPMSING@aol.com. All communications are subject to editing for length.

Pastoral Music • April-May 1996
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Pastoral Music • April-May 1996
Association News

Convention Update

Milwaukee: June 25-28

Shuttle Yes, Shuttle No. Delegates attending the Regional Convention in Milwaukee are encouraged to sign up for Shuttle Bus 1 for St. John Cathedral to hear The Cathedral Singers on Tuesday evening and the Hymn Festival with John Ferguson on Wednesday evening. Shuttle Bus 2 is recommended for the 5:00 p.m. performances on Thursday, but no shuttle is available for the second performance of Marty Haugen’s The Song of Mark (8:00 p.m.) because the Milwaukee Summerfest is taking place, and the downtown streets are closed to vehicles at that time.

Shuttles will depart from the Convention hotel, which has changed names. What was once the Marc Plaza is now the Milwaukee Hilton.

Brochure Corrections. Please note these corrections to the Milwaukee Convention brochure:

- Page 1: College Credits (inside the Pre-Convention Activities box). The correct phone number for Sr. Teresita Espinosa is (310) 471-9536.
- Page 3: Block D is on Thursday afternoon, not Friday.

Cleveland: July 9-12

Pack Your Blue Suede Shoes. The Cleveland local committee has taken advantage of a newly available opportunity to plan a special pre-Convention event: a Tuesday morning trip to the new Rock ‘n Roll Hall of Fame. More information will appear in your registration confirmation packet.

College Credit. College credit for the Pre-Convention Institutes and some special programs in Cleveland is available through Mount St. Mary’s College, Los Angeles, CA, for $120 per unit. For further information, contact Sr. Teresita Espinosa at (310) 471-9536.

Pastoral Music • April-May 1996

After Cleveland, Oberlin. Delegates participating in the NPM Convention in Cleveland (July 9-12) may be interested in swinging over to Oberlin for the Hymn Society’s Annual Conference (July 14-18). The conference at Oberlin College, titled “New Versions, New Visions,” features hymn festivals, plenum addresses, sectional workshops, and opportunities for communal worship. The conference will be followed by a workshop in organ hymn playing (July 18-20), also at Oberlin College. For more information, contact The Hymn Society, PO Box 30854, Fort Worth, TX 76129. Phone: (800) The Hymn; fax: (817) 921-7333.

Brochure Corrections. Yes, the cover of the Cleveland brochure has incorrect dates; the correct dates for this Regional Convention are July 9-12.

On page 2, Thursday Afternoon Block C: Please note that session C-6, Music Therapy: A Moving Experience, with Tria Thompson and Dr. Roseann E. Kasayka is a repeat of session B-6, not a continuation of that earlier workshop.

On the registration form (page 3), the correct days for one-day registration are Tuesday, Wednesday, Thursday, and Friday. If you want to attend only on Friday, please write that in and circle it.

Denver: August 7-10

Organ Crawl. Some text is missing from the description of the Pre-Convention Organ Crawl in Denver (bottom of first page of brochure). In addition to visiting the Basilica and St. Paul’s Lutheran Church, participants will also examine installations at Central Presbyterian and Trinity Methodist. The cost of this tour, which is coordinated by Rev. Cyprian Constantine, O.S.B., is $20.

Exile Meal. The Exile Journey (bottom of first page) begins Wednesday evening at 6:00 P.M. A simple meal will be available for $5 before the Journey (advance reservation required). To make your reservation for this meal, please

Members’ Meetings at the Conventions

Check in each program book for the NPM Circle of Friends logo: it identifies the time and place for these special meetings for NPM members, meetings that you won’t want to miss.

Milwaukee
Thursday, June 27 10:30-12:00
DMMD Members’ Meeting
NPM-ME Members’ Meeting
NPM Members’ Meeting
Standing Committee Meetings for NPM Interest Sections

Cleveland
Tuesday, July 9 9:30-12:30
for those not participating in the church tour, the organ crawl, or the NPM-ME Institute
NPM Chapter Meetings
Standing Committee Meetings for NPM Interest Sections
NPM-ME Members’ Meeting
NPM Members’ Meeting 10:30-12:00
DMMD Members’ Meeting
Standing Committee for Organists

Denver
Thursday, August 8 8:00-6:00 PM
NPM Chapter Meetings
NPM Members’ Meeting
Other Meetings: check program

Stamford
The exact schedule of the NPM meetings on Thursday and Friday evenings has not yet been determined. Check the June-July issue of Pastoral Music for additional details.

Wednesday, August 21 10:00-12:00
DMMD Members’ Meeting
Thursday, August 22 5:45-6:45
NPM Meetings
Friday, August 23 5:30-6:30
NPM Meetings
send a postcard to Ruth Loftis, 3184 South Heather Gardens Way #203, Aurora, CO 80014; or phone: (303) 755-4022. Please do not send payment in advance. Fees will be collected at on-site registration on Wednesday, August 7. All delegates are encouraged to reserve a seat at the table; even if you don’t join us for this exile meal, however, make sure you bring your comfortable walking shoes: We are processing.

Academy Singers. We are pleased that the music ministers for Saturday morning prayer (8:15 A.M.) will include the Air Force Academy Choir.

Brochure Corrections:
- Page 2: In Block C, Thursday Afternoon, the clinician for session C-3, You and Your Retirement Plan, is Cindy Birley.
- Page 3, Registration Form: The correct price for the NPM-DE Seminar is $45. Also, the correct days for One-Day Registration are Wednesday through Friday. If you wish to register for a day that is not listed, please write the correct day in that space and circle it.

Stamford: August 21-24

Ministering to Children. Convention delegates who minister to liturgy with children, or who work with music and religious education, will be especially interested in two special tracks at the Stamford Regional Convention. The first track, facilitated by a team from St. Agnes Cathedral in Rockville Centre, NY, examines children in the liturgical assembly (breakout sessions A-6, C-6, D-6). The second track deals with music and religious education (sessions A-10, C-10, D-10); it is facilitated by Christopher Walker and Sr. Paule Freeburg.

Going Dutch. Those looking for a description of the Dutch Hymn Festival listed on the back page of the Stamford brochure will find it under Quartets Q-4 and Q-8.

Psalms. Those wishing to explore new translations of and musical possibilities for singing the psalms will find what they’re looking for in Quartet Q-1 and Q-5 and in breakout session C-13.

Report on European Music. In each of the breakout sessions, there will be an opportunity to learn about what is going on with liturgical music in some European nations: France (A-8), Holland (B-8), Germany and Austria (C-8), and Italy (D-8). These reports will be presented by members of Universa Laus, an international study group that is holding its annual meeting in conjunction with this NPM Convention.

Brochure Corrections. Please note these corrections to the Stamford Convention brochure:
- Page 1: Rev. Andrew Varga is coordinating the General Session on Wednesday; in the Daily Schedule on that same page, please note that the NPM-DE Seminar on Wednesday, August 21, begins at 9:30.
- Page 3, Registration form: The correct days for One-Day Registration are Wednesday through Friday. If you wish to register for a day that is not listed, please write the correct day in that space and circle it.

Management for Part-Time & Volunteer Music Directors

NPM is offering a special Pre-Convention Institute on management skills for part-time workers and volunteers who are responsible for the music ministries in their parishes, to be held on July 9 (9:30 A.M.-12:30 P.M.), before the Regional Convention in Cleveland. Anne Netzer is the facilitator for this helpful program that explores management skills for use in multiple settings (for people with at least two jobs), including time management, problem solving, decision making, and other issues. The fee for this special institute is $45.

This Institute responds to the need expressed by many of our members for a program directed to those who are responsible for music ministry (RMM) in their parishes, but who don’t qualify for membership in DMMD, the NPM Division for full-time, salaried directors of music ministries.

This Institute is designed to deal exclusively with issues pertinent to the part-time employee or volunteer responsible for music ministries in many of our worshipping communities. The session will also provide an opportunity for RMMs to meet others with similar concerns.

Institutes: DMMD, NPM-DE

DMMD: Professional Concerns. At the Cleveland and Stamford Regional Conventions Kathy Hendricks will lead DMMD members in a four-part Institute on ways to maintain a sense of balance, establish healthy working relationships, nurture communication, and resolve conflicts. Advance registration is required before June 8 for the Cleveland Institute and before July 21 for Stamford; no additional charge for DMMD members.

NPM-DE: Three Institutes, Four Locations. The Music Educator Division of NPM is offering three different Pre-Convention Institutes this summer; one will be repeated. The fee for each of these seminars is $45. Sr. Teresa Espinosa is presenting a seminar on making the National Standards work for you—practical ideas on making the National Music Education Standards, as viewed through a Catholic Perspective, revitalize your
music classroom and your parish. Her Institute will be offered in Milwaukee (June 25) and in Cleveland (July 9).

The other two NPM-ME Institutes will offer practical experience in using games in the music classroom. Patrick Flehite is facilitating the Institute on “The Song-Game Experience” in Denver (August 7), and Donna Kinsey is the facilitator for “Movement, Music, and You” in Stamford (August 21).

Circle of Friends

The members of NPM will meet at each of the four Regional Conventions to review the activities of the NPM Board of Directors and the NPM Council, and to discuss the (proposed) Mission Statement for the Association. These Members’ Meetings are a time to become more informed about your Association and to participate in setting its future direction.

Members will also discuss the NPM Sections and have numerous opportunities to participate actively in the leadership of NPM through membership on the Standing Committees for these Sections and on their subcommittees. New Sections are now forming for Ensemble Musicians and for those part-time and volunteer musicians Responsible for Music Ministries (RMM—see the description of the special Pre-Convention Institute in Cleveland for these pastoral musicians).

The time and place for each of these Members’ Meetings will be marked in the Convention program books with this logo.

Young Organist Master Classes

The deadline for applications for the master classes for young organists (students age 12-19) at the 1996 Regional Conventions, sponsored by the NPM Young Organists Committee, is May 1. For applications or further information, contact: Sr. Mary Jane Wagner, osf, Saint Francis Seminary, 3257 South Lake Drive, Milwaukee, WI 53235.

Plenum Showcases

Because they were so well received at the 1995 National Convention, we have scheduled plenum repertoire showcases at several of this year’s Regional Conventions. Plenum events for new music from GIA, OCP, and WLP are scheduled for Cleveland, Denver, and Stamford. Simultaneous showcases for the three major publishers will be offered in Milwaukee; and there will be special group showcase times in Stamford, Denver, and Cleveland. (Note: the “brown bag showcases” in Cleveland do not include lunch.)

NPM Schools

Going Fast

Two Schools are already filling up: the Guitar School in Covington, KY (June 24-28), and the Handbell School in Chicago, IL (June 17-21). Space is still available, but it is limited at both sites. Get your registration in now!

Special Rates for Virginians and Canadians

Virginia residents get a special discount on the Pastoral Liturgy Institute in Hampton, VA (July 29-August 2), thanks to a grant that NPM received for that program. In fact, we are able to offer an even larger discount than the $50 described in the brochure. For Virginia residents, the discount is now $100.

Canadian cantors and lectors attending the Cantor and Lector School in Halifax, Nova Scotia (July 1-5) receive special rates if they pay in Canadian currency.

Not Helena, Not June, Not Ron

The Weekend School for Cantors and Lectors in Montana (September 13-15) is in Lewistown, not Helena. Those requiring housing for this School may make arrangements through the Billings/Great Falls Office of Worship: phone (406) 727-6683.

Also, the Weekend Cantor and Lector School in Metuchen was listed with incorrect dates in last issue’s NPM Calendar. This School will take place June 21-23.

Both corrections appear in the Calendar in this issue, on page 32. For a full brochure describing the program for these two weekend Schools, please contact Barbara Girolami at the NPM National Office. Phone: (202) 723-5800; fax: (202) 723-2262.

One additional correction: The full brochure for the Choir Director Institute lists Rob Glover as Ron. We regret this error.

Members Update

Consortium at Work

The Liturgical Organists Consortium seeks to promote the use and appreciation of the organ and its vast liturgical repertoire, especially the musical traditions of the Roman Catholic Church. Lynn Trapp, one of the five Consortium members, was busy last fall in Wyoming, with a Saturday institute for liturgical musicians at St. Matthew’s Church in Gillette and a two-day institute at St. Mary’s Cathedral in Cheyenne. The institute in Gillette, which included presentations on cantor ministry and choral repertoire for the church year, was organized by Janice Dunbar, director of liturgy and music at St. Matthew’s; the Cheyenne institute included an organ master class and a recital.

For information on scheduling Consortium members for workshops, hymn festivals, and organ recitals, contact: Peter’s Way International Ltd., 25 South Service Road, Suite 240, Jericho, NY 11753. Toll-free phone (outside NY and Canada): (800) 225-7662.

Youth Sing Praise

Youth Sing Praise is a week-long summer program for high school students who exhibit serious vocal talent and who have put their talent at the service of the church. This program is endorsed by NPM, and members are encouraged to send talented high school pastoral musicians to participate. At the end of the week, the participants perform a major Christian musical for thousands of people in the outdoor amphitheatre at the National Shrine of Our Lady of the Snows in Belleville, IL, just across the Mississippi River from St. Louis, MO.

This year, the Youth Sing Praise week is June 15-23, and the musical is Godspell. The registration deadline is April 15, so phone or fax now for a registration form. Phone: (618) 397-6700 or (314) 241-3400; fax: (618) 398-6549.
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The Ministry of Pastoral Musicians: A Deeper Look

By Richard R. Bunbury

More pleasant was to hym ye poore seruyce of his mortaill creatures than should have been ye glorious mynstery of angels.

The proliferation of ministries in the church today is a sign of God's gracious Spirit alive and at work in the world. It is an exciting time in which to live. Ministry in the church is no longer the sole domain of bishops, priests, and religious but a charge to all people. Since the aggiornamento of the Second Vatican Council, this expanded sense of ministry has spread to every part of the church. The reforms of the church, particularly in its liturgy and ecclesiology, social changes, and renewed evangelical fervor have led to a deepening awareness of this enriched notion of ministry. The growth of the sense of ministry and the increase in the number of tasks specified as ministries in the last three decades is “part of a cultural upheaval whose roots lie in freedom, ministerial efficacy, maturity and participation in the church.”

Yet this explosion of ministries poses some dilemmas. There are “problems in establishing the laity as appreciated partners within the community.” There is also a lack of agreement as to what constitutes ministry. The term ministry has been used to describe almost everything from elderly care to coffee and doughnuts after Mass. There is a danger in overlooking the term to the point that authentic ministry can become trivialized.

Ministry, Minister, Ministries

What, then, is ministry? Why do we minister? Who is called to minister and to whom? These are some of the basic questions that we will examine in this article. We will narrow our field of inquiry to liturgical ministry and specifically to the ministry of music in the liturgical ministry and, more specifically, to the ministry of music in the liturgical assembly as informed by history and tradition. We will then forge some conclusions about the shape that music ministry takes today and will take in the future. My basic premise is that ministry is first and foremost service—diakonia. The most basic path to becoming truly human is in service to one another, especially in a community of persons. More specifically, and in an ecclesial context,

What, then, is ministry? Why do we minister? Who is called to minister and to whom?

Ministry is our basic human vocation by virtue of our baptism; the reign of God is its “source, milieu, and goal.” Liturgical ministry is one form of ministry described by theology. Service to the praising assembly through lyrical prayer is the music minister’s work toward ushering in God’s reign.

The concept of ministry has many meanings including those of “function” and “office.” The first definition of the term given in the Oxford English Dictionary is “the action of ministering, the rendering of service” and rightly so, because that is the root meaning of the term. However, searching for a concise definition of ministry in a theological framework is difficult.

Richard McBrien points out this difficulty. He relates that Edward Schillebeeckx does not define the term but notes two of its characteristics: “ministry is both universal and particular, and ministry is a function, not a state.” McBrien summarizes his analysis of other theologians by distinguishing four constants in the various approaches to a definition. First, the Holy Spirit is the root for all ministry; second we must make distinctions between a general ministry and a particular ministry; third, ministry exists to serve others and is therefore a function; fourth, God’s reign is the goal of all ministry.

McBrien then distinguishes four levels of ministry. The first two, general/universal ministry and general/specific ministry, flow from our shared humanity, with the second one exacting competence or vocation in a specific area of service. These place ministry in the realm of all human activity, outside of a specifically Christian matrix. He posits that service to others is the call of all people regardless of religious confession. McBrien’s third and fourth levels, Christian/universal and Christian/specific, parallel the first two, but they both flow from our commitment to Christ by reason of our sacramental initiation. The fourth is similar to the second, additionally presuming a professional or ecclesial office or designation.

For our purposes, McBrien’s last category is of primary importance because music ministers function in a designated (and often professional) ministry in the liturgical assembly. Within the spheres of Christian/universal and Christian/specific ministry, Thomas O’Meara formulates an outlook of ministry that is visionary. His definition contains McBrien’s “four constants” and is a clear and comprehensive delineation of all Christian ministry, including the ministry of musicians. For me it best summarizes ministry’s horizons:

Christian ministry is the public activity of a baptized follower of Jesus Christ flowing from the Spirit’s charisma and an individual personality on behalf of a Christian community to witness to, serve and realize the kingdom of God.

Mr. Richard R. Bunbury is director of music ministries at St. Theresa Parish, West Roxbury, MA.

Pastoral Music • April-May 1996
Diakonia—Liturgical Ministry

All ministers . . . are essentially deacons, whether or not they hold that ordained office. All are servants of the word, and of the presence, and of the grace and of the kingdom of God it proclaims.8

I propose that the concept of Christian specific ministry is embodied in diakonia or service to and out of the Christian assembly. Aidan Kavanagh points to the centrality of diakonia and, in Christian ritual, to the central role of the diakonos (deacon) as the best example of what it means to minister like Christ. Kavanagh explains:

Given the service (diakonia) emphasis of his office and ministry, the deacon (diakonos) is the most pronouncedly Christic of the three major ministries. This implies that it is not the bishop or presbyter who are liturgically “another Christ” (after Christus), but the deacon.9

His view seems to be based on the later practice that developed in the establishment of ecclesiastical administration in the centuries following the earliest Christian communities and is narrower than the New Testament witness and subsequent tradition. To appreciate the richest meaning of diakonia we should consider it in its broadest sphere, as was done in the first century.

The Greek word diakonos is used in the New Testament in various ways. Commentators have cited the earliest identifiable use of the term10 as occurring in Philippians 1:1 (“Paul and Timothy, servants [diakonoi] of Jesus Christ”). In Romans 12:4-8 it denotes certain kinds of church action, including prophecy, teaching, exhortation, and acts of mercy. Ephesians 4:11-14 adds the roles of server, pastor, and evangelist for “building up the body of Christ.” We look to 1 Timothy 3:8-13 for the qualities of a deacon: the person should possess the qualities of sobriety, temperance, respectability, and managerial ability.11

In the early church and in the post-apostolic period, deacons essentially were responsible for charitable, evangelical, and liturgical ministries. They shared in the common ministry of all the baptized in terms of charity and Christian witness; however, their liturgical ministry or “service to the table” in eucharist and initiation was a specific service or form of diakonia to the assembly of the faithful in communal prayer. The locus for understanding liturgical music as a ministry lies in this sphere. Pastoral music ministry is diakonia to the community gathered in worship. Music ministers, as must all the baptized, are called to enliven the Christian/universal qualities of “service rendered to others in Christ and because of Christ,”12 but their principal role in the community is in and through the rendering, proclamation, and teaching of ritual music.

Ministry Models from Synagogue and Church

Teach me the songs of thy truth,
that I may yield fruits in thee,
And open the cithara of thy Holy Spirit
to me,
that with every note I may praise thee,
O Lord.13

I believe the theological foundations of music ministry are rooted in diakonia. As servers to and proclaimers of the Word, the work of music ministers is first of all a “public activity.” It is leader-

Pastoral Music • April-May 1996
ship of prayer in service to the assembly for the building of God’s reign. We have looked at the various kinds of ministry and some of their implications for understanding the work of pastoral musicians as Christian ministry. We have also seen that the theological paradigm of our music ministry is located in diakonia. Now we turn to the historical models for Christian music ministry, beginning with the roots of that ministry in the Jewish sheliach tzibbur as it developed in the postexilic synagogue. Lawrence Johnson describes this minister as the “messenger of the people”.

Delegated by the community to speak on its behalf, the Sheliach Tzibbur, i.e., the “messenger of the people,” led various prayers and proclaimed the word of God. Initially anyone could be called upon to assume this role of leadership. But eventually emphasis was placed upon this person possessing certain personal qualities and technical skills. Among the latter was musical expertise.14

That musical expertise was necessary because psalms as well as other songs not included in the canon of scripture clearly were led by the sheliach tzibbur.15

This leader of the community’s prayer in the synagogue is a useful model for contemporary parish (or intentional community) music ministry because he served first as a leader of prayer, then as musician and skilled religious leader, performing several functions that were later, in Christian communities, assigned to the diakonos.

Music directors of parishes are realizing that this service of leadership in worship is key to their mission. In parishes the organist/choirmaster paradigm is being replaced by other models, e.g., directors of music ministries and directors of liturgy and music, who take on the responsibility of shaping the community’s praxis of praise.

A second model in Jewish tradition for Christian music ministry could be the Levitical guild of Temple musicians. If the sheliach tzibbur of the synagogue serves as a model for parish pastoral musicians, then the musicians serving the Jerusalem Temple might be models for musicians that serve large shrines and urban cathedrals.

Temple musicians are included in the census list of Ezra 2 (ca. 400 B.C.E.) as “families” who had charge of the singing. There is an “historical nucleus” supporting the thesis that music and singing as part of rituals in the Jerusalem Temple date back well before the Exile, and even before Solomon’s construction of the Temple, to the time of David. As distinct from the sheliach tzibbur who ministered in less elaborate services in the synagogues that developed during the Exile and became common in Judea after the return from Babylon, the Levitical musicians took part in magnificent cult rituals before the Exile and after the Temple was rebuilt. This was nothing new in Israel’s central ritual; music was “an important element at all the great state temples of the orient.”16

The singing and playing of instruments was done largely by the professional singers in these rituals, with the congregation joining in acclamations such as “Amen,” “Hallelujah,” or “forever and ever.”17 These kinds of services derived much of their character from a kingly/messianic symbol system which is still appropriate in the proper context, e.g., in such places as St. Peter’s Basilica. The “temple” model, however, when practiced today in a local community, tends to appear triumphalistic and set apart from the lives of parishioners.

There is evidence demonstrating a direct relationship between some practices of Jewish worship and the worship of early Christians. Although a thorough treatment of the subject is clearly outside the scope of this paper, we nevertheless can state with certainty that the custom of singing psalms was an indispensable part of the prayer life of Christians and Jews, especially in Jerusalem.18 Additionally, we have the New Testament witness of singing19 associated with prayer: “Sing psalms and hymns and inspired songs among yourselves, singing and chanting to the Lord in your hearts” (Eph. 5:19). “With gratitude sing psalms and hymns and inspired songs to God” (Col. 3:17). The First Letter to the Corinthians (14:26) gives a glimpse of the role of singing in the context of ministry: “Then what should it be like, brothers [and sisters]? When you come together each of you brings a psalm or some instruction or a revelation, or speaks in a tongue or gives an interpretation. Let all these things be done in a way that will build up the community.”

In the gospels, Matthew (26:30) recounts the singing of the psalms of the Hallel (Ps. 113-118), with which the Passover meal ended; at the Last Supper, Mark (14:26) reports, “after the psalms had been sung they left for the Mount of Olives.” The Christological hymns (especially Phil. 2:6-11), the hymns of Luke’s infancy narratives, other hymn fragments in the Christian Scriptures, and non-canonical sacred texts of the period attest to the widespread use of Christian hymnody. There are many non-Christian references to Christians engaged in prayer, the most famous of which is ascribed to Pliny the Elder writing to the Emperor Trajan (ca. 111-112 C.E.): “They were wont to assemble on a set day before dawn [for eucharist] and to sing a hymn among themselves to the Christ, as to a god.”20 Many of those leading hymn/psalm singing in these early Christian assemblies would have been Jewish Christians and most likely would have seen their role as similar to that of the sheliach tzibbur, whose tradition should inform today’s conception of normative pastoral music ministry.
From Clericalization to Singing Assembly

History records the centrality of singing at liturgy in the ensuing years of the church and its subsequent clericalization. Following the Peace of Constantine in 313, the role of the institutionalized cantor(s) appeared. The Apostolic Constitutions (ca. 380) place the cantor or “psalmist” among the lower clergy. In the fourth century St. Basil records that Christians came “after nightfall to the house of prayer . . . and now divided into two parts, they chant antiphonally.”

There was not agreement on the role of music by the early church teachers, however. The association of musical instruments and singing with the pagan cult profoundly affected a growing negative opinion. The polemics of this controversy were largely responsible for the exclusive use of vocal music from the post-apostolic era to the Middle Ages in the Latin Church and to the present day in Orthodox Churches. By the eleventh and twelfth centuries in most places the congregation had been completely replaced by cantors and choirs. The prevailing model of ministry became monastic.

It was not until the liturgical movement of this century that a serious effort was made to restore the participation of the assembly to the liturgy. The reforms of the Council have been attentive to our rich ancient tradition in worship, especially the role of the community in the liturgical action. The most important liturgical reform in the ministry of music is that the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as a “chosen race, a royal priesthood, a holy nation. God’s own people” (1 Pt 2:9, see 2:4-5) is their right and duty by reason of their baptism.

Thus the Council signaled the Renaissance of liturgy that is truly a leitourgia or a work of the people.

On one hand the cathedral/monastic (Jerusalem Temple) norm of singing by trained choirs and on the other the ubiquitous “silent Masses” now required a radical reshaping. Composers and music directors have been challenged to create new forms such as responsorial psalmody in the vernacular and eucharistic acclamations for all to sing. Singers have had to learn to be animators of the assembly and psalmists.

Today’s Challenge

Yours is a share in the work of the Lord’s Spirit who draws us together into one, who makes harmony out of discord, who sings in our hearts the lyric of all that is holy.

The challenge today is to lead the ministry of music from mere liturgical function to true diakonia, which means in most parishes something like the servanthood of the sheliach tziyybur. We must embrace the call of the gospel to serve our communities using models fashioned in accord with Jewish and Christian Scripture and the traditions of the nascent church, then refashion them in light of contemporary experience.

The gift of musicality is a charism which, like all others, must be shaped and disciplined. God graces persons with the artistic gift of an interest in and an ear for music (including declamation, technique, teaching ability, and other ancillary skills) but demands cooperation in grace: “The gifts we have differ according to the grace that was given to each of us” (Rom. 12:6). Those who feel called to music must be open to discernment in the spirit if they feel they are also called to ministry. The worship of too many communities has been impoverished by poorly prepared or misguided musicians. All ministry requires serious and dedicated preparation.

Let us now sketch how a praxis of music ministry can be fashioned in the church today. A good place to begin is with the documents of the Second Vatican Council. Among the most startling accomplishments of the Council is to have promulgated such a comprehensive and prominent document as the Constitution on the Sacred Liturgy (Sacrosanctum Concilium). It not only came first in the order of documents, but the topic of sacred music has its own chapter (VI: Musicam sacram). The impact of the liturgy constitution was felt perhaps more powerfully and immediately than any of the others. Since the law of prayer establishes the law of belief, if we take Prosper of Aquitaine’s dictum seriously, the changes in the liturgy have been a challenge to the faith and understanding of Catholics formed in the Tridentine Rite. Communities around the world have responded positively to the reformed liturgy, and continued reflection refines our common understanding and theology of liturgy.

The document provided a strong foundation for restoring the role of the whole assembly as the active participants in the liturgical action. It recovered the notion of communal singing as normative to liturgy as just as it was an indispensable part of early Christian worship. It described the various liturgical ministries of priest, deacon, acolyte, cantor, choir, and the rest, thereby diversifying again functions in the liturgy that had been incorporated into the roles of one or two ministers. Yet the understanding of music ministry is clearly that of “function” and “office” without the nuance of service to the community.

The document Music in Catholic Worship is a North American response to our particular understanding of liturgy and the challenges that we face in the United States. It embodies a theology that liturgy, like all ministry, is action: “We are celebrating when we involve ourselves meaningfully in the thoughts, words, songs, and gestures of the worshipping community” (#3). This document approaches liturgy from the point of view of ministry in service to a diverse people. Pastoral effectiveness in planning for liturgy requires attention to the gifts of the ministers (#12), the variations in levels of faith (#16), and the diversity of people (#17-18). In terms of the place of music in celebration, Music in Catholic Worship (#23, 24) states:

Yet the function of music is ministerial; it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith . . . In addition to expressing texts, music can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which word alone cannot yield. This dimension is integral to the human personality and to growth in faith.

This document is notable in its call to revision a practice of liturgy and music.
ministry that is service, in contrast to the purely functional view of music laid out in the conciliar documents. 30

A Ministry of Service

Service in pastoral music ministry is a vocation to proclamation of God's word in voice and in being. A pastoral musician is called to render, proclaim, and empower, in a praise of song and sound, the truth of God's salvific intervention for God's people. Her or his task is to teach the community the forms and language of praise and lament, of thanksgiving, and partaking. Ritual music should never be reduced to an engagement with "nice" texts and music. Musicians must serve the gospel by rejecting the "saccharine song" that appeals to a consumeristic, self-indulgent culture. The pastoral musician is a diakonos, a shelach tzibbur and a radically prophetic, reaching voice in the community.

The diakonia practiced by pastoral musicians also extends well beyond the limits of liturgical celebrations and parish duties. Their vocation includes a service of Christian witness and love that touches more than music and liturgy programs. They must reach out in every kind of service (Christian/universal) as agents of healing and transformation to those in need. In sum, the pastoral musician is a servant, artist, and catechist who, rooted in the Spirit, engages the community of the baptized, in and through ritual of many traditions and ages, in order to proclaim the reality of God's reign and the building of Christ's body, the Church.

Notes

4. O'Meara 658.
5. Among these uses are the linguistic formulations of government and politics, e.g. Minister of Defense, Ministry of Trade, even Prime Minister. The ultimate derivation is from the Latin, ministerium.
9. Aidan Kavanagh, o.s.b., Elements of Rite: A Handbook of Liturgical Style (New York: Pueblo Publishing Co., 1982) 77. I agree with Kavanagh's emphasis on the importance of diakonia and the role of the deacon, but I find myself not agreeing with his assigning the in persona Christi chiefly to the deacon or, as was done historically, to the priest. I believe that the entire assembly acts in persona Christi, especially in the eucharistic gathering.
11. This passage follows closely the passage about the qualities of a bishop and deaconless reflects the close association between the two ministries as they developed in Christian antiquity. See "Deacon," New Dictionary of Theology 37.
17. Mowinckel 83. Some liturgical forms in our restored Roman Rite parallel Temple forms, e.g., the intonation of a psalm verse by a precursor and the response echoed by choir and or congregation. We see the parallel practice in several psalms that were used in the Jerusalem Temple, e.g. Psalm 126: "[If Adonai] had not been on our side—let Israël repeat it—If [Adonai] had not been on our side..." This form is similar to practices that may be found in other cultures. It appears, for instance, to be like the practice of "lining out" or repeating refrains, an integral part of African-American singing in worship, although this practice is believed to have been an appropriation of Episcopalian hymn and psalm singing into African ritual singing style. (Unless otherwise noted, the English translation of the Bible used in this paper is the New Jerusalem Bible.)
18. Mowinckel 413.
19. Keep in mind that music in the modern sense is not relevant here. Singing or, more accurately, cantillation was the mode of expression in prayer. In other words, the proclamation of Scripture, publicoration, and prayer was cantillated (a kind of pitched speech/song) and not spoken in the ordinary sense. Our western notion of music apart from text would have been unthinkable in the ancient world. Abstract instrumental music was non-existent.
22. Ibid. 4.
23. McKinney 28 ft. The distaste for musical instruments and music making led to an allegorical style of biblical exegesis. The result is that musical instruments mentioned in the Bible were given "tactual figurative interpretations while their historical use was by and large ignored."
29. The document reflects an understanding of liturgical ministry that is still seen hierarchically as deriving from and subservient to the sacerdotal ministry. "He [Christ] is present in the Sacrifice of the Mass not only in the person of his minister, 'The same now offering, through the ministry of priests, who formerly offered himself on the cross,' (Trent, Doctrine on the Holy Sacrifice of the Mass, 22) but especially in the eucharistic species... Lastly, he is present when the Church prays and sings, for he has promised "where two or three are gathered together in my name there am I in the midst of them" (Mt. 18:20)."
31. MCW offers ministers three criteria for making judgments about repertoire, options, and appropriateness; this should be understood as one judgment with three elements, not as three separate judgments (see the discussion of this point in The Millenarian Report #81-86). They are the musical criterion—"is the music technically and expressively good?" (26), the pastoral criterion—"does the music in the celebration enable these people to express their faith in this place, in this age, in this culture?" (39), and the liturgical criterion—"the nature of the liturgy itself will help to determine what and where music is called for (39). There is, admittedly, a tension between the working out of the three criteria in practice but the threefold judgment has given us useful parameters in liturgical preparation. Nevertheless, we often find the abuse of one or the neglect of another engenders poor celebrations, e.g. neither diakonia nor the pastoral criterion should be confused with license to please a petulant few. In my workshop at the National Convention of the Association of Pastoral Musicians I offered comments on the strengths and weaknesses of the three criteria and offered five alternative approaches.
Marriage Is a Sacrament of the Church

BY J. MICHAEL McMAHON AND PAUL COVINO

A theologian from the West once spent several weeks among the peasants in some Russian villages to learn about their faith. “Tell me,” he would ask, “what is it that you believe?” The answers, to his mind, were always too brief and incomplete. The day of his departure came and he found himself with very few notes and little information. As he walked to the train station that Sunday morning, an old woman in a horse-drawn cart came by on her way to church and offered him a ride.

“You look so sad, young man,” the woman remarked. The theologian responded, “I have been here for weeks to study your faith. I have talked to many people, but no one has been able to give me an adequate explanation of what you believe. Now I have spent all my savings, but I have nothing to show for it.”

The old woman stopped her cart in front of the church and said, “Come inside with me.”

“Oh, I can’t,” the young man replied. “I’m not a member of your religion, and I’ll miss my train.”

Climbing down from the cart, the old woman looked up at him and said, “Young man, you have two choices. You can get on your train and go home empty-handed, or you can come into this church for our liturgy and see what we believe.”

Worship Forms Faith

The old woman in that story taught the young theologian about a basic tenet of Christianity: If you want to know what the church believes, then come worship with the church. It’s a maxim that dates back, in its most complete form, to Prosper of Aquitaine in the fifth century: *Ut legem credendi lex statuat suppliance*. The shorthand form is more familiar: *Lex orandi, lex credendi*. Both statements indicate that the way we worship establishes or “orders” the way we believe. Not only does the liturgy express the belief of the church, it also “orders” or shapes the faith of the assembly. The Catechism of the Catholic Church (#1124) puts it this way: “The law of prayer is the law of faith: the Church believes as she prays. Liturgy is a constitutive element of the holy and living Tradition.”

In fact, the Catechism treats the liturgy as a prime source of theology, a locus theologicus, by devoting several paragraphs in each chapter on the sacraments to a description of the meaning expressed in the signs and symbols of a particular sacrament. But the Catechism, quoting the Constitution on the Sacred Liturgy, also reminds us that rituals are not simply about abstract meaning; they are about the presence and activity of the living God in these rites: “Christ is always present in his Church, especially in her liturgical celebrations... He is present when the Church prays and sings, for he has promised "where two or three are gathered together in my name there I am in the midst of them’’ (Catechism #1088; Constitution #7).

Our goal in this article is to explore how the rich theological vision embodied in the texts and gestures of the marriage ritual is brought to life in the sacramental celebrations in our parishes. Going back to our story about the young theologian, this article asks: What would that observer learn about the Catholic vision of marriage if he were present at a wedding in your parish or mine? How faithfully, in other words, do the rites-in-action enliven the rites-in-print?

The Way We Do It

It has been more than twenty-five years since the Rite of Marriage, revised after the Second Vatican Council, appeared in English and was put into practice. The various forms of marriage in that ritual have been celebrated with such frequency as to become quite familiar to Catholics. Each of us has a sense of what’s in that well-worn book on the sacristy shelf; perhaps as priests and
pastoral musicians we’ve even marked with paper clips the pages that apply to “the way we do it in our parish.” And the way we do it in our parish, in turn, has shaped—and continues to shape—the understanding of marriage that our parishioners have. So we must ask: What does the actual celebration of marriage say about what we really believe about this sacrament? Does our doing of the wedding ritual express the fullness of the church’s faith about this sacrament as embodied in the ritual text and the gestures we are called by that text to make?

To begin at the beginning: For twenty-five years the Rite of Marriage has presented a single instruction (#20) for the entrance procession at a Catholic wedding: “The ministers go first, followed by the priest, and then the bride and bridegroom. According to local custom, they may be escorted at least by their parents and the two witnesses.” There is no mention of the bride entering with her father, or the bridesmaids meeting the groom who appears out of the blue (or, at least, out of the sancta) to stand waiting at the head of the aisle. The point behind this Catholic procession ritual is different from the meaning that seems to be expressed in the common American form of a wedding procession. The common form suggests that the bride is being given away by one man to another man; the faith of the Church holds that the bride and groom enter marriage mutually and as complementary, equal partners. That theological point also explains why the tune “Here Comes the Bride” is not recommended for this entrance procession; its focus on the bride alone contradicts the Church’s emphasis on the couple.

The Rite of Marriage also calls for the parents of the bride and groom to participate in this procession. Again, the ritual action expresses and helps to form the Church’s faith: Mothers and fathers contribute to the formation of their sons and daughters. In their document A Family Perspective in Church and Society, the bishops of the United States reminded us that marriage creates a new family from two existing families. The wedding liturgy marks not only the new union between husband and wife but also, in a very real way, their taking leave of their parents and family of origin. The entrance procession at a Catholic wedding (as envisioned in the ritual) expresses our reverence for our families of origin, our “domestic churches,” as well as the need for leave taking. In other words, the Catholic form of the entrance procession is not designed to reflect who’s footing the bill for the reception; it’s intended to be a ritual movement into a new state in life and a new order in the church, a movement supported by the parents who have helped their son or daughter on the journey to this day.

An Act of the Church

More than thirty years ago, the Constitution on the Sacred Liturgy (CSL) challenged us to understand and experience all the sacraments as “celebrations of the Church” (CSL #26). Quoting the Constitution, the Catechism of the Catholic Church (#1140, 1144) reaffirms that Liturgical services are not private functions but are celebrations of the Church... Therefore, liturgical services pertain to the whole Body of the Church. They manifest it, and have effects upon it... Rites which are meant to be celebrated in common, with the faithful present and actively participating, should as far as possible be celebrated in that way rather than by an individual and quasi-privately...

In the celebration of the sacraments it is thus the whole assembly that is leitourgos, each according to [proper] function, but in the “unity of the Spirit” who acts in all.

Nowhere has this ritual goal been more elusive in practice than at weddings. If weddings really are celebrations of the Church, and of the local church (parish), then just as we invite engaged couples into more active participation in the life of the parish, so we should also invite parishioners to support engaged couples through prayer. The Book of Blessings (#195-213) provides a service to be used for such prayerful support in family and parish settings: The Order for the Blessing of an Engaged Couple is to be used at family gatherings, at a gathering of both families, and when couples gather for premarital instruction.

Parishes should work toward wedding celebrations in which parishioners feel welcome to participate, with or without a formal invitation. The second edition of the Order for Celebrating Marriage (1991), currently being translated and adapted for use in the United States, makes this point clearly:

Since marriage is ordered to the increase and sanctification of God’s people, its celebration rightly exhibits a community character, a fact that urges the participation of the parish community, at least through some of its members. With attention paid to local customs and as it seems fitting, the sacramental celebration may take place during the Sunday assembly.

We will know that the sacramental vision of Vatican II has begun to be realized when couples and parishes take this participation for granted.

Central Signs

The long-standing teaching of the Church in the West is that the bride and groom are the ministers of the sacrament of marriage; everyone else is present as a
witness. The couple marry each other; the priest or deacon is the Church's chief witness. The very positioning and posture of the couple and the priest or deacon during the marriage rite should express their roles. Much will depend on the layout of the church building, but in general the couple should be seen as central, their faces should be visible to the community, and they should speak their vows to each other. (There seems to be no reason for positioning the bride and groom with their backs to the assembly for this part of the liturgy; such a position visibly undercut[s] the couple's role as ministers of the sacrament and "privatizes" an event which, as we have noted, is an action of the whole community.) The priest or deacon may easily stand to one side in the sanctuary, or at the same level as the rest of the community, if the couple is standing on a step in the sanctuary. The best man and maid (matron) of honor might flank the couple as they exchange their consent.

This exchange of vows, the central ritual action of the marriage rite, is an example of "word as action," one of the categories of ritual action described by Edward Foley and Mary McGann in their essay *Music and the Eucharistic Prayer* (Collegeville, MN: The Liturgical Press). It's important, therefore, that the exchange of vows be heard by those who have gathered to witness and celebrate this marriage.

The exchange of rings, a secondary sign of the commitment just made, is an example of "text-with-action": the proclamation of the meaning accompanies the action of placing the rings on each other's fingers. Therefore, at this moment, it is important that the community hear the text and see the action.

The revised marriage ritual includes this suggestion: Following the exchange of consent and of the rings, "the whole community may join in a hymn or song of praise." Such a sung response, which some communities are already using, gives the assembly an opportunity to sing praise to God for the love and commitment just proclaimed by the couple. Such a song or acclamation is an example of "ritual music," that is, music that is integral to the rite, rather than an appendage. The assembly's participation through song further emphasizes the communal character of the wedding liturgy.

The nuptial blessing is another constitutive element of
the marriage liturgy though, when a marriage takes place at Mass, it is separated by the eucharistic prayer and the Lord’s Prayer from the other elements just described. When the Constitution on the Sacred Liturgy ordered a revision of the marriage rite, it made special note of the nuptial blessing, calling for it to be “emended to remind both spouses of their equal obligation to remain faithful to each other” (CSL #78). The three texts of the nuptial blessing that appeared six years later in the Rite of Marriage were certainly an improvement over the text in the preconciliar rite, which focused almost exclusively on the bride. The revised Order for Celebrating Marriage, though not yet available in English, seems likely to provide texts with an even clearer balance of focus on both the bride and groom, in accord with the theology of marriage described in the Introduction to the revised rite, which stresses the equal dignity of husband and wife.

The revised rite calls for special attention to the singing of the responsorial psalm.

Express the Faith in Music

The kind of music used in weddings should reflect the understanding that this ritual is an action of the assembly which, like all Christian ritual, expresses and forms the faith of those gathered to celebrate. All forms of music used in and with this rite, therefore, should be appropriate to this understanding. That includes music to accompany the processions, responses and acclamations, psalms and litanies, songs and hymns. Processional music, whether instrumental or sung, should be chosen to reflect the purpose of the procession and the roles of those who are in the procession. Responses and acclamations should be familiar to and singable by those who have gathered—probably the usual setting used by the local community at Sunday Masses will work best, or a setting that neighboring parishes might agree will be used at ceremonies that draw people across parish boundaries. The revised rite calls for special attention to the singing of the responsorial psalm in the liturgy of the word. In general, the rite says, the chants for the wedding liturgy as well as “other musical works” should be “appropriate and should express the faith of the church.”

Notes

1. The father of the bride is not left out; he is simply joined in his happy role by the bride’s mother and the groom’s parents. The latter two people are usually the most ignored participants in the usual American form of wedding.
2. The ritual specifies, however, that “neither a formal betrothal nor the special blessing of an engaged couple is ever to be combined with the celebration of Mass” (Book of Blessings #198).
4. Ibid. #68.
5. Ibid. #30.
Since Marriage Is a Sacrament of the Church, Invite the Church

BY TOM MELCHIOR

One of the ritual problems that some "co-celebrants" struggle with is the current desire for a highly personalized approach to the sacrament of marriage. It is, to borrow a phrase from St. Paul, a "thorn in the flesh" of co-celebrants and other parish personnel. What are some solutions to the growing individualism that we face in this sacrament as we struggle to keep it from taking on the character of a side show?

I would submit the following as a modest proposal, although some might call it immodest and others might even call it a sinful proposal. This is my proposal: If marriage is a sacrament of the Church, then the Church should be invited to celebrate this sacrament.

Americans are so individualistic that we as Roman Catholics have lost, in many instances, our sense of community. Do we submit to such individualism? Or do we stand strong as a faith community and strive to improve the "American vision" of this sacrament?

Americans are so individualistic that we as Roman Catholics have lost, in many instances, our sense of community.

When was the last time that every member of the parish received a wedding invitation from a couple? Has it ever happened in your parish? And yet, I believe that the sense of the Church is that all sacraments are first and foremost communal actions. In the case of marriage, then, a minimal gesture toward acknowledging this fact might be a bulletin announcement from the couple inviting the whole parish to attend. It would, at the least, be a beginning toward developing this communal sense. The expense of mailing an invitation to everyone is thus avoided and those members of the parish community who wanted to participate could attend.

It has been my experience that most parishioners, other than those who might be assisting at the liturgy, never come to the celebration of the sacrament of marriage in the parish church unless they have a specific written invitation. When was the last time members of your parish participated in a celebration of the sacrament of marriage held on a Saturday when they did not have a special invitation? How many times has the sacrament of marriage been celebrated in your parish at a normal parish eucharist? On Sunday? On Thursday? Wouldn't such celebrations help build up the parish community and emphasize the communal nature of the sacrament of marriage?

In this article I would like to look at the sacrament of marriage and see if we can come up with some alternate ways of celebrating it with an emphasis on community.

Rev. Tom Melchior, a priest of the Diocese of Kansas City, Kansas, is currently on sabbatical.
Pastoral Music • April-May 1996

The whole assembly at this wedding was invited to a renewal of baptismal identity.
All those who had been invited into baptismal renewal were also invited to share in the blessing of the couple who, by their marriage, had assumed a new role in the community.

**Just Ask Them**

What would you think of asking all couples in the parish who want to be married to come together at a Sunday eucharist and share their vows before and with the faith community as a living witness? There are several ways to do this. It could be done in larger parishes once a month at the regular 9:30 A.M. Sunday eucharist, just as many parishes are now celebrating baptisms monthly at a regular Sunday eucharist. It could be done twice a year at a special eucharist for those wishing to enter into the sacrament, and the whole parish could be invited to attend. This is a form of sacramental celebration frequently done with the anointing of the sick, so to celebrate the eucharist, who might find a prayer service more congenial to their current faith situation. People in this situation include couples from differing religious backgrounds and also Catholics who live at or near the fringe of the church and for whom eucharist is only the smell of lilies at Easter or of evergreens at Christmas. A prayer service might be more suited to their situation, and it might well be the path to a fuller participation in the sacraments of the Church.

**Tradition, Tradition**

Part of what we run into here is what is called “tradition,” but what is, in fact, not tradition in the true sense of the word. We have all heard couples say, “I must get married in church at Mass because my parents did,” or “My parents want me married in the Church.” Yet, these couples almost never participate in the liturgical assembly nor in other aspects of parish communal life. Such statements reflect a false sense of tradition. Keeping the real tradition would mean that couples would begin participating in the fuller life of the parish and share in the assembly weekly. That is the first step toward continuing the Church’s real tradition of marriage.

Now I am not asking that every person wishing to be married in the Church be as fully committed as St. Stephen (Acts 7). Nor am I asking everyone who wishes marriage in the Church to be someone who is a reader, a
commentator, eucharistic minister, a deacon, a greeter, or an usher. I am simply asking that persons wishing to be married in the Church make some communal commitment on their part as they celebrate the sacrament.

It seems to me that the Sunday eucharist is the eucharist par excellence for the sacrament of marriage to be experienced communally. The liturgy of marriage which (one day) a couple celebrates, let us say, with thirty other couples, should be well planned, as all liturgies should be, by the liturgy committee or worship committee of the parish.

Questions Abound

Questions abound in thinking about such a celebration. “What about my seven bridesmaids?” Well, like the groom’s ushers, the bridesmaids would probably save a lot of money by participating in such a celebration, and they could also share in the communal singing and worship of the parish. These seven bridesmaids and ushers would make great “mixers” at the reception. They could also help the elderly by serving cake and punch to them. They could visit with a single grandparent. They could make both “sides” (both families) feel welcome by their spirit of joy and happiness. They could be “gofers,” going for this and that.

Then the question, “What about my favorite nephew carrying the ring?” Well perhaps the favorite nephew can be given a task to perform at the reception—a task like ringing a bell to get peoples’ attention when it is needed.

And “What about my good friend who sings in the band? I wanted her to sing at my wedding.” A great idea! Have her sing at the reception. And what about “our song?” Ninety-nine per cent of the time “our song” is something other than a liturgical song. “You know we always wanted it for our wedding day.” Again, great, fantastic! Have it done at the reception or dinner that follows at the intimate gathering of family and friends. What about flowers? “I always wanted carnations for my wedding.” See the previous suggestions. And as the questions go, so do the answers. There is a solution. There is the reception and there is the dinner or dance or both. These could be excellent ways to carry out the “individual” wishes of the couple.

I think that, if we celebrated marriage communally with the parish and especially at the Sunday eucharist, we would regain a sense of the communal nature of this sacrament. The art of compromise allows the individualism at the reception following the Sunday eucharist or Friday eucharist, or whatever parish eucharist is chosen for celebrating the marriages. And of course, the same would be true of the prayer services celebrated for those who are not ready to share in the eucharist.

In some dioceses it might even be possible that these communal celebrations of the sacrament of marriage be done from time to time by the bishop or assistant bishop of the diocese. This would add to the communal link with the Roman Catholic Church and bring a bit of pride to the couple. Fifty years later they would be able to recall that they—and thirty other couples—were married by Bishop X. It is to be hoped that the bishop might be enticed to stay after the eucharist and be photographed with the couples. Some members of the parish would, most likely, remain after the liturgy to participate in the photo session (that is, to be included in some of the pictures), while other participants go about their Sunday routines.

These ideas might be a way through the maze of individualism in which this sacrament is currently trapped. I offer them prayerfully for consideration by all. I would especially ask diocesan personnel to look at the above suggestions and consider them with modifications, of course, as diocesan policy. Young people planning marriage, parents, pastors, co-celebrants, diocesan personnel: What are the possibilities of making the sacrament of marriage more communal and less of a circus?

What about making the sacrament of marriage first and foremost prayer? Period! What are the possibilities of making the sacrament of marriage a real communal prayer experience for the entire faith community?

Notes

1. I use this term to include priest-members along with the rest of the worshiping community in accord with the statement in the Catechism of the Catholic Church that “it is the whole community, the Body of Christ united with its Head, that celebrates” (#1140).

2. To quote the Catechism again (#1097): “In the liturgy of the New Covenant every liturgical action, especially the celebration of the Eucharist and the sacraments, is an encounter between Christ and the Church. The liturgical assembly . . . transcends racial, cultural, social—indeed, all human affinities.” Also (#1118-1119):

The sacraments are “of the Church” in the double sense that they are “by her” and “for her.” They are “by the Church,” for she is the sacrament of Christ’s action at work in her through the mission of the Holy Spirit. They are “for the Church” in the sense that “the sacraments make the Church,” since they manifest and communicate to [us], above all in the Eucharist, the mystery of communion with the God who is love, One in three persons.

Forming “as it were, one mystical person,” with Christ the head, the Church acts in the sacraments as “an organically structured priestly community.”

Pastoral Music • April-May 1996
No Wonder They Choose the Music They Do!

BY DAVID HAAS

We pastoral musicians have a unique dilemma when it comes to weddings. We want to be ministerial and pastoral, sensitive and accommodating, as couples prepare for the liturgy that will herald the beginning of their married life. We understand that many couples come to us without an understanding of liturgy, often without any concrete connection to a community of faith, and that they are dwellers in a secular culture which bombards them with a different set of values in regard to marriage celebrations. Let us hope we realize that they are not at fault and yet at the same time feel our responsibility to guide and challenge couples to see that their wedding celebrations are acts of worship, and not spectator events. We know all too well the scenario of the couple who brings to us music that is not appropriate to liturgy, not reflective of a Christian theology and sentiment which embraces the vocation of married life as being in the realm of gospel living.

The Present Situation

Many diocesan liturgy offices, parishes, and wedding preparation movements have responded over the years to this challenge from the secular culture by developing policies and regulations (as the church always loves to do), but it is a response rarely and often only selectively successful. Nor even more remotely, has the effort resulted in liturgical celebrations truly mindful of the prayer of the entire assembly, communicating a faith-filled message of Christian marriage. Much of the time couples, at best, reluctantly acquiesce; at other times their tension abounds, resulting in alienation, driving these newlyweds away from the church altogether. Pastors and music ministers throw their hands up in despair, and choose to go to the other extreme, and give in to decisions and choices that succumb to the culture rather than to choose proclaiming the centrality of Jesus Christ in marriage and, more importantly, to call both the couple and the gathered community to responsibility.

Marriage is not dispensed from the call and vision of the foundations of our sacramental mission. All sacraments proclaim that Jesus Christ is risen and alive in our midst and, in the context of marriage, we need to speak strongly that it is this very Christ who binds all lovers, each to the other, and that the Christian community makes this journey with these newly committed partners in marriage. The celebration of marriage can no longer be tolerated as being a private ceremony for the bride and groom expressive of a selfish narcissism, but it must be a call and a serious challenge to walk this path of life for the sake of the reign of God; that by their commitment to each other in Christ, they witness and offer a vision of God’s goodness, justice, love, and peace.

We pastoral musicians believe passionately that music has the power to form and transform, and that in liturgy music can intensify our belief and prayer. This is why we struggle so diligently in regard to marriage celebrations, because music in liturgical celebration has the potential to be truly an expression of faith and conversion. It has the potential to be more than just a peek into the couple’s favorite love songs.

I do not mean to make a general indictment. Actually, my recent experience has been that things seem to be changing for the better in many of our communities. Couples more and more seem to desire celebrations that speak to their experience of faith, whatever it may be.

The celebration can no longer be tolerated as being a private ceremony for the bride and groom . . . it must be a call to walk this path of life for the sake of the reign of God.

Mr. David Haas, director of The Emmaus Center for Music, Prayer and Ministry, St. Paul, MN, is a liturgical composer, workshop leader, author, and recording artist.

More and more couples are seeking simplicity; they want their friends and family who have gathered to participate and to be involved. While not saying so deliberately, many are seeking celebrations that are counter-cultural, and they often speak of wanting God to be not only at the center of their liturgical celebration but also at the center of their entire life together. When these are the priorities for the couple coming for preparation, they themselves are the first ones to chose music that adequately supports the vision of Christian marriage and sound liturgical principles.

Continued on page 33

Pastoral Music • April-May 1996
The Problem: Lack of Experience

I have for many years (as have many pastoral musicians) been promoting guidelines and principles for parishes to present to couples as they enter their planning process. While certainly not promoting abandoning principles and guidelines altogether, I am becoming more and more convinced that the renewal of celebration and attitude in regard to marriage will not happen as a result of stringent policies and long lists of “approved” music, but it will happen, and more lastingly, when couples come forward to be married as a result of their own experience of God in their lives, separately and individually, and when they experience a parish community and worship life that is life-giving and nurturing of conversation. We need to be spending less time fighting couples with the armor of documents and lofty liturgical principles and to become more engaged in the formation of faith and pastoral care.

Long before couples come to us preparing for their marriage celebration, they need to experience the liturgical and pastoral life of the church as a community of faith not bound up primarily in doctrinal constrictions and adherence to ecclesiastical road maps but rather engaged in the community’s common life and passion for Jesus and for each other. This church of ours needs to give true witness to those considering a common life, and to witness that we will be a community present to their needs. We need to affirm that we will love and support them in all things and that our prayer for them will be constant and unconditional, not just mere lip service attached to empty rituals and acclamations at a wedding liturgy. They need to trust and experience a church that will still be there for them weeks and years after the wedding celebration, for that is when they and we need the community and its common prayer the most.

When couples come forward to prepare for their liturgy, their choices I believe often reflect what they have experienced and known from this community of faith. When they choose the songs from the culture and we pastoral musicians cringe, it may be that they have experienced more authentic and honest values from the Top 40 than they have from a church which seems to be more concerned with submission than with offering them a loving and accepting community of faith, embodying the face and spirit of Christ. Why should they sing “our” songs? Have we truly been singing with and for them?

Repertoire should reflect who we are as church, and engaged couples are no different in wanting to be truthful about naming their experience and finding it in what they sing. Many people experience a God who is, as the song says, “watching us from a distance,” as opposed to the biblical notion of a God who is “kind and merciful” (Ps. 102). When we face this fact honestly, why should we be surprised to find that couples choose songs that echo their experience, even if those songs seem to contradict what the liturgy and our faith calls us to be?

Getting Rid of Blinders

I believe that our charge as pastoral musicians is to take a hard look at our goals and agendas in regard to the pastoral planning of wedding celebrations and the proper repertoire thereof. We have to recognize the powerful language of music within the liturgy and especially, I believe, beyond the context of worship, in the rest of daily life. Music is a vehicle for people to express their feelings, emotions, and beliefs in ways that mere speech cannot. It is all around us (even when we would like to have silence), and it has the ability to excite us, relax and center us, and to call us out beyond ourselves. Music, as does all art, helps us to express the depths of our being and thoughts and, sometimes, propel us to another world, to a new way of thinking, to another way of expressing ourselves.

The same is true when we gather in sacramental celebration, for sacraments are rituals designed to express the presence of God in every aspect of our lives. In liturgy, we are given a framework which has the potential to express the deepest longings and prayers of the assembly. The dimensions of our human experience in the journey of faith are vast: praise, petition, joy, thanksgiving, anger, rage, peace, despair, and hope. Music in liturgical celebration should prod us beyond ourselves to sing of the reign of God, and it should intensify the many actions and signs of love Christians are called to share and lavish on each other.

We have to move beyond our obsession with what is liturgically correct and get to the matter of what purpose music serves.

We pastoral musicians always maintain that liturgy without music is not liturgy; we throw the appropriate jargon around that music evangelizes, catechizes, builds up the body of Christ for the sake of mission and transformation of the world to God’s vision. We dig in our heels theologically and insist that music moves the gathered assembly from being passive spectators to being full and attentive participants in the prayer and action of the worship experience.

These are wonderful and powerful sentiments, but are they a truth consistent with our experience? We moan that no one participates at weddings, and that the assembly is bored and distracted. But it is my belief that this experience of weddings is only an intensification of what our communities experience Sunday after Sunday in the context of our primal worship event, the Lord’s Day eucharist.
My point is this: I believe we have blinders on. What we need to do is not so much to transform and dictate a new way of doing weddings as it is to put all of our creative muster into digging deeper into the mystery of what is going on at the parish Sunday Mass. As I travel around the United States and Canada, I see that we have some very exciting music programs being developed in parishes. I see wonderful new hymnals being introduced and used, more choir members recruited, more “trained” cantors, organists, guitarists, and instrumentalists; I see great numbers at more and more workshops wanting to learn and to get their hands on the latest repertoire. I see committed liturgy committees developing ideas for more creative ritual choreography and environment; I see efforts at better preaching, and I even see parish assemblies singing a bit more than they did before.

But for the most part in many of our communities, the assembly is at best inspired or entertained. Other than that, they still look bored, detached, and isolated from each other. We have renewed ministries, but the assembly still has yet to fully grasp their role as “people of God,” as being the primary minister and celebrant. The Sunday eucharist may not (as many weddings are) be injected with songs from the secular culture, but its participants may still lack a sense of and commitment to its mission of conversion. And in this case, many couples will continue to find more meaning—and sometimes even more faith and spirituality—in non-ecclesial and non-liturgical corners than they do in our Sunday assemblies. No wonder they choose the music they do.

What’s It For?

While searching for and planing appropriate repertoire is important, I believe we have to move beyond our obsession with what is liturgically correct and get to the matter of what purpose music serves. Our obsessions about repertoire, supported by the ongoing publishing of more and more of the “latest” music, numbs us into being drunk with “what” we sing. Our concern and passion for good repertoire needs to be balanced with what should be the “role” of music in worship. In other words, we should be less focused on what we sing, and more on why we sing. And we need to develop strategies for empowering the assembly to become connected with a theology of sung prayer that is not primarily a Pavlovian response to directions from a pastoral musical czar but is a response that comes from the longings of their heart as members of the Christian tribe, the people of Christ, singing their joys and tears, their hopes and desires, to a God who will walk with them through the journeys of their lives.

While composers and publishers still need to serve pastoral musicians with new music for weddings and resources for planning and adaptation, I believe the place we have to begin is in choosing repertoire for Sunday eucharist. The music that most touches couples in their journey of common partnership should be the elemental and primal expressions of faith, experienced in regular patterns of worship Sunday after Sunday, with those who have been a part of their life before their decision to covenant with each other and those who will help nurture the ongoing (to use an initiation term) “mystagogia” throughout their entire married life with each other and with their God. Begin with Sunday.

The music that most touches couples in their journey of common partnership should be... experienced in regular patterns of worship Sunday after Sunday.

The forthcoming revised Order for Celebrating Marriage helps us in this regard, for its introduction speaks of the possibility for more weddings in the context of the community Sunday liturgy, and there are more couples daring to choose this environment for their wedding celebration. But that option will never become a routine choice until couples experience a community that truly welcomes and surrounds them with love and nurture. Only then will they invest themselves fully in the parish community, and the choice to celebrate their wedding in the context of Sunday will be seen not as a strange novelty but as the only choice such a couple and such a community could make.

Regardless of when such a celebration would take place, the principles for musical worship at weddings are the same as for any liturgical celebration. In fact, the new

Pastoral Music • April-May 1995
Order for Celebrating Marriage will emphasize some points about musical worship that we have discovered as true at Sunday eucharist (and at other rites, e.g., some aspects of adult initiation), especially by including some wonderful ritual elements new to the marriage celebration, such as an acclamation or song of praise by the assembly after the exchange of consent and the exchange of rings.

We need strong acclamations developed for this moment to help the assembly acclaim the assent and joy that often are stifled until the wedding dance an hour or so after the liturgy is over. Perhaps music could be also used (as it has been implemented in many parish settings in the celebration of the Rite of Acceptance into the Order of Catechumenes) to affirm the couple’s readiness, following a testimony from the witnesses or other representatives of the community. There also have been some wonderful attempts to make the nuptial blessing a true celebration of the entire church, through the use of musical settings that incorporate a common response by the assembly.

Even when we continue to use an instrumental procession of the bridal community at the beginning of the celebration, we could implement a gathering song immediately after the presider’s greeting to focus the assembly’s attention to the prayer of the occasion and not to the “spectator sport” of processions for the sake of show. Psalmody and intercessions should take on a musical shape, and instead of a solo rendition of the Lord’s Prayer, there should be strong refrains for communal singing if there is to be the sharing of the bread and wine or for the conclusion of the marriage ritual.

Our Ministry of Service and Responsibility

Providing specific repertoire choices will always be an exercise doomed to be dated and incomplete as soon as a list is published, and the selection of choices will always be biased by specific musical taste in terms of style and genre. Pastoral musicians need to spend time with the ritual book, looking at the deeper structures and actions of the various liturgical moments and coming to grips with what kind of music is called for, and what skills are needed to present it successfully.

But even more importantly, we pastoral musicians need to stop moaning and complaining about weddings, to get our hands dirty, to inconvenience ourselves a little and be ministers of pastoral care and compassion, committed to the bigger picture of what the marriage journey is rather than be consumed with the specifics of the ceremony. This means believing in and investing ourselves in the entirety of what the sacrament of marriage proclaims and to embrace with engaged couples the committed life and vocation which is asked of them. More directly, any reflection on appropriate music for weddings should call us to embrace the vocation and call which is asked of all of us.
When an engaged couple calls the parish to arrange for their wedding they generally speak first with the parish secretary. Then they talk with the witnessing priest or deacon, followed by members of the marriage preparation team or a sponsor couple. In time, the engaged couple also speaks with the parish musician or liturgist and even, perhaps, the parish’s wedding coordinator. This journey can leave a couple feeling either exasperated by a process or supported by a caring, faith community. The outcome often depends on the vision, approach, and pastoral sensitivity of the various parish ministers whom the couple meets along the way.

As a pastoral musician, what do you envision your role to be as you meet with a couple preparing for marriage? Is it your task to assist them in choosing appropriate music? Yes, no doubt. Are you there to help preserve the integrity of the liturgical celebration? Certainly. But to be a truly effective minister, you must also see yourself as a partner with other parish ministers who are accompanying two people through a significant and challenging passage in their lives. This calls for a pastoral approach that is sensitive to the engaged couple and aware of the unique role that ritual can play in the process of marriage preparation.

While no two engaged couples are the same there are some general observations that can be made. Most couples preparing for marriage are between twenty and thirty years old—the years when many people move away from or become less active in church practice, only to return later in life. Very often, then, it is the unchurched couples or those couples who are marginalized in faith practice who ask for marriage in the Church. This can be a challenge for the pastoral minister. In order to meet the challenge, it is important to remember certain basic realities about faith and its growth.

Faith and Family

We know from the work of theologians and psychologists that faith is a growth and development process. James Fowler identifies seven stages of faith development. As people move through certain life experiences, inner changes occur and often result in a deeper faith. Movement from one stage to another is neither automatic nor strictly chronological. The fact is that people often move back and forth, from one stage to another, without entering more deeply and steadily into an adult faith. True growth in faith is the result of conversion, and conversion is neither a magical nor single event. Rather, it is a human process occurring through a series of many events, and the series and events are unique to each person. The process requires time and continuity.

It is important that pastoral ministers recognize that marriage preparation is one such time and can be a powerful moment in the life-long process of conversion.

Dolores Clerico, a Sister of St. Joseph, has been a family life minister for sixteen years. In addition to her current work at St. Joseph Catholic Community, Sykesville, MD, she is a frequent workshop facilitator on various aspects of family ministry.

Pastoral Music • April-May 1996
Each of us belongs to a complex of relationships, all with expectations and responsibilities. Actually, we belong to a vast network of systems: family, friends, work, church, neighborhood, and so on. This vast system of systems connects us to one another at the very core of our being. Each system has its own “rules” of behavior. And just as we see in examples of art-in-motion that are called “moblins,” change in one part of the system affects the balance of the entire system. When this happens, the remaining components of the system move to restore the balance. In restoring balance, systems will realign themselves and adapt by various means and with varying degrees.

Once two people decide to marry, each disturbs the balance in their respective systems. Each system will have its own way of adapting and regaining equilibrium. None of this is easy, but it is a healthy process. Knowing how systems work can assist a pastoral minister in understanding why “Mom” is overly involved in planning the wedding, or why the bride and groom respond in the way they do. Systems thinking can also help the pastoral person reflect on his or her own way of ministering to and communicating with the engaged couple. Remember: the minister is also influenced by a system of systems!

More Than Music

The reality is that when a pastoral musician or liturgist and an engaged couple sit down together, there is more going on than “choosing” music. A musician or liturgist who understands this will still assist a couple in planning their wedding ritual, but this planning is now more likely to provide yet another opportunity for the engaged partners to experience and deal with the, perhaps, unrecognized influences of their separate systems. This, after all, is a major task of marriage preparation. Pastoral musicians are challenged to be as sensitive to this dynamic as they are to the principles of good liturgy and the role of ritual. In fact, ritual has a key role to play in all that is going on here.

Potentially disruptive events and transitions in one’s life can be made more manageable and less threatening by ritualizing them. This is the basis for the rituals we have marking life events such as birth, death, graduation, anniversaries, retirement, and moving. Marriage is no different. The wedding liturgy is a rite of passage that
not alone; God is one with them in this “stepping over.” The ritual can assist the couple in enthusiastically embracing the new mission that will be theirs as members of the Body of Christ. Surrounded by family, friends, and the faith community, the couple receives the wisdom, values, and tradition of our Catholic Christian heritage. Ritualizing their new relationship with God, with each other, and with the community enables them to move forward in shared discipleship. In summary, the wedding ritual makes safe a life cycle passage even as it recalls and celebrates the meaning of sacramental marriage. It acknowledges what has led two people to this moment and points to the future. The ceremony reminds all present that this ritual is but a single moment in the lifelong process of becoming married.

A Vital Role in the Process

In light of all that has been said here, it seems clear that the pastoral musician has a vital role to play in the total process of preparing two people for marriage. Evangelization can occur just by the hospitable manner of the pastoral musician. The way in which the minister eases dialogue and planning between the engaged persons can be another important step in their learning about the values and expectations of one another. Assisting the couple in planning a meaningful ceremony can lead them to a deep understanding of sacramental liturgy, the role of the faith community in their married life, and the Christian vision of marriage and family. Such experiences can be a vehicle for encountering God and for ongoing conversion. They can also provide memories for recalling in years to come when the couple needs strength, encouragement, and direction during critical moments in their married life.

The Catholic Church has been doing a fine job of preparing couples for marriage. This is confirmed by a recent study done by Creighton University (at the request of the U.S. Bishops’ Committee on Marriage and Family). The study found that the more persons involved in the process of marriage preparation, the more helpful the preparation was to the newly married couple. The study also noted that two benefits of marriage preparation are a deepening of one’s relationship with God and the developing of a positive relationship with parish staff members. Both these findings should encourage priests, deacons, marriage preparation teams, sponsor couples, musicians, and liturgists to learn from one another and to minister collaboratively in providing effective pastoral care to couples preparing for marriage.

Note

1. Marriage Preparation in the Catholic Church: Getting it Right (Omaha, NE: Center for Marriage and Family, Creighton University, 1995).
DMMD: Professional Concerns

BY PATRICIA C. MCCOLLAM

Retirement Packages & Portability

In the Professional Concerns column in the February-March issue of Pastoral Music (page 59), Felip Holbrook reported on the results of the diocesan survey of retirement benefit programs conducted by the Professional Concerns Committee in the spring of 1995.

The "good news" from Felip's report is that retirement packages are available to almost all diocesan employees (97%), and to "most full-time musicians" (82%). The "bad news" is that more than half of the dioceses responding do not offer portable benefit plans; that is, if the employee changes jobs, the applicable retirement benefits cannot be transported from one diocese to another.

Therefore, it is very probable that a change in employment will negatively affect retirement benefits in some way. This does not necessarily mean that you will actually lose the total accumulated benefits (although that can happen too), but rather that the actual monthly or yearly amount you stand to receive upon retiring will be less because the money is frozen when you leave and earns no more interest for you, or the amount you are projected to receive is based on the number of years you work in a particular diocese, etc. In this article, I will attempt to explain the difference between retirement plans available to church employees, and what happens when you change jobs.1

Formula derived from multiplying the number of years of service by a certain salary level. The salary level is calculated in two ways: (1) by averaging salary earned each year throughout your career (the career average method); or (2) by averaging salary earned during the final few years of your career (final average method). Usually, in Defined Benefit plans, the employer alone contributes to the retirement fund on behalf of the employee. Employees themselves do not contribute.

The Defined Contribution Plan: This plan (DC) provides a yearly amount based on how much money has accumulated in the employee's account over the years. This plan is often called an individual annuity account plan, a tax-sheltered annuity plan, a 403(b) or 401(k) plan. Because it is actually owned by the employee, the employee does not lose out in the broad sense when changing jobs. In this type of plan, it is usual for both the employee and employer to make regular contributions to the plan.

Comparing Plans

Generally speaking, defined benefit plans provide a more predictable retirement benefit because the yearly amount received during retirement is connected to individual employee pay levels and the number of years worked. This type of plan works especially well should the employee work for the same employer throughout a career. However, this type of plan is the least portable.

Defined contribution plans are more portable, but benefit levels are less predictable and usually the projected or actual benefits are lower, because they are based on the amount of money accumulated in the individual employee's account over the years.

Losing by Lack of Portability

The amount of retirement income likely to be lost because a plan isn't

Two Basic Types of Plans

The Defined Benefit Plan: This plan (DB) provides a yearly amount using a

Dr. Patricia C. McCollam, director of music ministries at St. Bonaventure Church in Huntington Beach, CA, is a member of the DMMD Board of Directors and chairs its Professional Concerns Committee.

Pastoral Music • April-May 1996
portable will vary according to individual circumstances, of course, but the following table taken from an article by William Daly gives a clear idea of what is likely to happen to a defined benefit plan when an employee leaves for another job.

The loss is usually more when the calculations are based on the final average system. Since in the final average system only the final years (those of highest earning) are used in the calculations, a lower multiplier is usually used. Career average plans, where the dollar figure is based on the lower average of total earnings, uses a higher multiplier. However, upward adjustments made in career average plans due to a higher cost of living index are not usually extended to those who have left the plan early, so an employee may still lose money by leaving this employment before the normal retirement date.

**Vesting:** Many retirement plans require that an employee must work for the institution for a certain number of years before he or she has a right to retirement benefits, even though an amount of money is put into the retirement account for the employee from the date of employment. This means that if you leave your position before the end of the vesting period, you lose all or part of the benefits that have accumulated toward your retirement. Vesting periods vary from diocese to diocese and can be anywhere from one or two years to fifteen years.

**Five Questions**

Here are five important questions to ask about your retirement plan:

1. Is it a defined benefit or defined contribution plan?
2. How long does it take to become vested?
3. If the plan is defined benefit, is it a final average or career average plan?
4. Is the plan shared with any other dioceses and, if so, which ones? (If this is the case, the benefits go with you should you take a position in one of the “member” dioceses.)
5. If the plan is a defined contribution plan, do I retain ownership of the account if I leave employment? When taking a defined contribution plan annuity account with you to a new employer, ask if you can add more to the account with the new employer.

This article merely scratches the surface of the whole issue of retirement benefits. In order to provide more extensive information and an opportunity to ask questions, a session will be held on the topic at each of the 1996 NPM Regional Conventions. Here is the schedule of these sessions:

- **Milwaukee, Wisconsin**
  - Thursday, June 27 10:30 a.m.-12:00

- **Cleveland, Ohio**
  - Tuesday, July 9 10:30 a.m.-12:00

- **Denver, Colorado**
  - Thursday, Aug. 8 2:15-3:30 P.M.

- **Stamford, Connecticut**
  - Wednesday, Aug. 21 10:00-12:00

**Notes**

1. Much of the information in this column is taken from an article by William P. Daly, ms, entitled “Retirement Portability in Church Organizations: How Big Is the Problem?” (Church Personnel Issues, March 1995). A copy of this article may be obtained by writing to Church Personnel Issues, National Association of Church Personnel Administrators, 100 East Eighth Street, Cincinnati, OH 45202.
2. Ibid.
Choral Recitative

Faithful Vigil Ended: Nunc Dimitiss. Paraphrased by Timothy Dudley-Smith; music by Lee Nestor. SATB, organ. Selah 410-723. $1.30. This very beautiful piece, based on Nestor’s hymn tune WILLIAM, is appropriate for all celebrations where the Song of Simeon is called for. This includes vigils and the burial service from the Order of Christian Funerals as well as the eucharist on the Feast of the Presentation and the celebration of right prayer in the liturgy of the hours. There is an honest simplicity contained herein, and it is reflected in the part-writing. Personally, I would present this without the soprano descant in the final twenty or so bars. It is much more beautiful as a gentler meditation.

Assist Us To Proclaim: Twelve Choral Stanzas for SATB Choir. Don Hinkle. SATB. Augsburg Fortress 11-10313. $2.50. This set of twelve hymn stanzas will certainly add variety and interest to your hymn singing. Though written to be sung a cappella, a light supporting accompaniment could be added. The texts are from the Lutheran Book of Worship. The hymns chosen are mostly old favorites and are usable throughout the year. They’re very easy to learn and can be used to add some nice spice to any Sunday.

Servants of Peace. Text by James Quinn, based on a prayer of St. Francis. Music by K. Lee Scott. SATB, organ, optional congregation, optional brass. Selah 425-822. $1.20. I am always interested in new settings of this text, and this very easy, very learnable setting appears to be just right for a small choir or even for a children’s chorus. The text is a nice adaptation of the familiar, “Lord, make me an instrument of your peace.” The time changes at the beginning of each verse save it from the monotony that only a lilting 3/2 meter can have. The optional brass will certainly add some distinction, even though they only double the vocal parts at times.

A Processional Psalm: Psalm 34. Richard Proulx. Cantor, SATB, handbells, optional percussion. Selah 410-834. $1.25. This very interesting piece once again showcases the fact that Richard Proulx leads the way among liturgical composers in his exploration of tonality and form. A solo plainsong chant, accompanied by handbells, gives way to a four-part chant and then to a more regular meter, with cantor and choir exchanging texts. Proulx’s performance notes suggest that the entire piece be “sung in place, preferably at some distance from the congregation—from a narthex or courtyard.” This may seem far removed from your humble parish, but with a few concessions to your own circumstances and a lot of pitch work from your choir, this will make a striking addition to any celebration which calls for a processional. I see it working especially well on Palm Sunday or for a large diocese-wide event.

Comfort, Comfort Ye My People. David Ashley White. SATB. Selah 405-152. $1.00. This text is probably most famously set by Handel, but this lovely little piece will be perfect for those who look for a different tone with the same passage from Isaiah. The texture varies from solo to four voices while the tone remains the same, elegiac. This is a text of longing, an expression of desire, and the muted intensity of music, breaking finally into a more energetic section, in an incredibly apt expression of this yearning.

I Will Set His Dominion in the Sea. Bruce Neswick. SATB, organ. Paraclete Press, PPM09519. $3.00. Those of you with advanced choirs and a skilled organist may want to look at this setting of Psalms 89 and 132. It is big, fast, difficult, both rhythmically and tonally, and it is beautiful. At times this can look like Stravinsky’s work, where the shifting rhythms look confusing at first, but both possess their own internal logic. Your...
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organists may see this as a knuckle-buster, but it will pay with diligence. There will definitely be work involved in rehearsing this piece, but it will be well worth your time.

Shall We Gather at the River? Arr. Robert H. McLver. SATB, keyboard, optional children’s choir, optional treble instruments. Choristers Guild CGA4688. $1.10. This mini-concerto borrows freely from my favorite setting of this hymn, that of Charles Ives. But this is not to say that McLver uses Ives’s polytonality or rhythmic variations. Instead, the accompaniment uses the same techniques with tonal chords. The part-writing is not too difficult, certainly nowhere near Ives’s complexity (or just pure obstinacy). The first half of the first verse is for the children’s choir, with arpeggiated chords underneath. The second half of that verse has rolled chords providing support under nice SATB writing. The choirs alternate in the same manner for the second verse, and sing together, along with the C instruments, on the last verse.

The Wexford Carol. Arr. Mark Sedio. SATB, unison choir, organ, optional C instrument. Augsburg Fortress 11-10585. $1.40. The interplay between choirs and instruments in this piece is very striking. While based on the old Irish tune, the melody lines do not rely on the tired old formulas which we have come to expect from shop-worn airs. The flute or oboe line is, most importantly, free from such accretions. Sedio’s arrangement is solid and unobtrusive throughout the verses, and his little imitative sections for the voices are very polished. The final verse, with the children’s choir in a descant and the C instrument also up top, is easy to get carried away with, but some reserve on your part will make for a hauntingly beautiful final cadence.

From the Smaller Presses

Small music publishing firms often have a hard time breaking into the market dominated by such giants as GIA, OCP, Presser, Selah, and others. And yet these small firms may be the only places at which young composers can place their works. The lasting worth of the catalogues of some of these new houses is certainly questionable, for the music is of uneven quality. And as young composers develop their voice and young publishers find their way, sometimes professionalism and musicality fall by the wayside. But there are also some gems out there, published regionally or only circulated in manuscript, hawked at conventions by people who view this as a labor of love (because there’s very little chance of making money at this game), or passed on by word of mouth at choir festivals.

There will always be a need to shake up the status quo, to challenge the “ruling classes” who determine what music we get to see and hear and what lies in obscurity, unseen and unheard. At Pastoral Music we have always been committed to reviewing the best possible music that is available. We are heartened to see that more and more of such music is coming from smaller concerns. The following are two of the recent submissions from little presses to which we would direct your attention.

A Pastoral Eucharist. Randolph Currie. Congregation, SATB, organ, presider. Carolina Catholic Music Publishing DD-5. $4.95. Many of you have heard this used at an NPM Convention, so you know that it is certainly a well-written, serviceable piece of music. The “Holy” is published in a melody line and an SATB version; the former could be used for pew cards. Following in the style of such standards as Mass of Creation, the presider sings the first half of Eucharistic Prayer III and recites the remainder over soft organ accompaniment. “Memorial Acclamation II” is set admirably, with a little descant. The congregational parts may be used alone, without the presider’s singing of the eucharistic prayer, and will serve you well. They are very easy to learn and their melismas remind me of “Alma Redemptoris Mater” (an association devoutly to be wished). The organ part poses absolutely no difficulties. All in all, this is an eminently commendable piece for weekly use. Though there are some small typesetting errors (in the footer), the music is easily readable. The publisher has used an ingenious way to defray costs: The back cover of this substantial booklet is an advertisement for a choir-tour company.

For the Healing of the Nations. Richard Jeffrey, arr. Mark Kellner. SATB, organ, brass, timpani. Crossroads Music Choral Series CR-0016. When publishers won’t put out your material, one simple solution is to publish it yourself. That is what Richard Jeffrey has done with a few of his own works. This piece, based on BEACH SPRING, is representative of

Pastoral Music • April-May 1996
his work. I especially enjoyed the fugato on the melody that begins the piece. The rest is solid part-writing, with an admirable text, suitable for celebrations of reconciliation. However, this edition does fall prey to some of the flaws of private printing; there are sometimes stems missing from notes, and the general quality of the impression is slightly above photocopy level. While the guitar chords are a thoughtful addition, the simple phrase modulation in the piece makes them practically unusable for the second half.

Joe Pellegrino

Organ Recitative

Laudate: Organ Music Based on the 100 Most Popular Hymns in Worship III and Gather. Ed. James Kosnik. Concordia. Volume I: CPH 97-6487; Volume II: CPH 97-6508. Each $15.00. This new series, edited by James Kosnik of Old Dominion University, contains organ music in a variety of styles and by many composers. The series is specifically aimed at Roman Catholic organists who use Gather and the third edition of Worship in their parishes. Dr. Kosnik has chosen organ music that will “assist the parish organist in selecting organ music that will encourage people to pick up their hymnals and unite their voices in sacred congregational song.” Many of the settings are for manuals alone.

Composers represented here will be familiar to regular readers of these pages: James Biery, Donald Busarow, Charles Callahan, David Cherwien, Robert Hobby, John Leavitt, Haig Mardirian, Walter Pelz, Kevin Sadowski, Lynn Trapp, Wilber Held, and others who may be less well-known but who are equally creative.

There is much to admire here. For the most part the writing is not difficult. The work is highly recommended.

From the Serene to the Whimsical: Hymn Introductions for Organ. By Wayne Bibeau. Augsburg Fortress 11-10561. $14.00. These brief but numerous works, forty-one in all, delight while providing an alternative form of hymn introduction. The tunes represented here range from the familiar (DIX, GLORIA, ITALIAN HYMN, LOBE DEN HERREN, SALZBURG, THE ASH GROVE) to the less so (ACKLEY, JESU, MEINES LEBENS LEBEN, NAAR MIT OIE, NEW MALDEN, TANDANED). These works are well written, rarely difficult, very usable, and highly recommended.

Craig Cramer

Books

A Rereading of the Renewed Liturgy


I know a bishop who has the self-confidence to request periodically from his staff an honest evaluation of how he is doing. The staff loves him enough to give it. It is their love and appreciation of him that both gives validity to their observations and enables him to hear what they have to say.

A similar sense of self-confidence and an openness to renewal and change is evident in this remarkable book. Fr. Nocent is a monk of Maredsous Abbey in Belgium, the co-founder of and presently a professor at the Pontifical Institute of Liturgy in Rome, and further, a most respected editor and author.

Nocent has written an extensive critique of the “liturgical renewal,” concentrated on but not limited to the celebration of the eucharist, the rites of initiation, and the sacrament of penance. His critique starts from the firm point of commitment to the reforms of Vatican II and to the importance of seeing those reforms as a positive contribution to the ongoing life of the church. It is only with an awareness of this foundation that his work can be evaluated.

Although every effort has been made, he assures us, to make the language in his work as simple as possible, even to the inclusion of two levels of notes, one simple and one more scholarly, the book is not an easy read. This is not because of its style; rather it is that the material is dense and strong. However, despite the strength and density of content, there is no sense that the work is a translation, which testifies to the translator’s feel for language and material.

Each of the first three sections weaves three threads into the intellectual fabric of the discussion: The first is the present liturgy as found in the post-Vatican II rituals; the second is an historical analysis of what used to be and, for the present liturgy, what of it was retained and why. The third thread is a large number of specific suggestions for changing and improving the present liturgy.

This format enables Nocent to critique without undue criticism, suggest changes without allowing his work to be misused by those who oppose all that has happened in the past thirty years. Those who wish to undo the contemporary liturgy and return to the pre-Vatican II era will not find friendly support in Nocent’s exegesis. This is in the best sense of the term a most liberal book.

Nocent does not advocate change for its own sake, but he is not afraid of change. His criticisms of present liturgical practices are clear and precise, but his response to needed change is that we have not done enough to bring liturgy into the lives of the people. He obviously has a low need for monolithic order and uniformity, calling for many more options and more room for pastoral sensitivity.

The strongest part of the book is the section on eucharist; the weakest, his observations on confirmation, observations which he admits were drawn from previous work and do not flow as well as the rest of his chapters. The fourth and final section, a series of reflections on matters liturgical, would by itself alone be worth the price of the book.

The book is for people with some academic knowledge of liturgy and liturgical history. It is not an entry-level work into an exploration of the field, but it still could be read by the interested parish minister with great benefit.

Liturgical Press could have served Fr. Nocent more beneficially with attention to the style and format of the printing. The print is a bit small; the text fills all available page space, and especially in the first sections of the book there are few paragraph breaks to rest the reader’s attention. These minor defects, however, must be balanced against the excellence of the footnote format in its provision for two levels of perusal.

On my scale of seven this is a solid six.

Readings in the Christian Initiation of Children


This collection of essays, in LTP’s Font and Table Series, contains seventeen articles by various catechetical and liturgical writers on the many aspects of children’s initiation. Among the writers included are Christiane Brusselmans,
Catherine Dooley, Frank Sokol, Jim Dunning, and Richard Moudry. These pieces have appeared in a variety of publications from *Today's Parish to Catechumenate: A Journal of Christian Initiation*. In his excellent introduction James Moudry of the Institute for the Christian Initiation of Children says that we “can benefit from hearing the wisdom, experience, insights of our colleagues in this ministry. Equally as important, we can be inspired by their obvious love for and commitment to the children.” Most assuredly, Moudry’s statements are to the point.

The strength of this work is in the scope and breadth of the topics examined by the authors. The expertise of these writers is apparent. Approaches differ. Some articles are scholarly with scholarly apparatus; others are more informal. But on the whole, the mix blends well.

The edition is divided into four sections. The first area—“The Reform of the Initiation of Children”—centers on two fine articles by the late Jim Dunning. The second section is titled “Working with the Reformed Rite”; the third section, “The Rite of Christian Initiation Adapted for Children: First Steps,” is the shortest and weakest part of the book. The fourth, “Pastoral Issues in Implementing the Rite,” ends with the full text of the 1990 document from the United States Bishops’ Committees on the Liturgy, on Pastoral Research and Practice, and on Education, “Statement on the Pastoral Challenge on Implementing the Rite of Christian Initiation of Adults for Children Who Have Reached Catechetical Age.”

As might be expected there is some overlap in the topics, but this is not a major difficulty because of the great variety in the comments and responses.

Moudry in his introduction strikes a note which reverberates throughout the work: the inadequacy of the ritual books themselves to reflect an understanding of what is actually taking place in the initiation of children. Problematic areas are discussed over and over again, from the placement of confirmation to the confusion about the scrutinies. The effect could be overwhelmingly depressing were it not for the enthusiasm of the authors. They see and are willing to live with these inadequacies as they work to bring the initiation of children into the mainstream life of the church.

It is difficult to determine the exact intended audience for this collection. The articles comprise more than an introductory work and yet much of what is included should be known by those already involved in the field. The overall perspective is more catechetical than liturgical. Moudry’s introduction provides the best reason for reading this work: to enjoy the sharing of wisdom and optimism.

One minor point to keep editors lively: The final pagination and the table of contents do not agree. LTP usually does not make this type of error! On my scale, this publication rates a five.

W. Thomas Faucher

About Reviewers

Dr. Craig Cramer teaches organ at the University of Notre Dame. He has performed extensively in the United States, and in Canada, Belgium, and Germany.

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, serves as the book review editor for *Pastoral Music* and *Notebook*.

Mr. Joe Pellegrino is completing his doctoral work at the University of North Carolina at Chapel Hill.

Publishers

Augsburg-Fortress Publishers, 426 S. Fifth Street, PO Box 1209, Minneapolis, MN 55440.


Choristers Guild—see Lorenz.

Crossroads Music, 1 Mayfair Court, Lemont, IL 60439.

The Liturgical Press, St. John’s Abbey, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450, ext. 2560.

Liturgy Training Publications (LTP), 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. (800) 933-1800.

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Director of Music/Organist. Church of the Most Holy Trinity, PO Box 2446, Augusta, GA 30903. July 1st position at 1,100-family downtown parish requires organist/liturgist skills, liturgical, choir direction and vocal skills, M.A. preferred. Fully restored 1868 Jardine Tracker Pipe Organ. Competitive salary/benefits offered. Send résumé, references, salary history, demo tape (if available) to Rev. Allan J. McDonald at above address. HLP-4617.

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Liturgy Coordinator/Music Director. St. Barnabas Parish, 10134 S. Longwood Drive, Chicago, IL 60643. Established 2,000-family parish seeks full-time professional with collaborative skills. Thorough understanding of liturgy necessary. Choral direction, organ, keyboard, vocal skills desired. Degree in music, liturgy, or equivalent experience preferred. Salary commensurate with qualifications. Benefits. Send cover letter, résumé, and references to address above. HLP-4574/4607.

Florida

Director of Liturgy/Music Ministry. St. Gregory Church, 200 N. University Drive, Plantation, FL 33324. Full-time position available summer 1996 at suburban Ft. Lauderdale area parish to foster assembly participation and develop existing liturgical ministries. Requires knowledge of traditional/contemporary liturgical music, keyboard/vocal/directing skills. Salary competitive, attractive benefits. Send résumé/references to Search Committee, PO Box 290008, Davie, FL 33329. HLP-4627.

Music Director/Liturgist. St. Margaret Mary Parish, 1450 Green Trails Drive, Naperville, IL 60540. Full-time position in large suburban parish to coordinate all liturgies; facilitate music ministries including traditional, contemporary, children’s choirs; weddings and funerals. Degree or certificates in music/liturgy preferred. Keyboard proficiency preferred. Send résumé to Rev. William O’Shea at above address. HLP-4620.

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position to plan liturgies, train ministers, and lead music. Requires strong keyboard and vocal skills, master’s degree or equivalent. Send résumé by 4/25 to Search Committee at above address. HLP-4632.

KANSAS


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MICHIGAN

Music/Liturgy Director. St. Mary Student Parish, University of Michigan, 331 Thompson, Ann Arbor, MI 48104. Requires B.A. in music, concentrating in liturgy or visa versa, skilled in keyboard, voice, contemporary Catholic music, leading choirs, and training cantors. Must be collaborative. Competitive salary. Send résumé to SEARCH at the above address. HLP-4619.

Director of Liturgical Music. Cathedral of St. Andrew, Diocese of Grand Rapids, 267 Sheldon Boulevard, SE, Grand Rapids, MI 49503. Full-time position responsible for overall direction of music, choir formation/direction, diocesan duties. Requires organ/choral directing skills, including Hispanic and Afro-American music, knowledge of Roman Catholic liturgy, M.A. or equivalent. Send résumé to Fr. Tom Bolster at above address. HLP-4614.

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**Liturgist/Music Minister.** St. Stephen Parish, 1300 Malzahn Street, Saginaw, MI 48602. (517) 799-2334. Full-time position available April 15 requires strong keyboard/piano/vocal skills and background in Catholic liturgy and ritual. Responsibilities entail planning music for liturgies and parish activities, directing adult choir, and coordinating all liturgical staff. Send résumé or contact the above address. HLP-4623.

**MINNESOTA**


**MISSOURI**

**Director of Music.** Visitation Parish, 5141 Main, Kansas City, MO 64112. Full-time position in 1,050-household parish to coordinate/plan music program for 6 weekend liturgies, direct choirs, train cantors, assist planning parish liturgies, perform supervisory duties. Requires vocal/directing skills, knowledge of RC documents, communication skills, degree in liturgy/music, prior parish experience. Mail résumé to Peg Ekerdt at above address. HLP-4625.

**NEW YORK**

**Director of Pastoral Music.** St. Mary’s Church, 47 Syracuse Street, Baldwinsville, NY 13072. Position requires organ/piano/choral/vocal skills and fluency in Catholic liturgy. Three weekend liturgies, Tuesday novena, monthly school liturgies, other liturgies, funerals, weddings, holy days, sacramental celebrations choir, youth music program; develop children’s choir. Casavant Frères organ. Salary/benefits negotiable. Send résumé to above address. HLP-4618.

**NORTH CAROLINA**

**Pastoral Liturgical Musician.** Newman Catholic Student Center, 218 Pittsboro Street, Chapel Hill, NC 27516. Full-time position for candidate possessing a strong background in Catholic liturgical practices, commitment to spirit of Vatican II. Minimum of B.A./music, proficiency in music/liturgy planning, voice/keyboards/choral direction skills. Salary low $20s plus benefits. Send résumé to “Search” at above address. HLP-4628.

**NORTH DAKOTA**

**Director of Liturgy/Music.** Holy Family Catholic Church, 1122 18th Avenue S., Grand Forks, ND 58020. Full-time beginning 8/19 for 1,500-family parish; liturgically informed, committed parishioners; professional ministry team; post-Vatican II worship space. Requires knowledge of Catholic tradition and Vatican II liturgical norms and principles. Send résumé before 4/16 to above address. HLP-4631.

**OHIO**

**Organist/Director of Music.** St. Peter’s Catholic Church, 104 W. First Street, Mansfield, OH 44902. (419) 524-2572. 2,800-family parish desires music director with organ/piano and choral skills, sense of contemporary liturgy, recent Catholic liturgical music, with skills to work with a variety of age groups and ability to work as part of pastoral team. Send résumé to Fr. Herb Weber at above address. HLP-4611.

**Director of Music Ministries.** Immaculate Heart of Mary Church, 7820 Beechmont Avenue, Cincinnati, OH 45255. Full-time for 2,800-family parish. Requires experience of RC worship, B.A. in music, proficiency in organ/piano/vocal. Responsibilities include directing, cantor training, choir, and contemporary ensemble development. Competitive salary/benefits. Send résumé to Rev. Jan K. Schmidt at above address. HLP-4615.

**PENNSYLVANIA**

**Liturgy/Music Coordinator.** Center for Ministry, Faith and Service, St. Joseph’s University, 5600 City Avenue, Philadelphia, PA 19131-1395. Phone: (610) 660-1030; fax: (610) 660-1042. Requires M.A. in liturgical music or equivalent and strong background in music and liturgical ministry. Previous experience with young adults’ faith development preferred. Competitive salary and benefits package offered. Send résumé by Feb. 15 to above address. HLP-4613.

**VIRGINIA**

**Liturgist/Musician.** Church of the Incarnation, 635 Hillsdale Drive, Charlottesville, VA 22901. Full-time position available July 1st for 950-household parish. Responsibilities include planning and coordinating liturgical celebrations, implementing and interacting with church staff and volunteers, and computer skills. Requires master’s degree in liturgy and/or music. Salary negotiable. Benefits provided. Send résumé to Job Search at the above address. HLP-4608.

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Wisconsin

Director of Liturgy/Music, St. Gregory the Great, 5160 South 63rd Street, Milwaukee, WI 53219. Full-time position in 1,900-family parish. Responsibilities include organ accompaniment, choral direction (mixed choir, contemporary ensemble, funeral choir), supervision of liturgical ministries, and compilation of parish order of worship. Prefer degree in music, liturgy or equivalent. Send résumé to Search Committee at the above address. HLP-4609.

Director of Music/Liturgy, St. Olaf Catholic Church, 623 Jefferson Street, DeForest, WI 53532. Full-time position requires B.A. in music/liturgy, keyboard/conducting skills, Vatican II liturgical background. Coordinate/direct adult, folk, children’s choirs; train lay ministers; conduct prayer/music component of elementary CCD. Competitive salary/benefits. Send résumé to Rev. Daniel P. Finnane at above address. HLP-4629.

Musician Available

Organist/Director of Music. Philip Lowe, Jr., PO Box 345, 1029 Main Street, West Wareham, MA 02576. (508) 295-6094. Experienced organist/director of music available 8/96. Skills include vocal/keyboard proficiency, directing traditional/contemporary choir/ensemble, cantor training, vocal instruction. Enthusiastic team player. NPM/DMMD, AGO, Hymn Society member. Further information, résumé, demo tape available from the above address. HLP-4626.

Miscellaneous

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**ALBERTA**

**EDMONTON**
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**INDIANA**

**NOTRE DAME**
June 17-20

Pastoral Liturgy Conference. Theme: Traditions and Transitions: Culture, Church, and Worship. Presenters include Catherine Dooley, Edward Foley, Alan Hommerding, J. Michael Jonas, Aidan Kavanagh, John Melloh, Kathleen Norris, James Schellman, Victoria Tufano, more. Contact: Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. Phone: (219) 631-5435; fax: (219) 631-6968; e-mail: nd.ndcpl1@nd.edu.

**DISTRICT OF COLUMBIA**

**WASHINGTON**
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Association of Anglican Musicians National Conference: Of the People, By the People, For the People . . . Music in the Liturgy. Presenters include Dr. Gerre Hancock, Dr. Marilyn Kreiser, Mr. Mark Howe, the Rev. Edward Kryder. Contact Samuel Carabotta or Jeffrey Smith at (301) 279-2767.

**ILLINOIS**

**BELLEVILLE**
June 15-23

Fourteenth Annual Youth Sing Praise. This year’s musical: Godspell. Place: National Shrine of Our Lady of the Snows, Belleville. Contact: Paul Lindauer, National Shrine of Our Lady of the Snows, 9500 West State Route 15, Belleville, IL 62223-1094. Phone: (618) 397-6700, ext. 2256.

**CHICAGO**
April 19-21

Chicago’s Choir Festival. For details, contact: Office for Divine Worship, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. Phone: (312) 486-5153; fax: (312) 486-7094.

**OHIO**

**CINCINNATI**

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Forty-Sixth Annual Sewanee Church Music Conference. Presenters include Bruce Neswick, Donald Pearson, Dean Guy Lytle, Dean Charles Kiblunger, Mary Jo Williams, James Cook, more. Place: University of the South, Sewanee, and the DuBose Conference Center, Monteagle. Contact: Bruce Smedley, Registrar, 22 South Reese Street, Memphis, TN 38111-4606. (901) 327-7801.

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