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PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

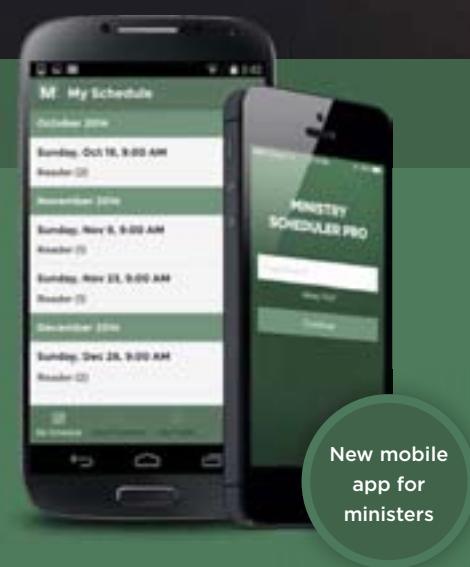
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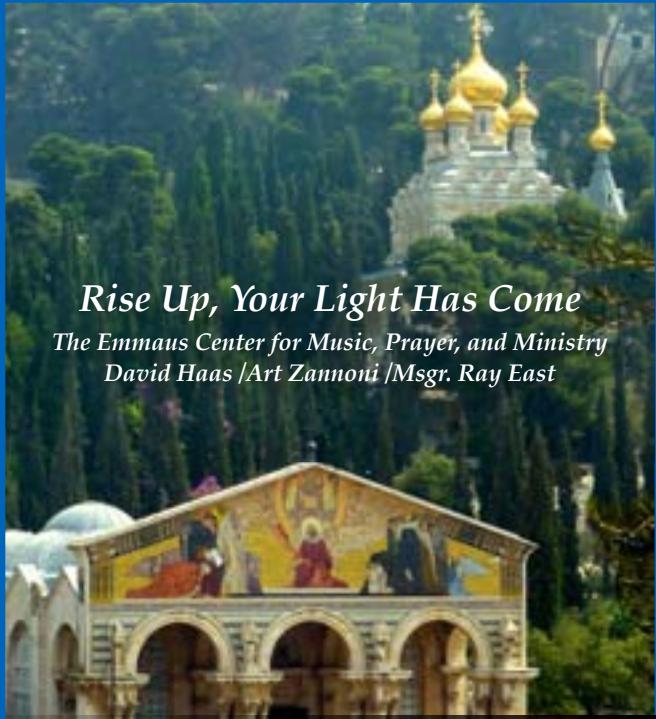


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From the President

Dear Members and Friends:

Weddings can bring out the best and worst . . . For families, weddings can bring people together in a spirit of love for the couple, but they can also bring to the surface family tensions or awkward circumstances. The pressure that couples feel from popular culture to create the most extravagant or novel wedding will sometimes produce unnecessary levels of stress. The Church's marriage rites focus on the primary sacramental sign of bride and groom who offer themselves to each other as they surrender to God's grace, but occasionally that offering—and thus the sacramental sign—is marred by weakness, limited by selfishness, or obscured because the offering is less than total.

We who are liturgical ministers, frequently accompanying couples on the path to marriage, find that weddings bring out the best and worst of us as well. Marriage ministry is a ministry of evangelization and formation, and we often meet couples who are less than open to being formed. Each of us can tell stories of odd requests for particular pieces of music or strange symbolic gestures that don't fit with our vision, let alone with the liturgical norms of the rites.

In the dioceses of the United States, we continue to await the promulgation and publication of the English translation of the *Order of Celebrating Matrimony, Second Edition* (and, as of this writing, the Bishops' Committee on Divine Worship is still in a process of editorial work on the text and is clarifying several items therein with the Holy See). In anticipation of that publication, we devote the contents of this issue to the pastoral and liturgical support of couples preparing for the Sacrament of Marriage. Articles by Father Dan Merz (my colleague at the USCCB Secretariat of Divine Worship when the draft translation

of the *Order of Celebrating Matrimony* was being developed and ultimately approved) and Alan Hommerding provide detailed analyses of what is new in the forthcoming edition. We pastoral ministers and musicians will necessarily focus on these details.

There is, however, an opportunity to do more than merely incorporate textual or rubrical changes in our work. This moment is an opportunity to reach for real renewal of pastoral practice in the formation of couples. How do we welcome them? How do we accompany them? Diana Macalintal's article on forming married disciples challenges us to look more broadly at the opportunity to form true disciples rather than merely plan for a wedding. In addition, David Anderson examines the unique challenges of celebrating marriage in the context of the Sunday assembly, and Gordon Truitt reflects on the nature of covenant.

Also included in this issue is the brochure and registration information for our Thirty-Ninth Annual Convention to be held in Houston, Texas, this July 11–16. Entitled "The Church Sings: Otu, Thán Thiên, Católica, Apostólica / La Iglesia Canta: One Holy, Catholic, Apostolic," the convention will mark a number of firsts for us: our first convention to feature significantly multilingual programming, our first convention to include an additional block of programming focused on the local church (most of which will be trilingual), our first national convention in Texas. To top it off, we will be celebrating NPM's Fortieth Anniversary! They say everything is bigger in Texas, and I look forward to seeing that come true for us as well. Make plans now to join us as we reflect on the challenges and blessings of ministry in a culturally diverse setting!

I express my gratitude once again for the great wealth of riches contained in our Association in the form of the gifts and talents of each of our members. Your dedication to your craft and your ministry and to the Association, as well as your faith, your worship, and your witness to Christ are a blessing to us and an example for others to follow.

Best wishes to all of you and to your ministry of sung prayer and praise to God in this new year of grace and mercy.

God's peace,

Msgr. Rick Hilgartner
President



NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS

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Cover: Father Michael Creagan blesses Brian and Stephanie Lentz at their wedding at St. Mary Parish in Stillwater, Minnesota. Photo used with permission. Additional photos courtesy of Dorinda Balchin; Hijabrian; St. Basil Church, Toronto, Ontario; Maria Padylova; Pinacoteca

Querini Stampalia, Venice, Italy; Royal Museum of Fine Arts, Antwerp, Belgium; Achayan, Kottayam, Kerala State, India; Geena and Bradley Harrington, Chandler, Arizona; Trinity High School, Manchester, New Hampshire; and NPM file photos.



Mission Statement

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

The members of the Board of Directors are elected by the NPM Council to serve a four-year term. They may be re-elected once. With some exceptions, elected and appointed members of the NPM Council serve four-year terms, renewable once. Terms begin on January 1 following an election and end on December 31 of the fourth year.

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If you appreciate the benefits of membership . . .

A Community of Ministry

NPM members are musicians, clergy, liturgists, and other leaders of prayer who serve the Catholic Church in the United States and form a national network for support, encouragement, and continuing education.

Chapters

NPM members gather in local Chapters to respond to local needs, draw on local talent, offer mutual support, and apply the resources available at the national level to the local community.

Conventions and Educational Events

NPM sponsors high-quality educational events for more effective ministry:

- **NPM Annual Convention**—an exciting national gathering for continuing education, new music, sung prayer, and gathering with colleagues.
- **NPM Institutes and the NPM Academy**—intensive learning opportunities (three to five days) for cantors, choir directors, liturgy planners, guitarists, ensemble directors, instrumentalists, and more!
- **Webinars**—high-quality seminars that you can attend and participate in “live” from your home or office—or purchase a recording.
- **Savings**—members are entitled to a special substantially discounted fee when registering for NPM conventions, institutes, and webinars.
- **Parish Membership**—allows any parish member to receive discounts for NPM events!

Publications

NPM publications bring you features, news, and enrichment for ministry. Periodical publications include:

- *Pastoral Music*, NPM’s award-winning journal, five times each year.
- *Pastoral Music Notebook*, the NPM members’ e-newsletter, at least once (and sometimes twice) each month.
- *Sunday Word for Pastoral Musicians*, a weekly e-reflection on the Scriptures for the following Sunday.
- *NPM Clergy Update*, a quarterly e-newsletter for clergy members with news and reflections to assist their ministry.
- *Praxis*, the newsletter for professional music directors in the Director of Music Ministries Division.
- *The Liturgical Singer*, a newsletter packed with practical and inspirational features for choirs, cantors, psalmists, and directors (additional subscription required).

NPM also publishes books and booklets offering practical guidance and reflective insights.

Job Hotline

Our online listings help pastoral musicians and parishes or other institutions find one another.

Scholarships

NPM supports the formation and professional development of pastoral musicians with two scholarship programs:

- **Academic Scholarships** (more than \$30,000 per year in recent years) for graduate and undergraduate study.
- **Program Scholarships** for NPM conventions and institutes.

Certification Opportunities

NPM offers its members certification opportunities in several areas. Benefits of certification include recognition by one’s peers and the achievement of a certain standard of excellence, with the possibility of other benefits accruing through national acceptance of standards for pastoral musicians.

- **Certified Director of Music Ministries** for the professional director.
- **Cantor Certificate** at the basic, intermediate, and colleague levels.
- **Basic Organist Certificate** to certify a musician’s achievement of the fundamentals of service organ playing expected of musicians serving Roman Catholic parishes.
- **Dual Certification with the American Guild of Organists** for NPM organist members: Service Playing and Colleague.
- **Basic Pianist Certificate** for those who lead singing from the piano as solo instrument or as part of an ensemble.

Invite a Friend to Join Today!

Don’t let your friend miss this opportunity to join nearly 6,000 musicians, clergy, liturgists, and other leaders committed to fostering the art of musical liturgy in Catholic parishes in the United States! Your friend can:

- **Join while registering** for the 2016 Annual Convention.
- **Join Online** at www.npm.org and click on “Membership.”
- **Mail** the completed membership application on the next page with a check or credit card information.
- **Fax** the membership application (credit card only) to (240) 247-3001.

For additional information, visit our website at www.npm.org or call us at (240) 247-3000; toll-free: 1 (855) 207-0293.

... then share this form with a friend!

NPM Membership Application

Primary Name

Prefix/Title	First	Middle	Last	Suffix
Parish/School/Office/Institution Name _____				
Work Address _____				
City _____		State _____	Zip _____	
Home Address _____				
City _____		State _____	Zip _____	
Send mail to <input type="checkbox"/> work address <input type="checkbox"/> home address				
Work Phone _____		Home Phone _____		
Email _____		Fax _____		
(Arch)diocese _____				

Secondary Name (if applicable)

Prefix/Title	First	Middle	Last	Suffix
Parish/School/Office/Institution Name _____				
Work Address _____				
City _____		State _____	Zip _____	
Home Address _____				
City _____		State _____	Zip _____	
Send mail to <input type="checkbox"/> work address <input type="checkbox"/> home address				
Work Phone _____		Home Phone _____		
Email _____		Fax _____		
(Arch)diocese _____				

Parish or Office Membership (member discounts extended to all parishioners)

- Regular Parish Membership: Clergy and Musician/2 persons at \$160 per year.
- Group Parish Membership (3 or more): \$200 per year for the first 3 members, then \$40 per year for each additional member. List names and information on a separate sheet.
- Single Parish Membership: 1 person at \$120 per year.
- Diocesan Office Membership: Office at \$130 per year.

Individual Membership (benefits apply only to member)

- Individual Membership: 1 person at \$90 per year.
- Youth Membership (21 or under or full-time undergrad): 1 person at \$45 per year.
- Seminarian/Religious in Formation: 1 person at \$35 per year.

Name of Seminary/Formation House: _____

- Retired/Senior (retired and 65 or older): 1 person at \$45 per year.

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National Association of Pastoral Musicians

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CONVENTION 2016

Houston Welcomes NPM

... As a Singing Church

Houston welcomes us under our convention theme, chosen during the local convention planning meeting in 2014: "The Church Sings: Otu, Thán Thiên, Catolica, Apostólica/La Iglesia Canta: One, Holy, Catholic, Apostolic." And there will be singing and instrumental music galore! From a celebration of music that NPM has commissioned or premiered during earlier conventions, to ethnic "flash mobs" leading us from one event to the next, to formal performances at stunning venues, culminating in the sound most beloved by pastoral musicians: the full sound of a singing assembly whose voices are raised in prayer and praise.

... As a Praying Church

Yes, of course, singing is prayer, especially singing well. *"Qui bene cantat, bis orat."* And so sung, spoken, silent, ritual, devotional, and individual prayer will be a huge part of our convention week. In the past, many participants have commented on the prayerful quality of an NPM convention, even to the point of calling it a "retreat." For those who wish, there will be retreat opportunities on Monday morning to begin the week in Houston: a music ministry leadership retreat with Trevor Thompson and a separate retreat for youth.

There will be two special celebrations of the Eucharist during the week: on Tuesday morning, with Father Ricky Manalo, CSP, as the ordained celebrant, followed by



breakfast (churros, doughnuts, coffee); and the traditional "Convention Eucharist" on Thursday evening, with Cardinal DiNardo as the celebrant, followed by a "Texas Celebration" with real homemade ethnic foods and, music at a local church.

Other opportunities for daily Mass will be available during our week in Houston, Morning Prayer will be part of the convention from Wednesday to Saturday, and there will be opportunities for individual sacramental reconciliation. As in past years, there will be a prayer room reserved for personal prayer and meditation.

This year, more than at previous NPM conventions, we will celebrate the devotional prayer of the Church, which is so

much a part of the cultures in and through which the Church lives. These devotions include a Holy Hour of adoration on Tuesday night with Monsignor Hilgartner as the presider and Curtis Stephan (OCP) as the music leader. Several of the performances this year are also intended to be prayer events, and we will offer Taizé Prayer on Wednesday night.

... In Multiple Languages

As you might conclude from the multilingual convention theme, this will be a gathering serving the multiethnic community of Houston, of the wider Southwest, and of the whole Catholic Church across

the United States. (Back in 2012, by the way, the *Houston Chronicle* reported that the Houston region had become the most ethnically diverse large metropolitan area in the country, surpassing even New York City.) While the major language of the convention will be English, there will be special programs entirely in Spanish or Vietnamese, and there will be some bilingual offerings as well. To help you figure out what's what, follow this easy rule: The titles of breakouts and other events during the convention week are listed in the brochure in the language in which they will be offered. Full descriptions of the program at the online registration site (<http://www.npm.org/EducationEvents/convention/index.htm>) are also given in the language in which the particular event is being offered. There is an exception to this rule: Performances that feature music with Latin texts (e.g., the Duruflé *Requiem*) are not described in Latin. Sorry.

... With Outstanding Performances

And speaking of Duruflé, there will be some amazing performances taking place during our week in Houston. The Duruflé *Requiem* will be performed at the Co-Cathedral of the Sacred Heart on Tuesday evening. A convention highlight will be the two performances on Wednesday evening by the world-acclaimed a cappella men's chorus Chanticleer. (Please note that seating is limited for this ticketed—\$15—event.)

Other don't-miss performances include "Gathered in Your Name," a contemporary song fest featuring WLP artists (Tuesday); "Mother of Mercy," a bilingual (Spanish-English) prayer event directed by Pedro Rubalcava (OCP) singing the joyful mysteries of the rosary; on Wednesday, the Catholic African American Mass Choir (CAAM) of the Archdiocese of Galveston-Houston, directed by Dr. James Abbington

Holy Houston! (Actually, Galveston-Houston)

The Catholic Church came to Texas with Spanish explorers and missionaries in the sixteenth century. During Spanish colonial rule, this area of *Nuevo Espana* was known as the *Nuevo Reino de Filipinas: La Provincia de Texas* (named, like the Philippine Islands, for Philip II of Spain). It became part of Mexico after the Mexican War of Independence, incorporated into the state of *Coahuila y Tejas*. Following the Texas War of Independence from Mexico, Catholics in the new Texas Republic found themselves cut off from Church officials and services. To assist these Catholics, Pope Gregory XVI created the Apostolic Prefecture of Texas in 1839, with its headquarters at Galveston. At that time, there were five parishes serving 12,000 Catholics. As settlers began pouring into Texas from the expanding United States, the prefecture became a vicariate, and the former prefect, Father John Marie Odin, cm, was ordained its first bishop. In 1847, the vicariate became the Diocese of Galveston. St. Mary Church in Galveston was named the first cathedral, and Bishop Odin worked with ten priests to serve the Catholic population.

In 1874, the Diocese of San Antonio and the Vicariate of Brownsville were created to serve growing Catholic communities, and other new dioceses followed. The devastating Galveston Hurricane of 1900 destroyed much of Galveston Island, leaving the "Mother Church of Texas" very aware of the fragility of its location. By 1920, the city of Houston was growing dramatically and was a logical place for a new center. But it was not until 1959, the eve of the Second Vatican Council, that Pope John XXIII authorized Sacred Heart Church in Houston as a co-cathedral, and the name of the diocese was changed to Galveston-Houston with its headquarters (after 1963) in Houston. Pope John Paul

II designated the old Galveston cathedral a minor basilica, and in 2004, he created the Ecclesiastical Province of Galveston-Houston, elevating the founding diocese to an archdiocese.

Because the Greater Houston area is one of the most culturally diverse sections of the United States, the Archdiocese has been a leader in multicultural ministry, establishing ethnic parishes and ministries to serve Catholics of various backgrounds and cultures.

The Archdiocese has also been in the forefront of environmental education—a ministry that has been reinforced by Pope Francis' recent encyclical *Laudato si*. Galveston-Houston has its own School of Environmental Education, begun in 1982 and quickly accredited in 1983, located at Camp Kappe and serving students from Catholic schools in five Texas dioceses.



Facade of the "Mother Church," St. Mary Cathedral Basilica, Galveston, Texas.



Mission Control at the Johnson Space Center, Houston

(GIA); “I Will Live On,” sung prayer for the journey of grief and loss presented by David Haas (GIA), also on Wednesday; and several simultaneous Jubilee of Mercy “Holy Door” cultural performances on Friday evening as part of the special “Multicultural Intensive.”

... For an Extended Week

Sharp eyes will already have noticed that the dates for the 2016 Convention (July 11–16) take us into Saturday instead of our usual concluding day, Friday. The reason for the extended week is that this

year’s convention segues into a special “Multicultural Intensive” that begins with the Convention Eucharist on Thursday evening and ends on Saturday afternoon. These are two days full of fiesta, prayer, plenum presentations in English and Spanish, musical performances, and workshops offered in Spanish, English, and Vietnamese. Participants who sign up for the convention week (Monday–Friday) are invited to add on this special “intensive” to enrich their understanding of, respect for, and ministry to various cultures. The Thursday evening to Saturday afternoon intensive is also available as a separate event.

... In an Anniversary Year

Not feeling old but feeling experienced: that’s NPM in its fortieth year. We were founded by Father Virgil Funk and Sr. Jane Marie Perrot, DC, in 1976. During our

2016 INSTITUTE OF LITURGICAL STUDIES
Theology, Music, Practice

**BEARING GOD'S CREATIVE AND
REDEEMING WORD TO ALL THE WORLD:
VOCATION AND WORSHIP**

REGISTRATION NOW OPEN

April 4-6, 2016

See our website for details and for a printable registration form:
valpo.edu/ils

Online registration available:
valpo.edu/ils-conference

For more information, email
ils@valpo.edu or call the
Institute of Liturgical Studies
at **219.464.6514**.

PLENARY SPEAKERS

- Delores Dufner
- Rafael Malpica-Padilla
- Don Saliers
- Paul Westermeyer



gathering in Houston, we will be celebrating those forty years as the foundation for the next forty . . . or fifty . . . or sixty. Two special moments will highlight NPM's commitment to the breadth and depth of Catholic music. The first will take place at lunchtime on Monday afternoon, July 11, when we will offer as lunchtime entertainment performances of some of the many compositions that were commissioned for or premiered at NPM conventions. And we might even include selections from some compositions that received national attention from being used at NPM conventions (think *Mass of Creation*).

The second event will be a special toast to NPM's anniversary that will take place just before the Exhibits Opening Gala on Monday night. *Ad multos annos!*

Discounts

NPM offers its members several opportunities to receive a significant discount off the full price of the annual convention—even off the members' discounted price! The first such opportunities come through registering early.

Early Bird and Advanced Registration. If you register for the convention by March 4, you can save \$100 off the regular member's convention registration fee. If you register between March 5 and June 10, you can save \$50 off the regular rate. And don't forget: If you have a current NPM parish membership, anyone in the parish can register at the members' rate. If you have a current individual membership, the members' rate is available only to you.

Clergy/Musician Duo Discount. One clergy member and one musician from a parish with a current parish membership, who register for the convention together and in advance, can receive even greater discounts. Registration by March 4 costs only \$270 each (an additional saving of \$25 each off the discounted Early Bird fee); between March 5 and June 10, registration

is \$320 each (a saving of \$25 each off the advance fee). Please note: This discount is not available online.

Youth Discount. NPM member youth (twenty-one and younger) attending the full convention receive a discounted rate (just \$200 by March 4; \$235 between March 5 and June 10; \$285 regular rate). Remember that a parent or chaperone must accompany youth attendees under eighteen; the chaperone must be at least twenty-one years old and registered either for the full convention or as a companion. Signed copies of the *Code of Conduct for Youth Participating in NPM Conventions*, *Code of Conduct for Chaperones and Parents Acting as Chaperones*, and the *Parental or Guardian Permission Form and Release* must be on file with NPM before anyone under the age of eighteen will be admitted to the conven-

tion. For more information, visit www.npm.org/Events/Codeofconduct.htm.

Seminarian/Religious in Formation.

While the normal convention registration fee for seminarians and religious who are in formation programs is the same as that for youth, through the generosity of an anonymous donor we are able once again to offer a discounted fee of just \$100 for the full convention, if you register by March 4. After that date, the fee increases to \$135 between March 5 and June 10, and \$185 after June 10.

Group Discounts. NPM chapters and parishes with a current NPM parish membership who register in groups receive a discount. Chapter directors have the information about chapter discounts; see the box below for additional information about parish group discounts.

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2016 NPM Annual Convention based on the member advanced registration fee of \$345.

5–9 attendees:	5% discount (\$328 each)
10–19 attendees:	10% discount (\$311 each)
20–29 attendees:	20% discount (\$276 each)
30 or more attendees:	30% discount (\$242 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, or companion registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 27, 2016.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms with payment before May 27 to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

Academic Scholarships

NPM and our partners will once again be offering academic scholarships to assist with the cost of educational formation for pastoral musicians.

An applicant must be an NPM member with a demonstrated financial need, enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2016–2017 school year. The applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied only to registration, tuition, fees, or books. Scholarship is awarded for one year only; former recipients may re-apply, but renewal is not automatic.

Please watch the NPM website (www.npm.org), the NPM and NPM Youth Facebook pages, and coming issues of *Pastoral Music Notebook* for detailed information about the value of the scholarships and the application process. As soon as the information is available, please share it with students you know who could benefit from the support of NPM's scholarship program.

The deadline for submitting applications this year is **April 8**.

Program Scholarships

NPM offers program scholarships from three sources: the Association itself, the Paluch Foundation/World Library Publications, and Steven Warner and the Notre Dame Folk Choir.

The Association's program scholarships are made possible through the generosity of NPM members who have made contributions to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation

Nominating the Chapter Leader of the Year

An award to recognize the NPM 2016 Chapter Leader of the Year will be presented at the Pastoral Musicians Luncheon on Thursday, July 14, during the 2016 Convention in Houston, Texas.

All completed nominating applications will be reviewed by the Awards Committee of the National Committee for Chapters. The National Committee for Chapters has identified the following attributes that will be considered during its deliberations. Therefore, please include information about the nominated candidate that would relate to any of these attributes. (Note: Candidates must be current national NPM members but need not reflect *all* of the other attributes.)

The Chapter Leader of the Year will

- Be a national member of NPM;
- Serve on national NPM committees and/or the NPM Council or Board;
- Promote national NPM events (i.e. webinars, institutes, and colloquia) to chapter members;
- Attend annual NPM conventions regularly;
- Participate in chapter events at national NPM conventions;
- Establish and sustain healthy relationships with (arch)diocesan personnel;
- Establish relationships with local institutions of higher education with music or theology programs;
- Serve in a leadership role (or roles) in one or more chapters for a minimum of six years;
- Be instrumental in planning and executing excellent programming in the local chapter;
- Demonstrate a vibrancy that contributes to the strength of the local chapter;

- Encourage national membership within the chapter and new NPM memberships within the (arch)diocese;
- Provide opportunities for NPM certification within the chapter;
- Publish pieces related to chapters in local and national publications;
- Have a dedicated, responsible working relationship with the National Committee for Chapters.

Anyone who has worked with the nominee in the ministry of pastoral music may submit a nomination for an NPM national member to be considered for this award (e.g., industry personnel, an NPM member, a priest, [arch]diocesan personnel). NPM members are encouraged to submit applications.

Nominations are to be made in a letter format and sent to:

National Association
of Pastoral Musicians
Attention:
NPM National Committee for Chapters
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910

Or nominations may be emailed to Kathleen Haley, NPM Membership Director, at Haley@npm.org. Please use the email subject: Chapter Nomination.

The nomination letter should contain the name, address, phone number, and email address of the nominee and also of the person submitting the nomination. Nominations for the 2016 Chapter Leader of the Year must be received in the NPM National Office no later than April 20, 2016.

Nominating the Chapter of the Year

An award to recognize the NPM 2016 Chapter of the Year will be presented at the NPM Pastoral Musicians Luncheon on Thursday, July 16, during the 2016 Convention in Houston, Texas.

All completed nominating applications will be reviewed by the Awards Committee of the National Committee for Chapters. The National Committee for Chapters has identified the following attributes that will be considered during its deliberations. Therefore, please include information about the nominated chapter that would relate to any of these attributes. (Note: Chapters need not reflect *all* of the attributes.)

The Chapter of the Year will

- Provide substantial programming—five or more locally produced programs in each of the last two years with strong participation of members;
- Offer programs that are educational, musical, and/or spiritual and provide connections to the (arch)diocese and to the community at large;
- Exercise avenues for publicizing the work of the chapter in NPM publications such as “Chapter Happenings” in *Pastoral Music* magazine;
- Maintain an elected chapter director and core committee;
- Encourage a supportive relationship with the local (arch)diocese;
- Exhibit a high (or increasing) ratio of national members, especially in recruiting new NPM members in the (arch)diocese;
- Provide exemplary communications with members (newsletter, website, other);
- Utilize ongoing programs for recruit-

ment and education of local pastoral musicians;

- Meet any significant challenges to chapter development with success;
- Demonstrate a strong representation of chapter members at annual NPM conventions;
- Keep a close rapport with the National Committee for Chapters;
- File reports when requested and maintain an ongoing current listing of all officers and board members with complete contact information in conjunction with the National Committee for Chapters.

Anyone who has worked with the nominated chapter in the ministry of pastoral music may submit a nomination for a local NPM Chapter to be considered for this award. NPM members are encouraged to submit applications.

Nominations are to be made in a letter format and sent to:

National Association
of Pastoral Musicians
Attention:
NPM National Committee for Chapters
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910

Or nominations may be emailed to Kathleen Haley, NPM Membership Director, at Haley@npm.org. Please use the email subject: Chapter Nomination.

The nomination letter should contain the name, address, phone number, and email address of the nominee and also of the person submitting the nomination. Nominations for the 2016 Chapter of the Year must be received in the NPM National Office no later than April 20, 2016.

at NPM conventions, institutes, and academies. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

The Paluch Family Foundation and World Library Publications (WLP) have donated \$2,500 for program scholarships. These scholarships are provided to assist pastoral musicians with limited financial resources in taking advantage of *opportunities for continuing formation specifically at NPM conventions*.

The Paluch/WLP Scholarships cover the cost of full convention registration (\$295) plus additional funds to be applied to travel or related convention expenses. Applicants for these Paluch/WLP program scholarships must be NPM members and should be from economically disadvantaged parishes.

Steven Warner and the Notre Dame Folk Choir have donated \$2,250 for program scholarships. These scholarships are provided to assist pastoral musicians currently serving in campus ministry to take advantage of opportunities for continuing formation at NPM conventions.

These scholarships cover the cost of full youth convention registration (\$200) plus additional funds to be applied to travel or related convention expenses. Applicants for these program scholarships must be NPM youth members (under 21 or currently enrolled in full-time undergraduate programs) who are currently working in campus ministry, especially those engaged in music ministry on college campuses.

Scholarship applications for any of the program scholarships are due by the advance registration deadline for the particular program (June 10 for the 2016 Convention) and are considered on a case-by-case basis. Scholarships are awarded depending on the financial need

of the applicant and the amount of funds available in the NPM Program Scholarship Fund or the other two scholarship funds. Applications cannot be reviewed without all completed forms.

For further information, check the NPM website: http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.

Will You?

In addition to their dedicated ministries, NPM members enrich the lives of other people through volunteer work for causes in which they believe. Many of our members also choose to include their charitable interests in their long-range financial plans. A carefully constructed will is one of the best ways to make charitable gifts while preserving economic security for oneself and loved ones. Bequests are made by people of all means, in all walks of life.

NPM offers a booklet that outlines a number of ways in which you might consider including a charitable gift to continue our work through your will, living trust, or other estate plans. For a copy of *Giving through Your Will*, contact the National Office: NPM, Attn: Dr. Gordon E. Truitt, 962 Wayne Avenue, Suite 210, Silver Spring, Maryland 20910-4461. Phone: (240) 247-3000; e-mail: NPMsing@npm.org.

THE NPM ACADEMY

Plato had one. North American Liturgy has one. Motion Picture Arts and Sciences have theirs. Starfleet's will be headquartered near San Francisco by 2161. And now NPM has one: an "academy," defined as "a place of special instruction"—and maybe "an association of scholars and artists." The NPM Academy draws on our decades of experience with schools and institutes to shape an event that is part retreat, part formation program. In the context of a reflective retreat, this four-day formation

session will offer skills for guitarists and ensemble members, pastoral liturgists, and cantors, and the directors of those groups. The first NPM Academy will be held in early summer in Grand Rapids, Michigan.

A bilingual shorter "express" Academy will take place in the fall in Albuquerque, New Mexico.

2016 INSTITUTES

In addition to the Piano and Organ Institute and the Composer and Text Writer Institutes at the 2016 Convention, NPM will also be offering the Guitar and Ensemble Institute this summer (June 27–July 1) in Milford, Ohio. Watch for a full brochure in the March issue of *Pastoral Music*.

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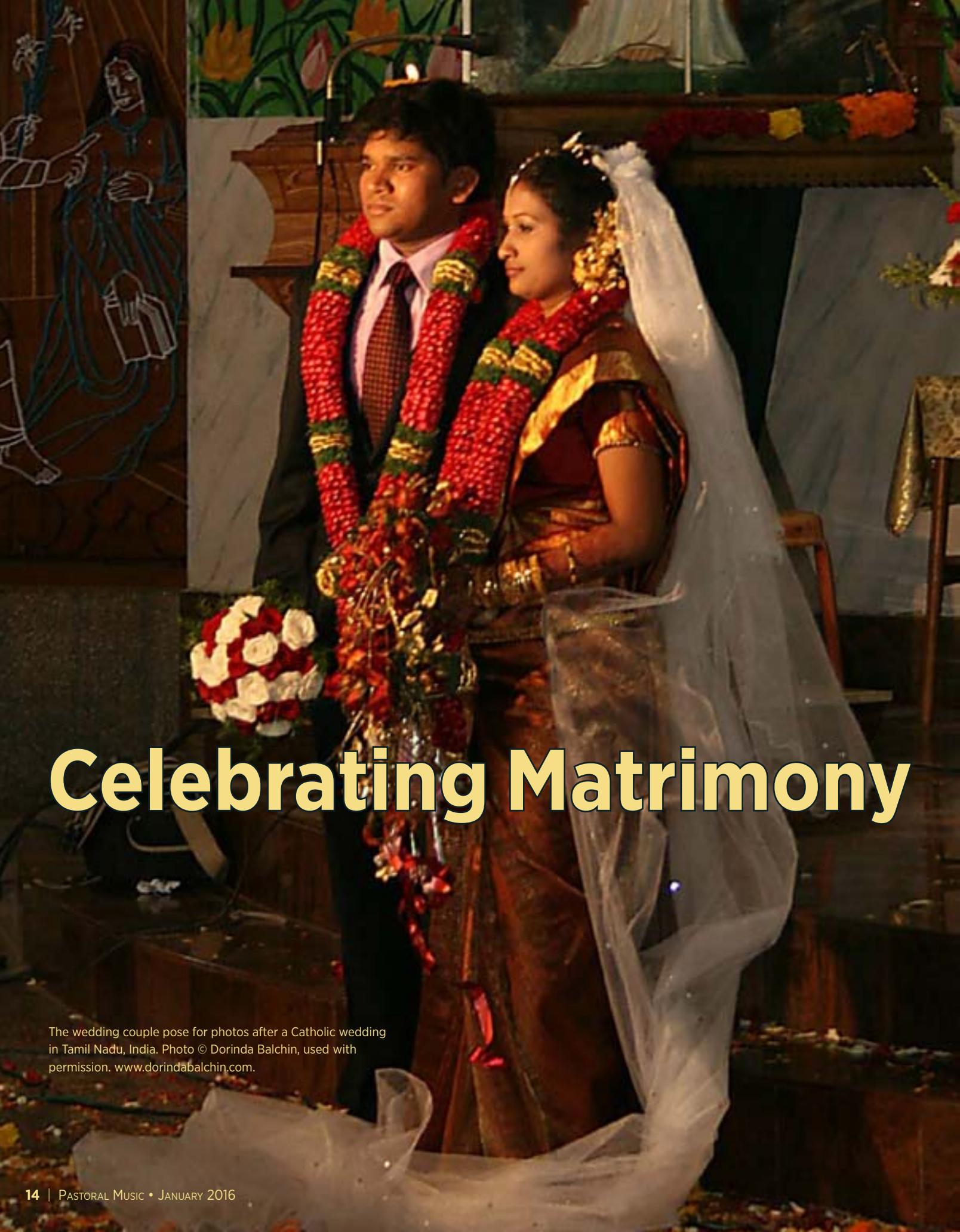
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The wedding couple pose for photos after a Catholic wedding in Tamil Nadu, India. Photo © Dorinda Balchin, used with permission. www.dorindabalchin.com.

The Order of Celebrating Matrimony: What's New?

BY DAN MERZ

ately, there's been a lot of news centering on the meaning and practice of marriage: the World Meeting of Families in Philadelphia, the second part of the Synod on the Family in Rome, revised canonical norms for granting declarations of nullity in the Latin (Roman) Catholic Church, the Supreme Court's decision regarding same-sex marriages and the opposition it has entailed, not to mention the day-to-day struggles of Catholics and others to live out what is probably the oldest human institution on the planet. Despite all the worry, gloom, and dire predictions on several sides of the issue, however, marriage, also known as "matrimony,"¹ continues strong and resilient. It survived both the fall and the flood (cf. Nuptial Blessing, Form A); and it will survive whatever challenges may come from secularism or other challenges of the day.

It is precisely this confidence that inspires the present article to look with faith and joy at the newly approved English translation of the second typical edition of the *Ordo Celebrandi Matrimonium: The Order of Celebrating Matrimony* (OCM). My purpose is to highlight and elaborate on the changes from the familiar 1969 *editio typica* and its 1970 English translation.

Father Dan Merz was ordained for the Diocese of Jefferson City in 1998. He taught for ten years at Conception Seminary College and worked for nearly four years at the U.S. Conference of Catholic Bishops' Secretariat for Divine Worship in Washington, DC. He has a doctorate in Sacred Liturgy from the Pontifical Institute of Liturgy in Rome and currently serves as pastor of two parishes in his diocese.



The revised Latin edition was published in 1991, but completion of its English translation was delayed due to work on the English translation of *The Roman Missal*. There are a number of substantial changes from 1969 to 1991, as can be seen simply by looking at the table of contents. (see the chart on the next page). Here's just one example: In the 1969 edition, Chapter IV contained a complete "Order for the Celebration of the Wedding Mass." This is no longer present in the revised rite, presumably in order to avoid turning the OCM into a missal unto itself. The biggest novelty, perhaps, is a new chapter which is primarily intended for mission territories where priests and deacons are lacking: the "Order of Celebrating Matrimony before an Assisting Layperson." It remains to be seen whether this chapter will be included in the final edition published for the United States. Also new to the revised edition are three appendices:

- I. Examples of the Universal Prayer;
- II. The Order of Blessing an Engaged Couple;
- III. The Order of Blessing a Married Couple within Mass on the Anniversary of Marriage.

The third appendix is an expanded version of what is currently found in the *Book of Blessings*.

Theological and Pastoral Vision

The expanded *praenotanda* (introduction) in the second edition provides both a theological and a pastoral vision of the vocation of marriage. Two examples may serve as illustrations. First, paragraph seven emphasizes the primary importance of Baptism as the foundation for life in Christ, upon which marriage is grounded:

Through Baptism, which is the Sacrament of faith, a man and a woman are once and for all incorporated into the covenant of Christ with the Church in such a way that their conjugal community is assumed into Christ's charity and is enriched by the power of his Sacrifice.

This succinct sentence emphasizes the necessity of faith for the sacrament of marriage and also paints a beautiful image of the married couple's union being "assumed into Christ's charity" and, importantly, being "enriched by the power of his Sacrifice." Two essential components of marriage,

then, are charity and sacrifice, but specifically the charity and sacrifice modeled by Christ.

The second example is from paragraph eleven, which quotes the early Church teacher Tertullian in demonstrating the dimensions of a truly *ecclesial* marriage:

A Marriage that is desired, prepared for, celebrated, and lived daily in the light of faith is that which is "joined by the Church, strengthened by a sacrificial offering, sealed by a blessing, announced by Angels, and ratified by the Father. . . . How wonderful the bond of the two believers: one in hope, one in vow, one in discipline, one in the same service! They are both children of one Father and servants of the same Master, with no separation of spirit and flesh. Indeed, they are two in one flesh; where there is one flesh, there is also one spirit" (Tertullian, *Ad uxorem*, II, VIII: CCL I, 393).

If a couple strives to live marriage from beginning to end within the vision of the Church, then they will be strengthened by both sacred and supernatural means. The quote from Tertullian describes a panoply of such means:

- "joined by the Church": the Sacrament of Matrimony;
- "strengthened by a sacrificial offering": the Eucharistic oblation;
- "sealed by a blessing": the Nuptial Blessing;
- "announced by Angels": the Incarnation was thus announced, which is the marriage of God with the flesh;
- "ratified by the Father": in the resurrection, the Father ratified the sacrificial love of Christ for the Church, which is the love between bridegroom and bride.

Begin Singing

There is a great expansion and clarification of rubrics in the new edition, intended to enrich the celebration and clarify the nature of the rite. One great change from current practice at most weddings—if it will be put into practice—is that an Entrance Chant is now expected. The *General Instruction of the Roman Missal* (47) states that the function of the Entrance Chant is "to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the priest and ministers." One can wonder whether the difference in atmosphere and attitude from the beginning between a normal Sunday Mass and a

Six Areas of Change from 1969 to 1991

The following outline compares the two editions, highlighting six areas of change:

1. Greatly expanded *praenotanda*

1969 *editio*

- 18 paragraphs, expanded in the 1991 edition into . . .
- 7 on the “Importance and Dignity of the Sacrament of Matrimony”
- 4 on the “Choice of Rite”
- 5 on the “Preparation of Local Rituals”
- 2 on the “Right to Prepare a Completely New Rite”

1991 *editio*

- 44 paragraphs
- 11 on the “Importance and Dignity of the Sacrament of Matrimony”
- 16 on the “Duties and Ministries”
- 5 on “The Celebration of Marriage”
- 6 on “The Rite to Be Used”
- 6 on “Adaptation to Be Prepared by the Conferences of Bishops”

2. Expanded Set of Scripture Readings

The number of readings from the Old Testament has been expanded from eight to nine.

The number of readings from the New Testament (epistles) has been expanded from ten to fourteen.

There are still seven psalms, four *Alleluia* verses, and ten Gospel pericopes.

3. Introductory Rites

The English translation of the *Rite of Marriage* (1970) included a Penitential Act and called for a *Gloria* only “when it is prescribed.” The 1991 *editio typica* clarifies that the Penitential Act is omitted and that the *Gloria* is always used (even during Advent and Lent). In the new edition, a sample introductory address is provided to help the transition to the *Gloria*.

4. Euchological Prayers

There are now six collects instead of four.

There are still three options for the Prayer over the Offerings, three Prefaces, three Nuptial Blessings, three Prayers after Communion, and three forms of the Solemn Blessing.

Eucharistic Prayer interpolations formerly provided only for Eucharistic Prayer I (the Roman Canon) are now also provided for Eucharistic Prayers II and III.

5. Marriage Rite

There is now a second formula for the reception of consent.

A response/acclamation by the whole assembly follows the statement of consent.

When they are blessed, the rings may be sprinkled with holy water.

A hymn or canticle of praise may be sung by all after the exchange of rings.

Samples of the Universal Prayer (Prayers of the Faithful) are provided in an appendix.

6. Great Expansion and Clarification of Rubrics

There are two forms for the entrance, and an Entrance Chant should be sung.

The posture and place of the couple for the Nuptial Blessing is clarified.

There are rubrics included regarding the signing of the marriage record.



normal Saturday Wedding Mass may be attributed, in part at least, to the fact that most often there has not been an Entrance Chant at weddings to set the tone, unite hearts, and introduce the sacred mystery about to unfold.

In the Introductory Rites, the 1991 edition states that the Penitential Act is omitted (a change from the 1969 edition); This is presumably because the procession of the wedding party takes its place. The third edition of *The Roman Missal* has further clarified that the *Gloria* is sung (or said), in effect raising the ritual Mass to the rank of a feast.² There are two sample introductory formularies provided to help with the transition from the entrance procession to the *Gloria*.

The expanded set of Scripture readings is introduced by a rubric stating that when the Marriage Rite is celebrated within or without Mass, “at least one reading that explicitly speaks of Marriage must always be chosen. These readings are designated by an asterisk.” Seven of the nine Old Testament readings are so designated, but only two of the New Testament readings, only one psalm, and only three Gospel pericopes. If marriage is to be celebrated on a solemnity in the liturgical year, the Mass prayers and readings of the solemnity must be used, but one of the designated marriage readings can still be substituted for one of the proper readings. The new Old Testament reading that has been added is Proverbs 31:10–13, 19–20, 30–31 (from the meditation on a “woman of worth”); and the four new New Testament

readings are Romans 15:1b–3a, 5–7, 13 (thinking and living in harmony); Ephesians 4:1–6 (live in a manner worthy of your calling); Philippians 4:4–9 (rejoice in the Lord); and Hebrews 13:1–4a, 5–6b (honoring marriage).

Within the Marriage Rite itself, there are several additions. The minister now has a choice between two formulas for the “Reception of the Consent.” The new formula invokes salvation history by calling upon the patriarchs and Adam and Eve:

May the God of Abraham, the God of Isaac, the God of Jacob, the God who joined together our first parents in paradise, strengthen and bless in Christ the consent you have declared before the Church, so that what God joins together, no one may put asunder.

These four couples of the Old Testament all stand out by the intervention of divine grace in their relationships. This formula is also included as an option when a Catholic marries a catechumen or a non-Christian, even though the formula specifically asks that they be blessed “in Christ.” Perhaps this invocation is intended to call to mind 1 Corinthians 7:14, where St. Paul says that “the unbelieving husband is made holy through his wife, and the unbelieving wife is made holy through the husband.”

Following the reception of consent, the minister says to the assembly: “Let us bless the Lord,” to which all reply:

“One can wonder whether the difference in atmosphere and attitude from the beginning between a normal Sunday Mass and a normal Saturday Wedding Mass may be attributed, in part at least, to the fact that most often there has not been an Entrance Chant at weddings to set the tone, unite hearts, and introduce the sacred mystery about to unfold.”

“Thanks be to God.” There is an option for an alternative acclamation to be sung or said, though no examples are provided. After the blessing and exchange of rings (which may now be sprinkled with holy water), there is a new rubric: “Then a hymn or canticle of praise may be sung by the whole community.” It may be hoped that this addition will help to discourage the use of the so-called “unity candle,” which often takes place at this time. It might also help in overcoming that practice if the couple were further engaged in some manner, for example, in making a visit to the image of the Blessed Virgin or that of the Holy Family at this point. The reference to a “canticle of praise” hints at the genre of music that is intended here, but there are no examples provided. Among the psalmody provided in the ritual, only Psalm 128 is marked as “explicitly” speaking of marriage. If this psalm were not used during the Liturgy of the Word, it could fittingly be sung at this point.

The rubrics for bestowing the Nuptial Blessing now specify that the couple kneel for this blessing, while everyone else stands. A set of chant tones composed by the International Commission on English in the Liturgy for the three Nuptial Blessings is to be included in the published edition of the Marriage Ritual. These are not intended to prevent other musical settings being composed for these texts, but at least some music will be published with the ritual text itself.

Adaptations for the United States

Beyond the changes from the 1969 to the 1991 edition, the U.S. bishops have also received permission from Rome for a number of particular adaptations. First is an alternate form of the vows taken from the “Sarum Rite” (a form of the Roman Rite that was used at the Cathedral of Salisbury in England from the eleventh to the sixteenth centuries). Permission to use this form of the vows was already given for the 1970 English edition, but the form now approved includes an expanded phrase (“to love and to cherish”). This additional phrase will make the U.S. form identical to that which will be used in England.

The other U.S. adaptation is simply an English translation

of the adaptations already approved for use in the United States in Spanish, namely, the blessing and giving of the *arras* (“coins”) and the blessing and placing of the *Lazo* (“Lasso”) or the Veil. While these are not intended for general use but only for those with a cultural attachment to them (e.g., Hispanics and Filipinos), who would like to celebrate in English rather than Spanish or another language, they are included as options within the rite itself.

Help in Living and Celebrating

Marriage, it seems, is a sacrament that has been more susceptible than most to the influence of our secularized culture. The new text for the Catholic marriage rite makes a number of changes that attempt to deepen our theological understanding and pastoral care for marriage, to enrich the scriptural and liturgical texts used for marriage, and to enhance the sacred character of the celebration by the addition of ritual music (Entrance Chant, hymn or canticle of praise after the exchange of rings, and music provided for the Nuptial Blessings). While we need all the help we can get (human and ecclesial) in promoting and living the Sacrament of Marriage, we do well to remember the words of Jesus regarding the importance of allowing the Holy Spirit to overcome the hardness of our hearts in order to live the full truth of marriage (cf. Matthew 19:7 and Mark 10:5). Both living the sacrament and celebrating it worthily require the mercy of God the Father.

Notes

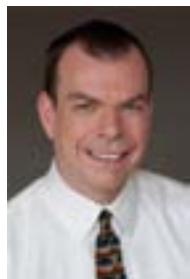
1. Both English words derive, through medieval French, from the classical Latin word *matrimonium*—the state of being married—and the later Latin *maritare* and *martiari*—to provide a marriage partner or to become married.

2. However, neither the ritual nor the missal is clear whether the *Kyrie, eleison* should be said or omitted. The Bishops’ Committee on Divine Worship has an article discussing this topic—“Exploring the Relationship between the Penitential Act and *Kyrie* at Mass”—in its February-March 2014 *Newsletter*.

Some Things Old, Some Things New: Music in the Revised Rite of Marriage

ALAN J. HOMMERDING

For the NPM Annual Convention in the summer of 2014, I was invited to present a workshop about music for the new English translation of the 1991 *Ordo Celebrandi Matrimonium* (*editio typica altera*), which we expected would receive its *recognitio* from the Vatican soon and would be implemented shortly thereafter. A year later, I was invited to present the same workshop, for the no-*recognitio*-yet rite. As of the writing of this article, the *recognitio* for the second edition of the *Order of Celebrating Matrimony* has been received, but no official/final text has been published. A tentative implementation date of Pentecost 2016 has been set. References to the ritual in this article come from the 2013 “gray book” draft edition of the rite (which, incidentally, makes only one reference to music—more about this later).



Mr. Alan J. Hommerding is Senior Liturgy Publications Editor at World Library Publications and a member of the music advisory staff for the Archdiocese of Chicago.



Photo courtesy of Hijabrian

I don't recount this timeline as a gripe about the delay but as a framework for the time we've had to revisit the larger issue of music in the ritual celebration of marriage. Even with some of the changes made in the rite, there is not much different that has a direct or substantive impact on music.

I firmly believe that this provides an opportunity to take a step back and review the role of music in the marriage rite and how we are most effective as its ministers. As with the revisions of the *General Instruction* and the *Roman Missal*, the continuity far exceeds the novelty.

In the workshop, I identified four foundations on which to build.

Foundation 1: Hospitality

A number of years back, at a music planning meeting with a wedding couple, I shook hands with them and said, "Congratulations!" The groom-to-be looked a little surprised and said, "You're the first person we've met with who congratulated us." I realize that in the marriage preparation process there are many tasks to be accomplished, but our

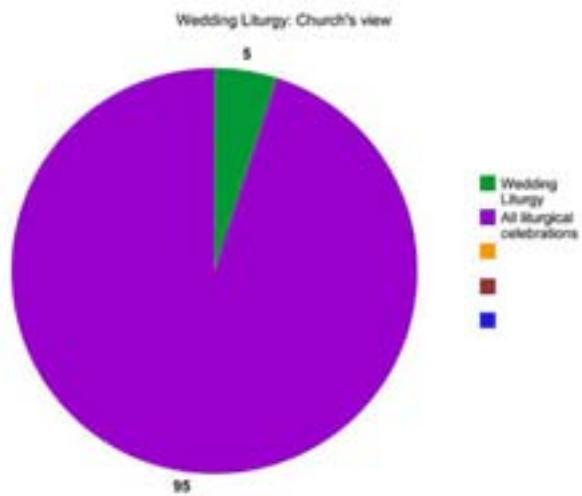
first accomplishment should be to share in the couple's joy. Much has been written and spoken about the place of evangelization in wedding (and funeral) preparation and the possibilities in those two situations to bring back the baptized-but-not-believers or the believers-but-not-belongers. A genuine hospitality is central to any success that this effort may have.

By "genuine" I mean something along the lines of how we might welcome people into our homes for a celebration: We welcome them before we lay out the drink or dinner options. For a wedding meeting, then, we don't say that there aren't guidelines or expectations, but we do everything we can to make others comfortable and able to celebrate. Guidelines (we'll look at these in a moment) are important because, as an evangelization tool, "you can do whatever you want because it's your day" is likely to be effective only in the very short term; it is, at the very least, false advertising.

Foundation 2: Big Picture and Small Picture

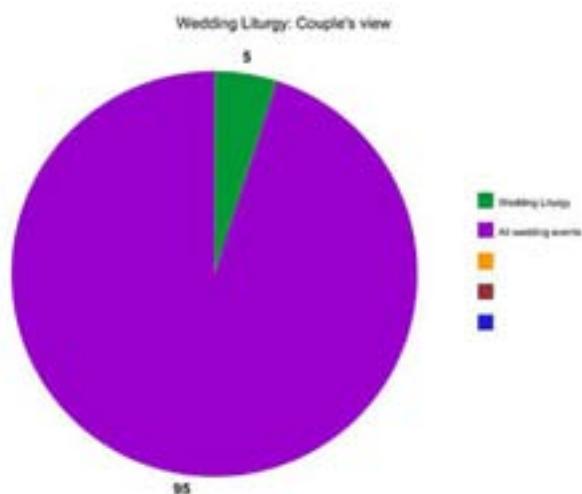
For the Church and the couple, the Wedding Liturgy is a small slice of a larger pie. For the Church, the Wedding

Liturgy (whether or not it includes Eucharist) belongs to the larger framework of the Church's *whole* liturgical life, with the Word and the Eucharist at its center, and the other



sacraments and rites sharing in the same basic principles that shape these key aspects of worship. As mentioned earlier, the 2013 gray book edition of the rite only mentions music once; this is not because music isn't thought to be important in the marriage rite but because it is presumed that the musical principles that inform and govern all of the Church's Liturgy likewise apply here.

For the couple, the Wedding Liturgy is often viewed as one among several sequential spectacles, each of which has its own details to get just right. The "spec" of "spectacle" helps us understand the primacy that the visual has assumed in our surrounding culture. The place of photographers,



videographers, and nearly every member of the assembly busy smartphone-recording the events in a wedding celebration affirms this. So musicians, who work in the sonic realm, need to be extra mindful that the activity at hand is preparing prayer, not mounting a show, and assist the couple in that same understanding.

To this end, every encounter between the parish through its representatives and the couple needs to be framed that way. I've made it a custom, when meeting with wedding couples, to begin with a brief prayer to set the tone. If they've not heard it before, they need to know that *they* are the ministers of the sacrament; the priest, deacon, or other officiant is present on behalf of the gathered community. The spirit and language of prayer needs to saturate the entire preparation experience.

Pastoral Note: For some time, to make it clear to the couple that we were meeting in order to prepare a prayer event, I had been prefacing nearly every sentence with the phrase "just like we do at Sunday Mass . . ." Over the course of time, this came to feel to me like a cudgel, or a guilt trip, or a passive-aggressive recruitment tool. So my vocabulary choices changed: "We understand that God is speaking to us directly in the Scripture" or "This song may contain the word 'God' but let's look at some music that is addressed to God," and so on.

Foundation 3: Guidelines/Policies

One of the most concrete ways to promote the vision or values of the Church in regard to music at the wedding is to provide a template for the worship aid to be used at the ceremony. Leave large spaces for musical items that will be sung, or place "Hymnal Name #" throughout, illustrating the need to provide actual notated music or hymnal references for the gathered assembly. If your parish is able to provide these templates for the couple to work from (you should have one available for the marriage rite within Mass and one for a wedding that occurs outside Mass), present them early on.

Perhaps nothing is as helpful both to the couple and to the pastoral musician as a set of clear guidelines from which to work. If your diocese has prepared wedding guidelines that include a section on music, make those your reference point or at least a starting point for a set of parish guidelines. The

implementation of this most recent revision of the *Order for Celebrating Matrimony* might be a time to revise or employ (for the first time) a set of wedding music guidelines. If your diocese has a Liturgy office, check there to see if existing guidelines will be revised in light of the new rite. If there is no diocesan office, this may be a task that an NPM chapter might wish to undertake. If you are preparing guidelines for the first time, locate a couple of representative samples from other parishes to begin your work. Avoid handing the couple two sets of policies—diocesan and parish. That might seem overly restrictive and definitely unhospitable. Clarity and efficient presentation are key.

Again, the language of prayer preparation and formation can be present throughout the preparation meeting. Introduce the music guidelines with a celebratory, hospitable, prayerful tone. “We at St. XYZ Parish are filled with joy that you will be celebrating God’s love present in your marriage.” Later on: “Since the music sung by the congregation is the most important music at the wedding rite, a parish cantor is present for every marriage at St. XYZ.”

Above all, limit the “don’t” or “can’t” language. When you have a “don’t” policy, find a way to express the positive value underneath. “As with all of the church’s ministries, music is offered by ministers present at the celebration; pre-recorded music is not used.”

Foundation 4: Approaches to Preparation

Most parishes and music ministers use one of three modes of preparing music with the wedding couple. Each has some positive aspects but also some downsides.

Group (Annual, Semi-annual, or Seasonal) Preparation. This is an occasion (usually an evening, sometimes a Saturday) at which all couples planning to be married in coming months gather for some basics about the marriage rite and planning the Liturgy for it. Sometimes musical selections are offered. This mode of preparation helps create an awareness that it is a sacrament/rite of the Church that is being prepared, not merely an event focused on one couple. While efficient, it does not allow for the personal contact that individual meetings might.

Passive Preparation (Recordings, Website). Some parishes offer a wedding music planning form, along with recorded selections, perhaps on the parish website. While



accommodating the busy schedules and sometimes long-distance preparation that occurs for today’s weddings, it sterilizes the process and makes it more akin to selecting menu items from the caterer for the wedding dinner. Also, some couples, once they realize that there’s a wealth of wedding music on the internet, will begin to visit other sites. I once had a couple think that it would be great for me to play Mozart’s overture to *The Marriage of Figaro* as a prelude!

Active, Individual Preparation. This is the face-to-face, wedding-by-wedding approach. For part-time parish musicians with other jobs, who are trying to connect with busy brides and grooms who may not even reside locally, this can be a difficult one to arrange. But no other preparation mode really communicates as effectively the care of the parish and its ministers for the couple and the Church’s understanding about marriage as a sacrament. Perhaps this approach might be combined with some foundational liturgical information in a group session, but this is still the most effective way for a music minister to be the presence of Christ for the wedding couple during marriage preparation.

Something New: The *Gloria*

With the 2010 promulgation of *The Roman Missal*, the *Gloria* became an official part of the Wedding Liturgy. To be honest, a number of pastoral musicians rolled their eyes at

Placing the *Gloria* “during the entrance rites helps set the tone that this is not a spectacle to be viewed but an action in which all should participate.”

the suggestion of the typical wedding assembly—even one containing a fair number of Roman Catholics—participating in the singing of the *Gloria*. The positive value that we can communicate to the wedding couple and to the assembly through the singing of the *Gloria* is a focus on God’s presence and God’s praise. Its placement during the entrance rites helps set the tone that this is not a spectacle to be viewed but an action in which all should participate. The Wedding Liturgy, in this way, is designed to express from its beginning the “full, conscious, and active” principle of Vatican II.

Even though there has been something of a turning away from refrain-based *Gloria* settings following the revision of the *Missal*, the assembly gathered for this particular Liturgy will probably fare better with a refrain-style setting, with verses sung by the cantor (the Sunday Eucharist cantor, not friend-of-the-couple karaoke kind). Put the music for the refrain in the program. One music reader in the pews can strengthen the singing of others. As a bonus, it helps the wedding program look like a worship aid rather than a movie’s cast of characters.

Something Else New: Acclamations of Praise

A week or two after the 2015 NPM Convention in Grand Rapids and the wedding music workshop that I offered there, I was a last-minute wedding keyboard substitute for an ailing friend. Throughout the Wedding Mass, the presider chanted the presidential prayers and dialogues on a single tone, with the assembly chanting “*Amen*” at the end. I learned that this was his practice at Sunday Eucharist as well, so the handful of wedding congregants who were also parishioners knew what to do and became leaders for the rest. It was fascinating to listen to and observe the increase in the assembly’s response—without a single syllable of joking or cajoling from the presider—grow throughout the Liturgy. Some even sang the refrain of the Communion song while processing to receive!

This priest’s simple invitation to sung responses could serve as the model for introducing other sung responses and acclamations by the assembly during a wedding. That is important because, in addition to the emphasis on a sung *Gloria*, the revised rite provides a place for the assembly to affirm the exchange of consent (vows) with an acclamation.

Needless to say, this lone occurrence of an acclamation is not going to be very successful nor really communicate the reality of the community’s witnessing of the marriage if it does not occur within a larger framework of consistently expecting acclamation and affirmation from the assembly in song throughout the Wedding Rite. When the final published version of the rite is made available, I propose that a first thing for pastoral musicians to do is to search out those opportunities for acclamation in the rite and get to work on a practical plan to introduce and support them.

Something New? Litany of the Saints

One adaptation requested for the U.S. version of the rite that was declined by the Vatican was the inclusion of a sung Litany of the Saints. The very solid rationale behind this was the observation that the rites of initiation and ordination—the Church’s two other sacramental vocation rites—include the litany, and its use would place every particular marriage in that larger vocational context as well as in the larger mystery of the communion of saints. Though the adaptation was declined, some people are proposing places at which the litany could be sung—prior to the entrance procession and entrance chant, for example. This may be an instance of growing *praxis* determining somewhere down the road, with some future ritual revision, whether the litany becomes part of the Marriage Rite.

Revision and Re-visitaton

It would seem that the “already but not yet” aspect of the revised Rite of Celebrating Matrimony provides for those of us who prepare couples to celebrate and be ministers of their Wedding Liturgy our own timeframe to prepare ourselves to renew and revisit the ways that our ministry as musicians can assist and empower the couples we serve. We need to consider whether some things old should be retained when they no longer serve, and we need to discover some things new to be initiated and promoted as we strive to be better servants of the faithful in Christ—who alone makes all things new!

Marriage at Sunday Mass: Blending Rites, Considering Options

By DAVID ANDERSON

At first thought, celebrating marriage at Sunday Mass might seem to be an odd practice to suggest, as the revised *Order of Celebrating Matrimony* does indeed suggest. However, more and more parishes are regularly celebrating other sacraments at Sunday Mass—a practice that only several decades ago seemed quite unlikely in the context of a typical Sunday liturgical celebration. It is now very common, for example, to experience and celebrate Baptism at Sunday Mass. Many parishes see the positive benefits of allowing for the possibility of celebrating First Communion at Sunday Masses, and parish staff often note the improved quality of engaged participation at such times. The parish where I minister has opted for quite a few years to invite our bishop to celebrate the sacrament of Confirmation at a weekend Mass. Due to the length of the celebration, we often choose the Saturday or Sunday evening Mass as an appropriate time for this celebration!

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I have also been very positively affected by the communal celebration of the Anointing of the Sick as a regular annual event that takes place at all weekend Masses. What an icon of pastoral care and consolation as we see people of all ages come to the altar for this great sacrament of healing. These celebrations with the larger community assembled at weekend Liturgies offer a powerful witness of the desire and hunger for healing often seen through the lens of prayer and vulnerability.

Given the fact that many parishes celebrate a variety of sacraments at the Sunday Eucharist, perhaps it is time to give serious consideration to celebrating marriage at Sunday Mass as a worthy option for parish life. Another consideration to add to the mix is the decreasing availability of priests for weddings, especially in those places where the shortage of priests and deacons is experienced most keenly.

When considering what sort of couples might be interested in such an option, I thought of these categories of people who might benefit from this option:

- more mature (possibly older) couples,
- couples who are very involved in the life of the parish,
- couples who don't buy in to the excesses of the contemporary wedding market,
- communities where the priest shortage is strongly felt,
- and couples who might have financial restraints or difficulties.

Four Weddings

In my own pastoral experience, I have only assisted in preparing and providing music for four weddings that took place at Sunday Mass.

Two of the weddings were for members of the choir, where both husband and wife were choir members and very much wanted the possibility of a celebration in the context of the regular Sunday "choir" Mass. Both couples were more mature, and in both cases there had been a previous marriage.

Another wedding was for a young couple—both medical students—who had a strong love for Liturgy and social justice. They could not imagine not celebrating with the Sunday assembly! The fourth couple was younger and had a deep faith. Both partners attended Liturgy each week,



The photos accompanying this article show the wedding of Joseph and Linda (Horan) Locker at St. Joseph Catholic Church in Macon, Georgia. The priest is Father Justin Ferguson, who was a parochial vicar at the parish at the time of the wedding, and the deacon is Rev. Mr. Don Coates. Father Allan J. McDonald, current pastor of St. Joseph Parish, was instrumental in arranging for the use of these photos.

but they had very limited funds for a wedding. When the Sunday Mass option was presented to them, they jumped at the chance.

Even with my limited experience of just these four wedding celebrations, I can affirm that the benefits and positive experience for most people involved were quite telling.

In each of these weddings at a Sunday Mass, the power and support of an engaged and participative assembly was quite a gift—a fact that was noticed by all as a plus that was not often experienced at most weddings. Each couple truly felt a connection to the gathered community. They spoke of

feeling embraced and supported by the gathered assembly.

Each celebration spoke to and witnessed the strong and active faith of the couple and provided an effective model for a simpler style of wedding celebration. While two of the four brides wore long white dresses, they were indeed much simpler in design than most wedding dresses that are commonly seen at other weddings in the parish and beyond.

Practical Concerns

Practically speaking, thought had to go into the entrance procession. In three of the four weddings mentioned here, the couples processed in together; at the other wedding, the bride and groom came in procession separately, escorted by their parents. These were all, in many ways, typical liturgical processions that also included the wedding party, other family members, presider, servers, and lectors, with the couple coming last, in the processional position of honor. All four processions were accompanied by the assembly singing the entrance hymn for the Mass.

Since each wedding took place at Sunday Mass, parish liturgical ministers were used, but we also gave the couple the option of selecting the lectors and the cantor. The fact of celebrating at a Sunday Mass also allowed the community to be of service to the couple by already having a number of liturgical ministers in place.

In making the appropriate musical choices, the Sunday Scriptures and prayers of the Liturgy provided the framework for possibilities and choices. As additional options, I offered a selection of some newer wedding texts that were set to tunes familiar to the parish.

Little was deemed necessary to prepare the assembly for these occasions. The weddings were announced in the parish bulletin two weeks before each event and were also announced before the Mass was to begin. (I confess that some assembly members were surprised that they were attending a wedding!)

On the day of the wedding, several pews were reserved for family and close friends, but all invited guests were instructed to sit wherever they could find a seat in the worship space.

Because the assemblies were larger than at most weddings, and there was a larger number of Communion stations, each of the four wedding couples sat in the front pew near the

For God, who has called the couple to Marriage, continues to call them to Marriage. Those who marry in Christ are able, with faith in the Word of God, to celebrate fruitfully the mystery of the union of Christ and the Church, to live it rightly, and to bear witness to it publicly before all. A Marriage that is desired, prepared for, celebrated, and lived daily in the light of faith is that which is “joined by the Church, strengthened by a sacrificial offering, sealed with a blessing, announced by Angels, and ratified by the Father How wonderful the bond of the two believers: one in hope, one in discipline, one in the same service! They are both children of one Father and servants of the same Master, with no separation of spirit and flesh. Indeed, they are two in one flesh; where there is one flesh, there is also one spirit” (*Tertullian, Ad uxorem*, II, VIII: CCL I, 393). *Order of Celebrating Marriage*, 11.

altar. This was different from our normal practice of having the couple seated in another area of the church in chairs.

Two of the weddings took place during the Easter Season, and the readings for those days were used.

Two weddings were on Sundays in Ordinary Time. This offered some flexibility in the choice of Scripture readings in accordance with current liturgical norms. However, each couple went with the Gospel reading of the day, and the homilist made appropriate connections between married life and the Christian journey.

Most of the feedback from parishioners was positive, with comments particularly about the beauty and simplicity of the celebration. Others, however, felt that weddings should not be at Sunday Mass as they are “private” events!

Time was never an issue, as the celebration added no more time than other Masses where other sacraments are included in the Sunday Liturgy. In terms of pastoral adaptations of the wedding rite, few were needed. The nuptial blessing was simplified in one case and used a simple sung acclamation, but the other weddings took place as the rite requires, and the nuptial blessing was prayed before the Communion rite of Mass.

The general intercessions were those prepared for the normal Sunday celebration with the addition of two or

three additional petitions that offered prayers for the couple and focused on covenant, commitment, and married life. We also prayed for married and single people and couples experiencing difficulties in their marriages.

Celebrating these weddings at Sunday Mass reminded me of the power of the Sunday Liturgy. It also reminded me to let the Sunday celebration be my guide for all weddings.

Welcoming a New Rite

As a Church we are preparing to receive and implement a new *Order of Celebrating Matrimony*. Introduction of this long-awaited revision of the marriage rite can provide an opportune time for pastoral musicians, presiders, and liturgists to reflect on their current pastoral practice in the parish and beyond.

How are couples prepared for Christian Marriage? How



are they welcomed? What is expected of the couple who comes to your door seeking the sacrament? What do you offer the couple? What is in place in your parish or diocese that will move the couple and the community to a deeper understanding of the sacrament? Does your parish have a marriage ministry (however simple) in place? Are there marriage mentors who can walk with the couple?

As a pastoral musician, what music do you suggest that will move the couple to a deeper understanding of their new life together? Do you offer a variety of musical styles and genres that might speak to the lived experience of the couples to whom you minister? Are there ways to expand your musical outreach to engaged couples present in your parish? Do you seek ways to expand your wedding repertoire? What are your top ten "hymns, psalms, and spiritual songs" for weddings?

Have you given thought to a setting or two of the *Gloria* that might be appropriate for weddings in your parish? Perhaps a refrain-style *Gloria* might be the most appropriate choice to engage a diverse community of family, friends, and other guests. Are there any musical acclamations that speak of blessing that could be suggested and used at weddings? Is there a hymn or canticle of praise from your parish repertoire that could be sung after the vows at most of the weddings in your community?

Have you learned any new instrumental repertoire that might be a fitting and festive choice to add to your list of tested and true instrumental offerings?

A Time of Renewal

Let this time of waiting for and implementation of the new rite of marriage be a time of renewal for your ministry. Let it strengthen your resolve to reach out to each couple that comes through your door. In some cases, yours could be the voice to welcome and call them back to church, a church that is strengthened by each member! May your parish celebrations of marriage call all of the faithful to a deeper awareness of the beauty of married life.

“Joint Heirs with Christ”: A Quest for Covenant Equality

By GORDON E. TRUITT

As the faith of ancient Israel developed from its formative event at Mount Sinai, it began to codify a way of life built around its covenant with the One and Unnameable God. This meant that Israel had to re-examine all aspects of life in light of the covenant. One aspect of that life was the form of human interaction that we call “marriage.”

The practice familiar to Israel in its earliest period was essentially a contract between two parties that was recognized and protected not only by the parties but also by the surrounding culture. The two parties, in this case, were usually two families, and while the contract concerned the offspring of those families, the offspring were not often consulted about the arrangements. In fact, the contract known as marriage was usually agreed to for the mutual benefit of the contracting parties—an increase in property or wealth, a sharing of resources, or peace between feuding tribes, for example. This covenant was sealed by the joining of offspring (usually but

not exclusively one male and one female) in a public ceremony that would lead to physical sexual union between the couple and, eventually, children.

In various cultures, often long before Israel began to deal with marriage as part of its covenant life, this contractual act had already taken on a religious

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One • Otu
Holy • Thánh Thiện
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meaning. In cultures adjoining the evolving Israeli way of life, it had come to symbolize the union of the people with their god, or it echoed the divine act of creation. (In the Babylonian creation story, for example, creation began when the water gods Apsu and Tiamat separated themselves from the mist god Mummu and then joined in marriage to create the other gods and, eventually, the whole physical creation.) For Israel, of course, the marriage contract eventually became a form of the special contract known as a “covenant”—the contract which God established with Israel at Sinai.

Usually, in early contractual marriage, neither partner had much of a say, but the woman in particular had no rights. She was, in effect, purchased by the groom’s family for her husband (see Genesis 31:14–15). This “bride price” was paid to the woman’s father to compensate him for the loss of a working member of the household rather than for any particular value in the woman herself.¹ Gradually, however, possibly under the influence of the understanding of the Sinai covenant as an expression of divine love rather than divine control,² the understanding of the human marriage covenant as an expression of the divine covenant began to shift from its earlier contractual understanding to the

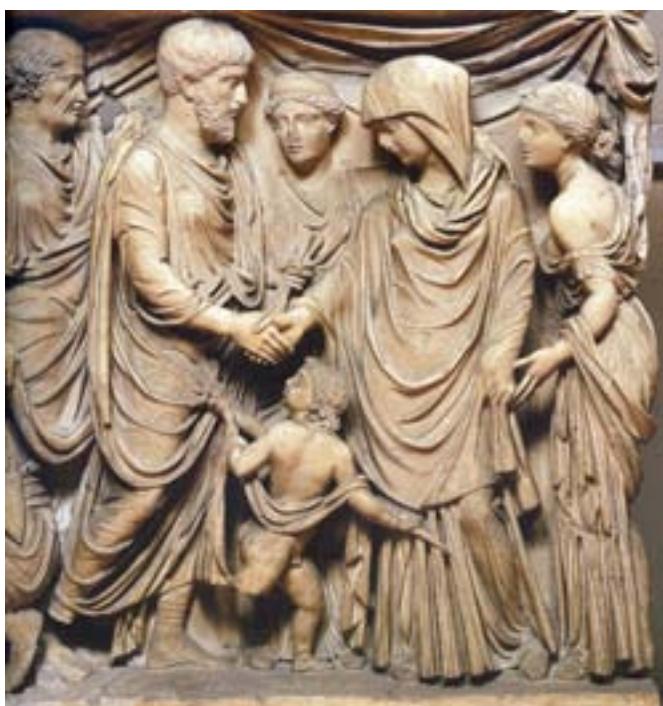
notion that it was a covenant that expressed love between the two partners.³ The relationship was still not equal; the man was the dominant figure (as God was the dominant figure in the divine and human covenant), but this idea of marriage as an expression of mutual love was certainly an advance beyond the understanding that one partner was the property of another.

The Early Church

It was this notion of marriage that mixed contractual exchange and covenant love that the early Christians inherited and tried to make sense of in their cultural context, which was heavily influenced by the Hellenism that had been spread throughout the Mediterranean world by the conquests of Alexander the Great. Though the early Church promoted an amazing equality among its members, based on Jesus’ teaching and example and Paul’s affirmation that Christians—whether Jew or Gentile—are “heirs of God and joint heirs with Christ” (Romans 8:17), the Church was unable to sustain that radical equality in this cultural context. Hellenism of the period understood the world in terms of hierarchies, and it placed man above woman in most categories.

A second factor in Hellenism affecting the understanding of marriage in early Christianity was the high value placed on dedicated virginity. This was a value foreign to Christianity’s Jewish roots; it came to dominance when the Church came to imitate and adopt ever more of the values of Hellenic culture. The growing primacy of celibacy as a life choice meant that marriage slowly came to be devalued as an expression of the Christian covenant in favor of the notion of individual self-sacrifice as an imitation of Christ’s self-giving for the life of the world. In fact, marriage was reduced to a kind of second-class form of Christian life, an option for those who could not choose celibacy. In other words, to quote St. Paul in light of his own expectation of the imminent end of the world, the Christian world in general reluctantly concluded, given the choice between dedicated virginity and marriage, that “it would be better to marry than to burn with passion” (1 Corinthians 7:8–9).

Surprisingly, though, part of what followed from the high valuation of celibacy as an option for Christian adult life was the Church’s defense of a woman’s right freely to



Detail from a sarcophagus (c. 160–170 AD) in the Museo ducale de Mantua shows a Roman couple joining their right hands and declaring consent before witnesses. Photo courtesy of Marie Padyova.

choose that path rather than be married. In some parts of the cultures into which the Church expanded, this defense became a fairly significant battle for women's freedom. In some of these same cultures, the Church fought against the sale of women into either marriage or slavery (and the two sometimes seemed not that far apart!).

A second aspect of the relative devaluation of marriage as a covenant sign was that the Church in its early centuries paid little attention to the form of marriage: Marriage was contracted in whatever way the culture chose to express it, though married couples were encouraged to seek a blessing from the bishop. Usually the prevailing form of marriage included some form of mutual consent, freely (or not so freely) given by the parties, a public declaration of intent, and subsequent physical union of the two partners. Since the Church's role in marriage at this point amounted to little more than recording the fact of such unions, there was little ecclesial attention paid to the real freedom of consent by the partners, especially by the woman (which often received little more than lip-service); any deeper meaning of the rite beyond its obvious economic value and the preservation of the tribe or nation through offspring; or any strong defense of the equality of the partners.

It was not until the late medieval period that the Church began to take an interest in marriage as a ritual with implications for faith. The development of a marriage ritual followed its identification as a sacrament in 1184 at the Council of Verona. It was clear, however, that this identification was still a kind of backhanded approval of marriage's sacramentality, as the Fourth Lateran Council (1215) made clear when it affirmed that "not only virgins and those practicing chastity, but also those united in marriage, through the right faith and through works pleasing to God, can merit eternal salvation."⁴

It was at about this time, because of conflicting cultural interpretations of what actually constituted a marriage, that the Church was asked—as an objective judge—to determine what action or actions established the marriage. The "official" answer for Western Catholicism came from Pope Alexander III: It is the *mutual consent* of the partners that establishes a marriage, not any prior arrangements by the families and not simply the subsequent act of sexual intercourse.⁵ The fact that *mutual consent* was required by the Church to constitute a valid marriage (in addition to



Two practices used when a couple could not get married in a formal ceremony have become part of Christian rites. Above: the practice of "handfasting"—joining hands (that may have been ritually bound together) and declaring consent before two witnesses—was brought into Catholic ritual in some places by the priest placing his stole over or around the hands of the couple (Pietro Longhi, c. 1755, "The Sacrament of Marriage," Pinacoteca Querini Stampalia, Venice, Italy). Below: Slaves in the United States, unable to marry legally, adopted and modified African practices, "jumping the broom" before witnesses as a sign of their commitment.

its impact on the spread of youthful elopements) meant an advance in recognizing the equality of the spouses and the freedom required of each partner in creating the marriage covenant.

Getting Used to Equality

It took a long, long time before cultures—and the Church itself—got used to Pope Alexander III's insight and its implications. For the most part, even through the Renaissance, the free choice of a marriage partner was considered disruptive of social order, and it was expected that such choices would only end badly. Shakespeare makes this very point about his "star-crossed lovers" in *Romeo and Juliet*. Periods of courtship and engagement developed as a way to check out the "suitability" of the partners for marriage, and families usually governed these processes fairly carefully. Societies also helped to determine the suitability of marriage partners, often restricting the choice of a partner based on socio-economic status, race, religion, and other factors. Apart from its prohibition of forcing or purchasing (often underage) marriage partners, the Church went along with most of Europe's cultural conventions, so long as the consent of the partners to such conventions was given freely and publicly. (In most cases, if a couple went through with the marriage ceremony and lived together, free consent was simply presumed.)

In its own way, the European Reformation helped to reinforce the prevailing attitudes toward marriage. Luther's theology was developed, in part, around a sacred and secular divide. Those things that belonged to the "sacred estate" were grace giving; those of the "earthly estate" may be divinely inspired, but they do not give grace. Marriage, Luther and his colleagues taught, was a social estate of the earthly kingdom, not a sacred estate of the heavenly kingdom. Though divinely ordained, marriage was directed primarily to human ends, to the fulfilling of civil and spiritual aims in the lives of the individual and especially of secular society. As part of the earthly kingdom, Lutheran reformers argued, marriage was subject to the civil law of the state, not to the canon law of the Church.⁶ Most of the Protestant churches followed along similar lines, returning, in fact, to an earlier era that encouraged the religious blessing of a marriage but saw in weddings no sacramental shape. This return to a non-sacramental



The sacrament of marriage (center above) is illustrated between ordination and extreme unction in the right panel (shown here) of the "Seven Sacraments Altarpiece" triptych, painted by Rogier van der Weyden between 1445 and 1450, now in the Royal Museum of Fine Arts, Antwerp, Belgium.

view of matrimony laid the groundwork for the complete secularization of marriage during the Enlightenment.

It was not really until the rise of capitalism in European and American society in the eighteenth and nineteenth century that secular and then religious notions of marriage began to shift from prevailing cultural conventions to the notion that marriage should be based on love between the

“The postconciliar rite shifted the focus from law to personal and loving self-commitment to another as the key value to be found and expressed in marriage.”

partners. Capitalism and industrialization gradually led to the weakening of family, societal, and cultural ties and made the nuclear family much more important than the extended family. This change is acted out in the musical *Fiddler on the Roof*, in which each of the family’s three older daughters wants to marry for love, to the consternation of their parents, Tevye and Golde, who wonder, after twenty-five years of their own life together, if their arranged marriage has led them to love one another. “Love,” Tevye comments, “it’s the new style.”

By the beginning of the twentieth century, the ideal marriage came to be understood as an expression of “romantic love,” the gift of self to another and the choice of another not for economic and cultural benefit but solely because of the qualities of that person. “In proclaiming the supremacy of human relationships governed by the disinterested gift of oneself, love not only celebrates the fusion of individual souls and bodies but also the possibility of an alternative social order. Love thus projects an aura of transgression [beyond the existing social order] and both promises and demands a better world.”⁷

A gradual secular recognition of equal and free commitment of self to another in romantic love as the foundation for authentic marriage began to have its effect on the Catholic Church’s understanding of marriage’s meaning as a sacrament and as an effective and efficacious sign of the covenant between God and believers. This understanding developed during the twentieth century and is reflected in the *Catechism of the Catholic Church* (CCC), published at the end of that century (1992, revised 1997). Because love is the “fundamental and innate vocation of every human being,” the *Catechism* teaches, it follows that “mutual love becomes an image of the absolute and unfailing love with which God loves [human beings]” (CCC, 1604). Marriage is the “matrimonial covenant, by which a man and a woman establish between themselves a partnership of the whole of life” (CCC, 1601), an “intimate community of life and love” (CCC, 1603). This covenant of love should have its effect on the whole of an individual believer’s life and on the life of the Church: “The entire Christian life bears the mark of the spousal love of Christ and the Church” (CCC, 1617). This

paragraph then goes on to interpret the whole Christian life as an unfolding marriage, concluding that “since it signifies and communicates grace, marriage between baptized persons is a true sacrament of the New Covenant.”

Shaping the Rite

This theology of marriage as a loving covenant, founded in and expressive of the love that God has for humans and Christ has for the Church, has shaped the reformed rites of matrimony that appeared after the Second Vatican Council. Before the Council (as the rite existed in 1964), the focus was on legality and right order. Each partner was asked if he or she took the other person as a “lawful” spouse, “according—declared to the other: “I take you for my lawful [spouse], to have and to hold, from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, until death do us part.” And the priest prayed that God would bless and uphold “the institution of marriage established by [God] for the continuation of the human race.”

The postconciliar rite shifted the focus from law to personal and loving self-commitment to another as the key value to be found and expressed in marriage. The English translation of the first *editio typica* (1969) begins the ceremony with these words: “My dear friends, you have come together in this church so that the Lord may seal and strengthen your love in the presence of the Church’s minister and this community. Christ abundantly blesses this love.” It is clear (from the rite anyway, if not actually in practice) that the key moment of the ceremony is the affirmation of free commitment to the marriage followed by the public declaration of consent to “love and honor” the marriage partner.

The central acts of free and public consent are enhanced in the second edition of *The Order of Celebrating Matrimony*. The consent by the couple is followed by an acclamation to be sung or spoken by the whole assembly, and the exchange of rings may be followed by a hymn of praise. These additions not only enrich this central moment in the ceremony, they emphasize its importance.

Freedom, equality of partners, the expression of loving self-commitment to another: These are the heart of the



Filipino wedding practice combines the *lazo* with veiling the couple.

Catholic rite and the central meaning of the sacramental marriage covenant as we understand it today.

Notes

1. See Adele Berlin and Marc Zvi Brettler, eds., *The Jewish Study Bible* (New York, New York: Oxford University Press, 2004), 416, note on Deuteronomy 22:13–23:1.

2. The earliest descriptions of the covenant (see Exodus 6:7), in which one party to a covenant “takes” the other and “makes” that person something new, yield by the time of Wisdom literature to rhapsodic expressions of love between the partners (see especially the Song of Songs, usually interpreted as a love song between God and Israel).

3. Even the woman-hating Qoheleth (Ecclesiastes 7:26, 28) grudgingly admits that one of the few joys in life is to “enjoy happiness with a woman you love all the fleeting days of life that have been granted to you under the sun” (Eccl. 9:9).

4. Fourth Lateran Council, Canon 1. <http://legacy.fordham.edu/>

halsall/basis/lateran4.asp.

5. See Juraj Kamas, *The Separation of the Spouses with the Bond Remaining* (Rome: Editrice Pontifica Università Gregoriana, 1997), 100–102. Note that Western Catholic teaching eventually identified four factors that constitute a valid sacramental marriage: the freedom of the spouses to marry; their free exchange of consent; the intention to be married for life and, if possible, to produce offspring; and consent given in the canonical form before two witnesses and a validly authorized representative of the Church. In the Eastern Churches, the blessing of a marriage by a bishop or priest is also required for validity.

6. See John Witte, Jr., “The Reformation of Marriage Law in Martin Luther’s Germany: Its Significance Then and Now” *The Journal of Law and Religion*, volume 4(1987), 293–351; online at http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1851129.

7. Eva Illouz, *Consuming the Romantic Utopia: Love and the Cultural Contradictions of Capitalism* (Berkeley, California: University of California Press, 1997), 9.

An Exhortation before Marriage



Dear friends in Christ: As you know, you are about to enter into a union which is most sacred and most serious, a union which was established by God himself. By it, he gave to man a share in the greatest work of creation, the work of the continuation of the human race. And in this way he sanctified human love and enabled man and woman to help each other live as children of God, by sharing a common life under his fatherly care.

Because God himself is thus its author, marriage is of its very nature a holy institution, requiring of those who enter into it a complete and unreserved giving of self. But Christ our Lord added to the holiness of marriage an even deeper meaning and a higher beauty. He referred to the love of marriage to describe his own love for his Church, that is, for the people of God whom he redeemed by his own blood. And so he gave to Christians a new vision of what married life ought to be, a life of self-sacrificing

love like his own. It is for this reason that his apostle, St. Paul, clearly states that marriage is now and for

This exhortation is taken from the *Sanctuary Manual*, prepared under the guidance of Very Rev. Walter J. Schmitz, ss, © 1965 Bishops' Commission on the Liturgical Apostolate (Milwaukee: The Bruce Publishing Company, 1965). This exhortation, presented in several versions in various ritual publications, was part of the marriage rite as it was celebrated in the United States in the years before the first edition of the revised rite of marriage was published in 1969.

all time to be considered a great mystery, intimately bound up with the supernatural union of Christ and the Church, which union is also to be its pattern.

This union then is most serious, because it will bind you together for life in a relationship so close and so intimate that it will profoundly influence your whole future. That future, with its hopes and disappointments, its successes and its failures, its pleasures and its pains, its joys and its sorrows, is hidden from your eyes. You know that these elements are mingled in every life and are to be expected in your own. And so not knowing what is before you, you take each other for better or for worse, for richer or for poorer, in sickness and in health, until death.

Truly, then, these words are most serious. It is a beautiful tribute to your undoubted faith in each other, that, recognizing their full import, you are nevertheless so willing and ready to pronounce them. And because these words involve such solemn obligations, it is most fitting that you rest the security of your wedded life upon the great principle of self-sacrifice. And so you begin your married life by the voluntary and complete surrender of your individual lives in the interest of that deeper and wider life which you are to have in common. Henceforth you will belong entirely to

each other; you will be one in mind, one in heart, and one in affections. And whatever sacrifices you may hereafter be required to make to preserve this mutual life, always make them generously. Sacrifice is usually difficult and irksome. Only love can make it easy, and perfect love can make it a joy. We are willing to give in proportion as we love. And when love is perfect, the sacrifice is complete. God so loved the world that he gave his only-begotten Son, and the Son so loved us that he gave himself for our salvation. "Greater love than this no one has, that one lay down his life for his friends."

No greater blessing can come to your married life than pure conjugal love, loyal and true to the end. May, then, this love with which you join your hands and hearts today never fail but grow deeper and stronger as the years go on. And if true love and the unselfish spirit of perfect sacrifice guide your every action, you can expect the greatest measure of earthly happiness that may be allotted to man in this vale of tears. The rest is in the hands of God. Nor will God be wanting to your needs; he will pledge you the life-long support of his graces in the holy sacrament, which you are now going to receive.



A band waits to welcome the groom at a Catholic wedding in Tamil Nadu, India. Photo © Dorinda Balchin, used with permission. www.dorindabalchin.com.

Stop Doing Marriage Prep; Start Forming Married Disciples

BY DIANA MACALINTAL

Catholic parish leaders in the United States await the arrival of a new English translation of the *Order of Celebrating Matrimony* (formerly the *Rite of Marriage*) with mixed emotions. Some musicians are excited about the new sung acclamations after the exchange of vows; others see them as yet one more thing the assembly won't sing. Some pastors look forward to the expanded introductory notes on Christian marriage; others wonder whether it matters when so few people choose a church wedding. Some liturgists welcome the U.S. adaptations for including the cultural rituals of the *arras*, *lazo*, or veil. Yet most will still have to explain to couples why a sand ceremony isn't really part of the Catholic rite.

These are all important concerns. However, simply changing the rite won't change these facts:

- Those who marry in the church still only have a slightly better chance of not getting divorced than those who have a civil ceremony.¹
- The number of weddings held in Catholic churches in the United States since 1972 has

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Crowning of the couple during Holy Matrimony in the Syro-Malabar Church. The main celebrant is Bishop Mar Gregory Karotemprel. Photo by Achayan. Used with permission.

dropped sixty percent.²

- In 2012, less than one in five adult Catholics in the United States attend Mass once a week or more.³ Many of these Catholics miss Mass not because they're too busy but because they don't see it as an important part of living their faith.
- Almost seventy-five percent of people who self-identify as "none"—practicing no particular faith or religion—are people who *used to be* part of a church.⁴

To get different outcomes, we need to change more than just the Liturgy. We need to change everything about what we think marriage preparation looks like, because "the way

we've always done it" is mostly not working. What if we stopped doing marriage preparation and instead started forming disciples for the married vocation?

One Team with One Goal

The following may not be true for your parish, but yours would then be exceptional. Many parishes do marriage preparation using two separate "teams." The first team is made up of the pastor or an associate and perhaps a few married couples. The basic goal of this team is to teach couples about Christian marriage. They do this through sessions, which include some kind of inventory test and interview

of the couple, presentations on the Catholic theology of marriage, maybe some small group process and dialogue, perhaps some counseling, and often a Mass at the end of the series of classes. Then the couples are handed off to the next “team,” which is made up of the wedding coordinator, the music director, and the priest or deacon leading the ceremony. The basic goal of this team is to make sure the couples know about the dos and don’ts of the wedding Liturgy.

If we are going to shift our marriage preparation paradigm, the first major change required is to get rid of this division of labor and form one team with one goal. Your one team is your parish; your one goal is conversion of heart toward Christ.

We learn from the catechetical world why the parish is your one team for marriage preparation:

Catechetical pedagogy will be effective to the extent that the Christian community becomes a point of concrete reference for the faith journey of individuals. This happens when the community is proposed as a source, *locus*, and means of catechesis. Concretely, the community becomes a visible place of faith-witness.⁵

You can try to design the best series of marriage preparation classes and the most prayerful, life-changing retreat for couples, but if your parishioners aren’t modeling the meaning of unconditional, faithful, self-sacrificing love week after week, your couples won’t have a faith community to sustain them in their marriage—and they won’t have a reason to stay part of the community past their wedding day.

We learn from the liturgical world why conversion of heart is the goal for sacramental preparation, especially for the sacraments of initiation but also for any sacrament: “The three sacraments of Christian initiation closely combine to bring us, the faithful of Christ, to his full stature and to enable us to carry out the mission of the entire people of God in the Church and in the world.”⁶ Through the authentic, full, conscious, and active preparation for and participation in the sacraments, we grow ever deeper in likeness—in stature—to Christ, so that we may have the skills to do Christ’s work in the world.

In other words, in sacramental preparation and celebration, the goal is not to get married, or to be baptized, or to “get” whatever sacrament we’re preparing for. Rather

the goal is to *become* more and more like Christ. That is an ongoing, lifelong process of conversion.

However, don’t get rid of your current teams of catechists and liturgical leaders who work with engaged couples just yet! You still need persons dedicated to shepherding couples through this conversion process. The key is to change what you do with the engaged couples and to focus on the parishioners to be their examples. Here, we take a cue from the process of adult initiation.

What Does Adult Initiation Have to Do with Marriage Preparation?

If our main goal in marriage preparation is conversion, and the primary team to help with that goal is your parish, then looking at the *Rite of Christian Initiation of Adults* (RCIA) can help us meet that goal.

The process with its rites described in the RCIA is the fundamental way we make disciples, leading a person from no faith to explicit faith in Christ. Therefore, the *General Directory for Catechesis* (GDC) tells us that “the model for all catechesis . . . is the baptismal catechumenate.”⁷ However, the GDC does not intend for us to imitate the RCIA slavishly, as if we should treat engaged couples like catechumens and put them through rituals similar to a Rite of Acceptance or Rite of Election. Rather, the GDC calls us to use the objectives and the dynamism of the catechumenate to help us shape the formation process for sacramental preparation.

There are six basic characteristics of the process of adult initiation and six steps you can take to transform your marriage preparation programs into effective conversion-based, discipleship-making processes for both your couples and your community.⁸

Characteristic 1: Conversion is a gradual process. Step 1: Make every day an opportunity for “marriage prep.” At Mass one Sunday, after the announcements, the pastor invited a young parishioner of about fifteen to stand and introduce his friend. Charles, dressed in his Sunday best, turned to the rest of the assembly and, in a shaky but loud voice, said: “This is my friend, Amanda. We started dating a month ago, and I want you all to meet her.” The assembly broke into applause as Amanda turned to the assembly and smiled, a bit embarrassed but happy. Then everyone stood as the pastor led a blessing over the young couple.

We often think that marriage preparation happens in the six months before a wedding, but it's actually taking place every day of a person's life from the moment of baptism because marriage is a vocation. Every homily throughout the year can be a reflection on Christian marriage because the mystery of the Trinity, as the foundation of our belief and worldview, is all about relationship in the Godhead. Therefore, even before people think of getting engaged, consider blessing and marking the significant stages in a person's relationship with another in order to strengthen that self-sacrificing love that happens every day in our homes.

Characteristic 2: Conversion happens in the community.
Step 2: Use the parish as the “syllabus” and the parishioners as the “teachers.” Elementary and high schools are exploring a new way of teaching that puts the learners’ daily experiences at the center of learning, while the classroom time is spent breaking open, analyzing, and going deeper into the learning they experienced. This is called a “flipped classroom model.”

“Flip” your catechesis by making the experience of Sunday the core of your couples’ formation. Train “sponsor couples” to be models for all parishioners on how to be ordinary examples of faith for those in significant relationships. Use your marriage preparation sessions for “mystagogy” (prayerful reflection) on how engaged couples saw Christ in the parish community and their daily lives that week and what that means for living a Christian marriage.

Characteristic 3: Conversion is focused on the Paschal Mystery.
Step 3: Look for, tell, and invite stories. Ask a roomful of parish leaders to tell you about the Paschal Mystery, and most of them will say that it’s the passion, death, and resurrection of Jesus. That’s correct, but it’s not compelling. If Christian relationship is a reflection of the Trinity and, indeed, an evoking of Trinitarian presence, then it’s all about ongoing, unconditional, self-sacrificing love that is irresistibly attractive. You can’t help but be drawn to it out of curiosity, wonder, or awe. That’s the Paschal Mystery. So tell your stories of when you received that kind of love. Tell your stories of when you failed or were afraid to give that kind of love to someone, maybe because they hurt you. Invite your parishioners to tell those kinds of stories to one another. Give your couples opportunities to practice speaking this language of paschal sacrifice with one another. Oh, and do this after the wedding as well!



Photo courtesy of Geena and Bradley Harrington

Characteristic 4: Encountering the Paschal Mystery leads to conversion.
Step 4: Provide markers and opportunities for conversion. The *Rite of Christian Initiation of Adults* identifies four primary areas of training for discipleship: reflection on the Word and the teachings of the Church, participation in self-sacrificing relationships within the community, nourishment through communal and individual prayer, and apostolic mission through public profession of faith by word and deed (RCIA, 75). Building on these areas, the RCIA also points to markers for readiness that are affirmed through questions asked in the rites.⁹

In a similar way, use the four areas of Christian discipleship (word, community, worship, and witness) and the three questions of consent found in the *Order of Celebrating Matrimony* to develop markers of readiness and to see where an individual or a couple may be lacking in formation for living the Christian married life.

Characteristic 5: Formation for discipleship is suited to adult needs and responses. Step 5: Use the best of adult learning practices. A famous axiom derived from a Chinese proverb says, “Tell me, and I forget. Teach me, and I may remember. Involve me, and I learn.” Yet we still rely too heavily on presentations, texts, and classrooms when we prepare persons for discipleship. Great teachers—who are great because they are authentic witnesses of what they teach—use adult learning principles. Some of these are:

- Adults learn best when they understand why something matters;
- Adults learn in different ways and need the freedom to explore a topic in a variety of ways;
- Adults learn from experience;
- Adults learn when the process is positive and encouraging.

Characteristic 6: Formation for discipleship varies with each individual. Step 6: Develop an individual plan for each person and each couple. Your plan is to make these people disciples, but their plan is more likely to get through whatever requirements you give them in order to get married. Help your couples develop a plan that will get them what they want (to be married) while they are encouraged to go deeper into the meaning of Christian marriage. Do this by asking each partner to journal about and share with the other responses to these five questions:

- Where have you been?
- Where are you now?
- Where do you want to get to?
- How will you get there?
- How will you know you’ve arrived?

Adult educators use these questions to help individuals discover a personalized path for learning that leads to integrated change not only in the learner’s life but also in the community with whom they learn.

Becoming a Community of Disciples

Giving our couples doctrines and directives is important, but ultimately what we, as parish leaders, truly desire to

hand on to them is our faith in Christ. Thankfully, we do not have to do that alone. In fact, we can’t do it alone. If we take seriously this vision of marriage preparation based on the dynamics of the catechumenate and trust in the gradual work of the Spirit to change hearts, this decision will transform the entire parish into the community of disciples we want to be. In the end, that’s really what we all desire. Our parish’s marriage preparation process should not result only in the union of two people. If we change more than just the rite, we can bring about in an entire parish a different kind of community—a communion of persons that keeps its promises to all those who seek to encounter the ever-faithful Lord.

Notes

1. 2011 *State of Our Unions*, “Social Indicators of Marital Health and Well-Being,” http://www.stateofourunions.org/2011/social_indicators.php.

2. Mark M. Gray, “Exclusive analysis: National Catholic marriage rate plummets,” *Our Sunday Visitor* (June 26, 2011), online at <http://www.osv.com/tabcid/7621/itemid/8053/Exclusive-analysis-National-Catholic-marriage-rat.aspx>.

3. CARA Catholic Poll, <http://cara.georgetown.edu/CARAServices/requestedchurchstats.html>.

4. “‘Nones’ on the Rise,” The Pew Forum on Religion and Public Life (October 9, 2012), <http://www.pewforum.org/Unaffiliated/nones-on-the-rise.aspx>.

5. Congregation for the Clergy, *General Directory for Catechesis* (1997), 158. Online at http://www.vatican.va/roman_curia/congregations/cclergy/documents/rc_con_ccateduc_doc_17041998_directory-for-catechesis_en.html.

6. Congregation for Divine Worship and the Discipline of the Sacraments, *Christian Initiation, General Introduction* (1988), 2. Online at <http://www.catholicliturgy.com/index.cfm/FuseAction/DocumentContents/Index/2/SubIndex/40/DocumentIndex/531>.

7. *General Directory for Catechesis*, 59.

8. These characteristics are summarized in the *Rite of Christian Initiation of Adults Approved for Use in the Dioceses of the United States of America* (RCIA, 1988), 4–5.

9. See RCIA, 42, 120, and 131B.



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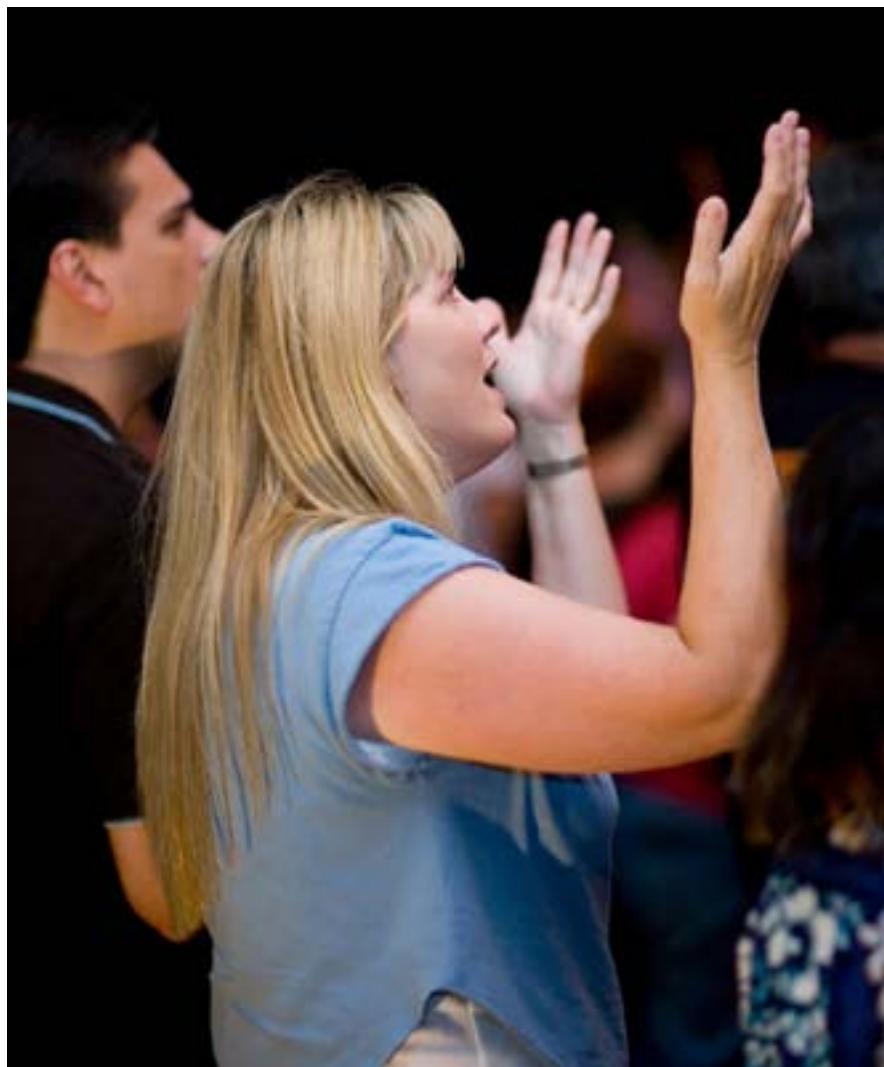
Cheerful Throats: Catching Heaven in a Note

BY DAVID HAAS

As a singer who has regular bouts with laryngitis and other “diseases of the throat,” I feel very close to Saint Blaise and the Blessing of Throats associated with his memorial. The candles used in that ceremony, blessed just the day before on the Feast of the Presentation (Candlemas), are truly signs of God’s light that heals all wounds caused by the poisons of the dark.

The gift of this day can be found first in the life of Blaise himself. We know that he is a saint from the early fourth century, who was both a physician and a bishop in Armenia (now part of Turkey). Stories about him claim that he was a healer of both body and soul, and many people would seek him out for such healing.

Mr. David Haas has served for more than thirty-five years as a workshop and keynote speaker, author, retreat leader, liturgical musician, concert performer, and recording artist; he has produced more than forty-five collections of original music. David directs The Emmaus Center for Music, Prayer, and Ministry in Eagan, Minnesota; he also serves as campus minister at Cretin-Derham Hall in St. Paul, Minnesota. He is the founder and executive director of Music Ministry Alive!, a national liturgical music formation program for high school and college-aged youth. In 2004 David was named Pastoral Musician of the Year by the National Association of Pastoral Musicians. This article is based on a homily/reflection that David prepared for the Optional Memorial of St. Blaise (St. Blase), Bishop and Martyr, on February 3, 2015.



His association with the blessing of throats is based on a medieval legend about Bishop Blaise. When he was sent to prison for his faith, the story goes, a mother rushed toward him, placing her only son at his feet; the boy was choking

to death on a fishbone. Blaise was moved with compassion, prayed, and the boy was cured immediately. Since then, Blaise has been called on for protection from any injury or illnesses of the throat.

So what is the gift found here? Think

about this for a moment. The healing took place while Blaise was being sent to prison! In the midst of his own “affliction,” while on his way to prison for his faith—and to face eventual martyrdom—under the loving and compassionate hand of God, Blaise was blessed with calming the anxiety of both the boy and the mother. He saw past his own darkness and surrendered himself to be a vessel of God’s care.

The blessing that Blaise brought to the boy is more than what it seems on the surface, for it is a metaphor and image of healing by a wounded healer. In the midst of our afflictions, we are open to compassion, to truly “suffer with,” and to help restore the voice and health of another.

All of us who speak—and sing—the Gospel are given a most precious gift when afflictions find their way into our own throats. Whenever I am struggling through periods of hoarseness, I am called to speak out in a different way. It can be an opportunity for me to discern what my voice is truly for; how my voice is a call

to free others to discover and shape their own true voices. This is that nagging and persistent Paschal Mystery coming toward us, front and center! It seems as if, when we are in the midst of any kind of affliction, these are the times when we most assuredly find integrity and become transformed and humbled enough to help bring about the miracles and blessings of restoration and healing to those whose afflictions very often are much more serious than a bad cough or laryngitis. It is a call to give life, to lift our voice, however afflicted it may be, to help empower the voice of another.

Those who are singers, if you are like me, feel—whenever we lose our voice or find it difficult to sing—as though we are half-alive! When my voice is the weakest, I feel as though I am very far from being my best self. When I am able to sing clearly, I experience myself as being formed more perfectly, more completely, with integrity and faith-filled purpose.

Four Sources of Wisdom

Four sources of wisdom come to my mind and heart as I ponder these things. First, from Paul in the First Letter to the Corinthians: “Do you not know that you are the temple of God, and that the Spirit of God dwells in you? . . . The temple of God, which you are, is holy” (1 Corinthians 6:19). In other words, our throats, our voices are an important source of spreading holiness.

Second, a marvelous quote and a profound theological statement comes from the United States Conference of Catholic Bishops in their document on liturgical music, *Sing to the Lord*. The opening sentence of this document presents a most blessed truth: “God, the giver of song, is present whenever his people sing his praises.” Did you hear that? Yes, we acknowledge that God is present in each new life, in creation, in beauty, and in so many other ways. Yes, we believe that God-in-Christ is present in

the sacraments. Yes, Christ is present in the Word both proclaimed and preached. But this statement is pointing to something that I believe we forget too easily. When we sing the praise of God, God is here! No wonder we feel powerless and frustrated when we lose our voice, because we are grieving much more than the loss of effectiveness of our vocal cords. Our closeness to God is compromised.

A third gem of wisdom comes from a marvelous hymn text writer named Shirley Erena Murray, who is from Australia. We have never met, but as a liturgical composer, I have set many of her marvelous and challenging texts to music. One of her texts is called “For the Music of Creation.” The second stanza sings this way:

Psalms and symphonies exalt you,
drum and trumpet, string and reed,
simple melodies acclaim you,
tunes that rise from deepest need,
hymns of longing and belonging,
carols from a cheerful throat,
lilt of lullaby and love song
catching heaven in a note.¹

Whenever our voice seems lost or, worse yet, when we feel as though the last thing in the world we want to do is sing; when we feel as though there really is nothing at all worth singing about; we are still being asked to sing with a “cheerful throat.” If we fail to do so, heaven is that much farther away from us.

Finally, the fourth piece of insight comes from my good friend Bonnie Faber, who is a master voice teacher and pedagogue on “afflictions of the throat.” She once shared with me the wisdom that every time we sing, we are “rearranging” our lives. When we sing the words of our faith, we offer transformation the possibility of taking root. Here, this day, we may not be not hoarse at all, but I am willing to wager that we all live lives that are in need of rearranging, and sometimes that fact can only be made known to us when we are



“Yes, we acknowledge that God is present in each new life, in creation, in beauty, and in so many other ways.”



Lay ministers bless throats at a high school on the Memorial of St. Blaise

in the midst of an affliction—not just of the throat but of all the things that keep us stuck in quicksand.

Light a Fire

When we receive this blessing of the throat, the candles placed on either side of our neck are not actually lit, but perhaps we are in need of something like a spiritual Bunsen burner. Maybe a fire needs to be lit in us, not around us. True resurrection and lasting healing cannot be just a feeling of a temporary physical or emotional remedy. True and lasting healing should lead us all to start lighting candles of spirit all around us. We need to build a fire of new compassion for and with each other. To cry with, to be broken with, and to suffer with our sisters and brothers who ache for liberation from all sorts of afflictions, demons, addiction, aches, sorrows, grief, separation, sadness, and violence. Compassion. Always moving toward justice.

We all have our heroes and heroines who help the Church to catch up with becoming more authentically the Body of Christ. I think about people like Oscar Romero, Peter Maurin, Dorothy Day, Mar-

tin Luther King, Rutilio Grande, Mahatma Gandhi, Ceasar Chavez, Father Damien and Mother Marianne of Molokai, Henri Nouwen, Dorothy Stang, Harvey Milk—and so many more who lived lives and spoke important truths so that others would catch this fire of life and justice. Their afflictions helped to set fires of engaged service, of full life rich with songs sung with cheerful throats, so that others could catch a bit of heaven in the notes that they sang, and their witness, following the lead of Blaise, we hope will light some more spirit-filled torches. We need to ignite torches of love and compassion, not just in our throats but in fires that light up and sing in our hearts. Accepting healing. Embracing ministry and service. Surrendering to the power of compassion to cry with, to be broken with, and to suffer with. As Paul's Letter to the Romans cries out to us:

We even boast of our afflictions,
knowing that affliction produces endurance,
and endurance, proven character,
and proven character, hope,
and hope does not disappoint,
because the love of God has been poured
into our hearts . . .²

Most of our afflictions will never be

healed permanently. They will return, relentlessly, and will find their ways into our lives. The witness of Blaise and others does not provide for us a way out necessarily but rather a way *through* our struggles. In hope and by the grace of God's love poured out, these challenges will be less painful, less crippling. Afflictions will come and go, but they will not be the last word. Not if we keep empowering as many cheerful throats as possible. Not if we, in the midst of our hoarseness, share our voices with lavish passion with those who can and must speak. Saint Blaise, pray for us.

Notes

1. From *The Music of Creation* by Shirley Erena Murray. My setting of this text appears in my collaboration with Leon Roberts, *God Has Done Marvelous Things* (Chicago, Illinois: GIA Publications. 1997).

2. Romans 5:3–5.



Choral Recitative

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Church of God, Elect and Glorious.

Michael D. Costello. Text by James E. Seddon. SATB choir, congregation, brass quintet, timpani, and organ. MSM-60-6200, \$1.85. This festive processional by Michael Costello, a Lutheran Pastor, is set to an excellent text based on 1 Peter 2:9–12. This text is particularly significant in this Jubilee Year of Mercy, in which Pope Francis calls us to be merciful to others as God has been merciful to us: “Once you were an alien people, strangers to God’s heart of love, but he brought you home in mercy, citizens of heav’n above. Let his love flow out to others, let them feel the Father’s care . . .” (verse three). A lengthy brass, timpani, and organ introduction leads the way to a powerful, majestic, original hymn tune. Verses one and three are in unison with the assembly, but verse two is *a cappella* choir, with some nice text painting in flatted subtonic chords on the words “darkness” and “crucified.” The jubilant final verse, introduced by an instrumental interlude, features a soaring soprano descant over the solid hymn tune, providing a satisfying and uplifting ending.

Do Not Be Afraid. *Philip W.J. Stopford. Text by Gerard Markland. Soprano solo and SATB choir, a cappella. MSM-50-9818, \$1.85.* Young English composer Philip Stopford (b. 1977) has been called “the next John Rutter,” and with good reason! Anyone who heard the exquisite concert of the Grand Rapids Men and Boys’ Choir at the 2015 NPM Convention will remember this piece, which left us breathless and evoked a *long* ovation.

This piece is in verse/refrain form, with the writing exclusively homophonic, so the text is always clear. The choral writing is simple but gorgeously crafted, with just enough dissonance and utter clarity. Verse three introduces new melodic material that leads into a final refrain with a soprano solo descant I wish I could sing myself! We are left with the quiet assurance: “Do not be afraid, for I have redeemed you. I have called you by your name; you are mine.”

How Far Is It to Bethlehem? *Alfred V. Fedak. Text by Frances Chesterton. Two-part treble voices and keyboard. MSM-50-1213, \$1.70.* This lovely poem text by Frances Chesterton (wife of the great English Catholic writer G. K. Chesterton) views Christmas night through the eyes of a curious child. It is both simple enough for children and profound enough for a women’s choir. Alfred Fedak provides a fittingly bucolic, lullaby-like triple meter melody with very accessible keyboard accompaniment. Verses one and three are in unison, and verse two and the short coda include beautiful soprano descants. A lovely piece for the Christmas Season!

Jesu, Lover of My Soul. *Philip W.J. Stopford. Text by Charles Wesley. SATB choir and organ. MSM-50-6083, \$2.25.* I usually try to avoid reviewing two pieces by the same composer in one set of reviews, but I had to make an exception with Philip Stopford. This exquisite setting of an intimate text by Wesley is suited to a larger choir, since there is a good amount of divisi singing. But the part writing is not difficult; the voice leading is sound. The main melody is tender but angular and unique—one that just makes you want to keep singing it over and over. A beautiful effect is

achieved with simple meter in the vocal parts undergirded by compound meter in the organ. Verse one is two-part treble, with the men taking the melody in verse two. A brief modulation leads to a B section that begins *a cappella* on the key text “Thou, O Christ, art all I want; more than all in thee I find.” Finally, when the remarkable melody of the A section returns for the final verse, the choral line indulges in some brilliant, soaring text painting on “Rise, rise, rise to all eternity.” Very nice!

Prepare the Way of the Lord. *Michael Larkin. SATB choir and soloist, a cappella, two unison small groups, and drum. MSM-50-4057, \$1.85.* This piece on texts from Isaiah 40 and Matthew 11 is perfect for the Second and Third Sundays of Advent (especially Advent 2B). The gently rolling G minor 6/8 melody is both haunting and lilting. The overall form is ABACA with a short coda. Michael Larkin’s choral writing is intuitive and crystal clear, so it is accessible to most choirs, and the texture is mostly homophonic, so the text is easily understandable. A good choice to add to your Advent repertoire.

Psalm 118: Alleluia, This Is the Day. *Brad Croushorn. SATB choir, a cappella. MSM-50-8511, \$1.85.* This *a cappella*, African-feel setting of the great Easter psalm energetically proclaims the joy of the Easter Season. It is in a strophic call-and-response form, with soloist(s) alternating with small groups in the verses of the psalm and the *Alleluias*. Much of the fun of this piece comes from the interplay of various shifting meters, including the main theme in 5/4 time. It also comes from the steady build of energy and complexity through the three verses and the interspersed *Alleluias*. The hand

drum part in this piece adds a great deal and is probably obligatory.

Psalm 96—Today Is Born Our Savior: Responsorial Psalm for Christmas Mass during the Night. *Paul M. French. Cantor, assembly, SATB choir, and organ, with optional harp.* MSM-80-115, \$1.70. NPM stalwart Paul French gives us a fine new setting of the responsorial psalm for Christmas Midnight Mass. The crucial challenge in a responsorial psalm refrain is, of course, to pack meaningful expression into a short package that is singable on first hearing, all in a one-size-fits-all vocal range. French has done just that with a joyous 6/8 melody that sticks in the mind and heart. Each verse is musically unique; verses one and three are for solo cantor, and verses two and four are sung by the choir. The solo verses are not simple, but we usually assign one of our better psalmists to this Mass, right? Note: This setting is doable with organ accompaniment but ideally calls for both organ and harp to accompany. If you are blessed with a harpist, take an especially close look at this beautiful setting! But even with organ alone, it's very nice!

Vencerá El Amor(Love Shall Overcome). *Carlos Colón. SATB, piano, optional congregation, opt. clarinet or C instrument, opt. guitar, opt. string quintet or quartet.* MSM-50-8715, \$1.70. It is good to see more and more quality sacred choral music being produced in Spanish. This poignant and hopeful anthem is written to honor the memory of eight Christian martyrs in El Salvador in 1989. The text is given in both Spanish and English, and the simple strophic form with two verses lends itself to singing in both languages if desired. This text is another excellent message for the Jubilee Year of Mercy—a reminder of God's love and mercy even in the bleakest circumstances as well as of the hope we gain and the mercy we are to extend as a result. The lovely D minor melody is supported by a gradually

thickening texture in each verse, with clean choral writing and a lovely-but-accessible piano part with optional C instrument. A finger-picked guitar would work nicely into the texture as well, and chord symbols are provided in the score.

Rex Benjamin Rund

Chant

English Proper Chants

John Ainslie. Liturgical Press, 2015. Melody Edition, ISBN: 978-0-8146-4810-0. 230 pages, paperback, \$27.00. Accompaniment Edition, ISBN: 978-0-8146-4835-3. 229 pages, spiral bound, \$30.00.

Church musicians spend considerable time selecting the best entrance hymn (and Communion hymn) to help define the "theme" of the day's Liturgy. This is an important task, but there are already proper texts that succinctly embody the message, which many of us do not know about or choose to ignore.

These are, of course, the centuries-old Mass propers set to Gregorian chant, and the combination of text and setting is, in some instances, superb. Now, the Latin text and its setting displayed in square note notation may not be the best choice for some situations, and in light of that fact, various approaches have been tried to compose music or adapt existing chants so that communities may sing the prescribed proper text in the vernacular. One approach has been to use the existing Gregorian melodies in either a quasi-literal way or modified and adapted to the vernacular text. Another approach has been manifested in new compositions, usually modal, that make a sincere effort to be a suitable replacement for the chant.

There are familiar settings of the English propers available from The Church Music Association (Adam Bartlett and Arlene

Oost-Zinner); Paul Ford's *By Flowing Waters* (Liturgical Press); and the "father" of settings of the English propers (particularly the responsorial psalms) by Theodore Marier of St. Paul's Choir School in Cambridge, Massachusetts.

Here we welcome a new, attractive approach. *Simple English Propers* by John Ainslie of England are quite easy to sing (or accompany) and are in a Gregorian modal style. The collection includes all the Introits (Entrance Chants), and Communion antiphons for the liturgical year—Sundays and major feasts.

It is a challenge to create a plethora of chant style melodies in a simple, direct manner, dressed in the eight modes. Think about it: We notate chant with only the white notes on the keyboard, and only one accidental: B-flat. (One barbershop workshop instructor asked: "Why do we say 'accidentals'? They are *intentionals!*") It takes imagination and craftsmanship to achieve meaningful relationship of word and note in such circumstances. Of course, they can be transposed, but that would necessitate transposing the accompaniments.

Each proper includes several verses of the appropriate psalm, for which Ainslie has composed his own psalm formulas. (It is possible to use the original Gregorian psalm tones for the verses, but you would need to make sure that the psalm tone relates to the music of the antiphon.) Ainslie's settings are tuneful and pleasant, and they fit the text quite well. In his fine introductory information, the author suggests how to sing the music.

The melodies and formulas are certainly within the capabilities of any cantor or choir. The composer enhances the tunes with liquecents, some *quilismas*, and horizontal *episemas*. One wishes that the *bistrophas* and *tristrophas* could have reflected the traditionally accepted concept of percussive clarity.

The accompaniments accommodate the concept of the *ictus*. Dom Cardine

taught that even one note is a *neum* with an implied *ictus*. The most informed sources for accompaniment come from the established treatises of Achille Bragers, Henri Potiron, and Flor Peeters. Solesmes never published a book on the subject, but their many published collections of chant are models of traditional concepts.

Some chords—a result of passing notes, suspensions, and other embellishments—can result in some pungent harmonies with a contemporary sound. Look for some ninth, eleventh, and even Gershwin-esque thirteenth chords. Intentionally or not, they add some colorful enrichments.

English Proper Chant is a welcome edition and addition to enriching the Liturgy with the relevant importance of music. Highly recommended.

William Tortolano

Books

When We Sing: Simple Techniques for Conducting Children's Choirs

Christine Jordanoff. World Library Publications, 2015. 017135, ISBN 9-781-5845975-68. \$24.95.

This is a great resource for learning how to begin, maintain, direct, and expand a children's choir. The accessible text is appropriate for directors at any skill level. The author meticulously and systematically covers every pedagogical detail of choral singing and presents the information as if one were having a pleasant conversation over coffee.

Jordanoff highlights the distinctive qualities of a church choir by emphasizing the need to develop the group spiritually above all else. Each lesson takes the director on an easy journey complete with a balanced mix of anecdotes, education, pedagogical tips, and concrete applications that can

instantly and effectively be introduced to the choir. The reader receives tools in each chapter for how to engage the choir physically, vocally, and spiritually. The director will also take away something to apply to any aspect of a personal musical career.

Jordanoff appeals to all skill and experience levels of directors and includes liturgical lessons in addition to the musical ones. She outlines a comprehensive set of short-term and long-term goals, always including tips on how to reach them. The text is complete with musical examples, clear diagrams, and a DVD to show these concepts in action. She thoroughly covers all facets of developing a young singer, including how to address the changing voice.

While some of the material may seem very basic for the experienced director, there are sections that are useful for directors at any level. Even the most seasoned ones will find ideas to revitalize and invigorate their directing style. There is a very useful and insightful chapter for a director beginning a choir that includes how to get started and how to get the parish and the parents involved; it is complete with an example of a detailed lesson plan (itemized to the minute).

Jordanoff wrote this text when she was well into her career, and the tone of the book is continually positive, patient, and encouraging. She writes from her experiences, shares some stories from her profession, and always teaches from a spiritual perspective. I enjoyed the opportunity to read this text, feeling refreshed, motivated, and more confident in my abilities as a choir director when through. Reading *When We Sing* will give a director the tools to keep the choir engaged, enthusiastic, and inspired to sing always for the glory of God!

Elizabeth Tilley

About Reviewers

Mr. Rex Benjamin Rund is the director

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Elizabeth Tilley is the director of music and Liturgy at Blessed Trinity Catholic Church, Ocala, Florida. She is currently pursuing a master's degree in liturgical studies at St. John's University in Collegeville, Minnesota.

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HYMNALS

These pages contain

the songs we sing when

we are welcoming

we are departing

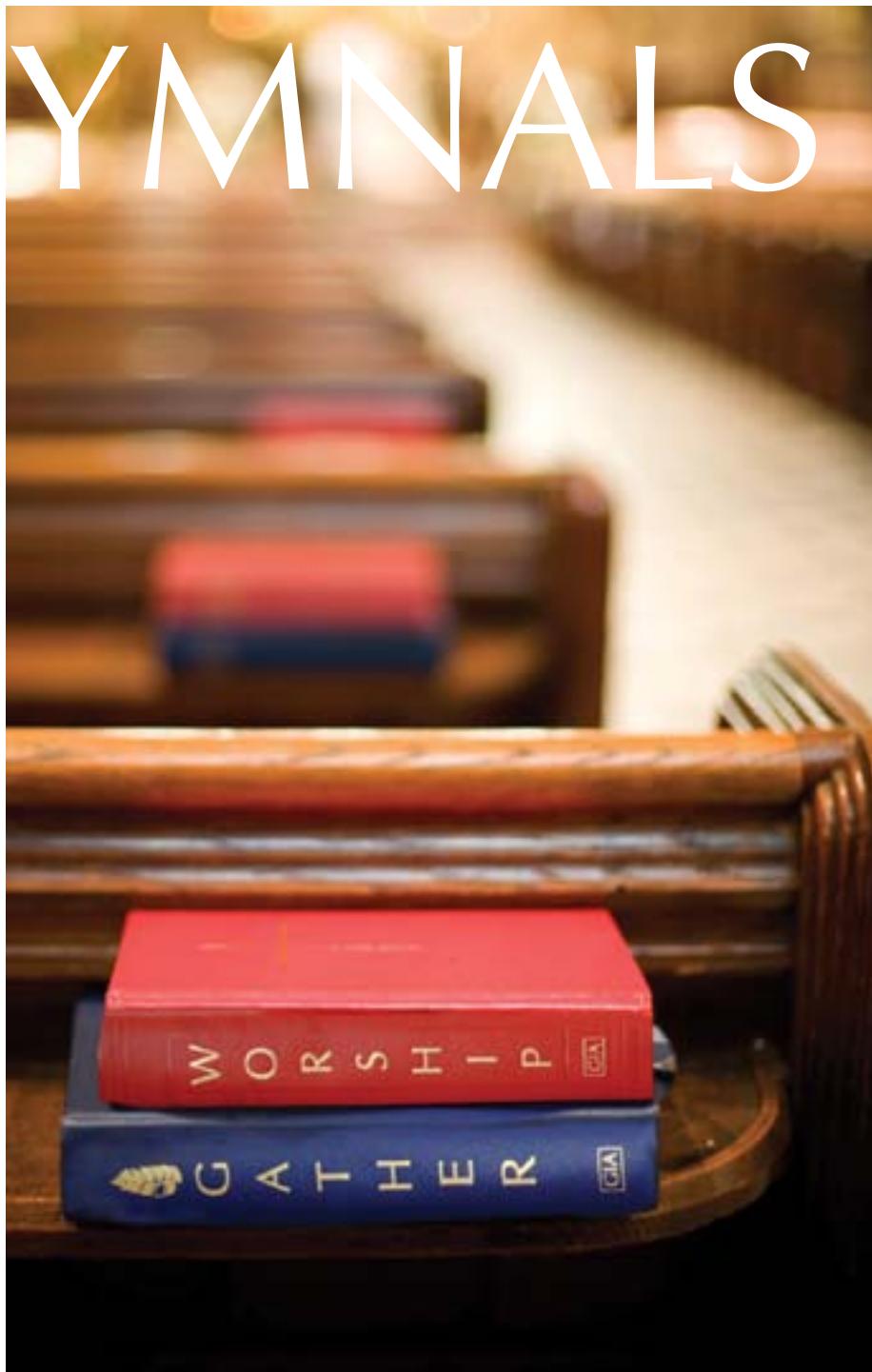
we are joyful

we are reflective

we are grieving

we are celebrating

we are praying



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Chapter Happenings

In the pages of this magazine and online in Pastoral Music Notebook, we regularly share “happenings” in chapters around the country so that all may see the good work taking place when pastoral musicians gather locally and may benefit from their experiences.

Dallas, Texas

Ms. Kathleen Leos, Chapter Director

Our September event was “Sweet Refreshment: A Music Ministry Morning,” featuring Monsignor Don Fischer of the Diocese of Dallas, who led us to reflect on our true ministry—to serve with compassion and in relationship with others—through his presentation “Sacramental Presence: The Intention of the Heart.” The thirty-four musicians in attendance left the morning feeling renewed and refocused on the need to be present to those around us, even in the midst of our busyness.

In October, our chapter sponsored “How Can We Keep on Singing: A Morning of Vocal Care.” Four workshops dealt with different aspects of singing. Parish music director Thomas Woods gave us a blueprint for transitioning choirs from their speaking voices into their singing voices; Dr. Gregory Hamilton, director of music at Holy Trinity Seminary, introduced the use of chant in Liturgy and gave those without much experience with chant the tools to use both traditional and modern chants in worship. Eve Hehn, a private vocal coach, took us through the nuances of singing in Spanish and Latin; and we wrapped up the morning with a presentation by Amy Hamilton, a voice therapist at the UT Southwestern Vocal Care Clinic, on caring for the aging voice. Much of the information Amy presented was applicable to *all* voices in our choirs,

but we all learned how our voices change as we grow older and how to maintain a healthy singing voice at all ages.

With sixty-five attendees, this was one of the largest events we have hosted, and with much positive feedback from it we know there are follow-up sessions to be programmed in the future!

Baltimore, Maryland

Mr. Thomas Bozek, Chapter Director

On September 15, 2015, members of the Baltimore Chapter gathered for the annual “Oktoberfest” chapter dinner at Immaculate Heart of Mary Church in Towson, Maryland, with host Thomas Bozek, our chapter director, to begin the year with good food, friends, and celebration. The programs for the year were discussed and new members were welcomed.

On October 24, the chapter sponsored a cantor workshop at St. Vincent DePaul Church in Baltimore, with host Joe Organ, chapter treasurer. Berta Sabrio was the clinician, and cantors in attendance were given onsite adjudication for NPM basic and intermediate cantor certification.

The chapter held a series of three choral workshops in which more than 200 singers from more than twenty-five parishes participated. Clinician Arian Khaefi, director of choral activities at Towson University and the director of the Handel Choir of Baltimore, led the workshops. They were held on October 28 at St. John the Evangelist, Severna Park, with Joanne Ibex as host; on October 29 at St. John, Westminster, with Regina McCurdy as host; and on November 4 at St. Michael the Archangel, Overlea, with John Igoe as host. The event was open to all parishes in the Archdiocese—it was co-sponsored by the Department of Evangelization, Office of Worship. Emphasis was placed on vocal production, breathing, diction, posture, and other important choral concepts.

Chicago, Illinois

Mr. Matthew Merz, Chapter Director

NPM Chicago hosted its inaugural event on October 26! The chapter has been long in the works, and a fantastic outpouring of pastoral musicians attended the first event, which included a presentation by Dr. Jen-



Clinician Arian Khaefi, director of choral activities at Towson University and the director of the Handel Choir of Baltimore, leads a choral workshop for the Archdiocese of Baltimore.

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Father Jack Lambert



NPM Chicago holds its inaugural event



The Cincinnati Chapter sponsored a fundraising concert

nifer Kerr Budziak. Visit us on Facebook or at our website: www.npmchicago.org.

Camden, New Jersey

The NPM Camden Chapter is close to reaching its goal of having a new set of officers. The restructuring committee has started its nominations and will post information about candidates on our website: www.npmcamden.org. Clergy and musicians from our churches in the Diocese of Camden may still nominate candidates until the end of the year by visiting the website.

Cincinnati, Ohio

Mr. Paul Bresciani, Chapter Director

Two events were hosted recently by the Cincinnati Chapter. The NPM Cincinnati 2017 Annual Convention Planning Meeting

took place at the University of Dayton; it was hosted by Core Committee co-chairs Karen Kane and Jeremy Helmes from NPM Cincinnati. The second event was an NPM Fundraiser Concert with the Marian University Sacred Choir hosted by Bobby Fisher at St. Agnes Parish, Fort Wright, Kentucky.

Albany, New York

Marie Bernadett, Chapter Director

On Friday, October 2, 2015, the Albany Chapter gathered for "Prepare the Way of the Lord: Music for Advent and Christmas." Several music directors from the diocese each led us in two of their favorite Advent and Christmas pieces. It was a great opportunity to sing music from other choirs' repertoires and learn some new possibilities to use in our ministries.

Midsouth (Memphis), Tennessee

Carolyn Malish, Chapter Director

On August 21 and 22 the Midsouth NPM Chapter held a retreat and workshop at St. Francis of Assisi Catholic Church in Cordova, Tennessee. On Friday evening, we had a wonderful meal prepared by our very own Chapter President, Kelly Kramer, followed by an inspiring presentation by Fr. Bruce Cinquegrani on music ministry and hospitality. The gathering ended with night prayer. On Saturday morning, after coffee and doughnuts, we split into groups by voice and participated in workshops on vocal technique, reading chant, count-singing, church Latin, and singing different styles of music. Then as a group we sight-read through music which would be part of our St. Cecilia Sing! in November.

Hartford, Connecticut

Susan Zybert, Chapter Director

On Saturday, April 16, 2016, the National Association of Pastoral Musicians (NPM) Hartford Chapter and the American Guild of Organists (AGO) Waterbury Chapter are hosting a Youth Choir Festival. We have enlisted experienced children and youth choir director Chris Shay as the clinician. The festival will run from 10:00 AM until about 3:00 PM (with a concert/sharing starting at 2:00 PM). Cost is \$25 per



ValLimar Jansen (right center) visited the Twin Cities Chapter in October.

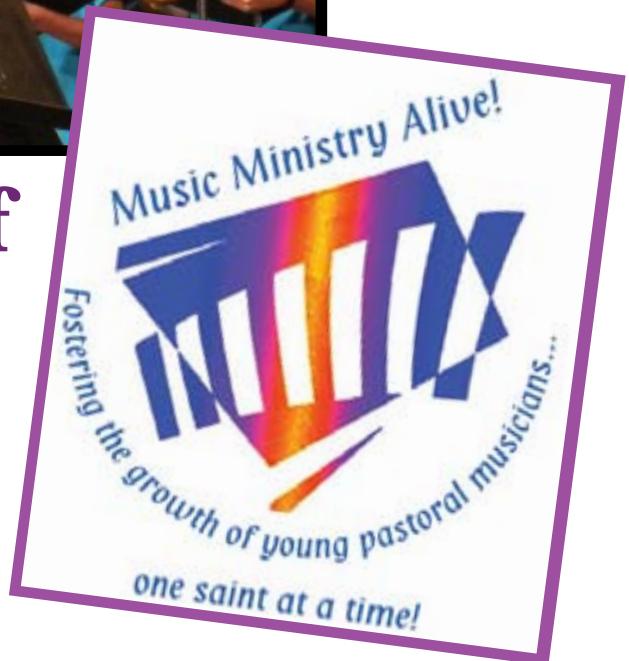


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Ralph Purri shares choral ideas at the Fall Skills afternoon for the Philadelphia Chapter.

church. Chris will assess the registrations and choose the best music, tailored to the ages and experience of the choir members who are coming.

Twin Cities, Minnesota

Anne Susag and Kathy Borgen, Chapter Co-Directors

The NPM Twin Cities Chapter recently welcomed ValLimar Jansen to Minneapolis and St. Paul. On October 29, ValLimar presented a workshop on cantor spirituality and technique that was held at St. Olaf Catholic Church in downtown Minneapolis. ValLimar had the participants standing and singing and clapping and dancing. All in attendance enjoyed and appreciated her participatory style. The suggestions and examples she presented are valuable

not only for cantors but also for all music ministers.

Philadelphia, Pennsylvania

Pat Gallo-Terrenzio, Chapter Director

Members of the Association of Church Musicians in Philadelphia (ACMP, the NPM Philadelphia Chapter) spent a very busy fall season. Many were involved in the Papal Choir for the World Meeting of Families and the visit of Pope Francis; the following week we celebrated our annual pastor-musician banquet. A week later, our chapter presented a fall skills workshop with sessions titled "Organ Skills for Pianists," led by Zach Hemenway, and "My Favorite Things," a choral workshop sharing favorite warmups and anthems from various directors. Our deanery

representatives have been hosting "Chew and Chats" and prayer gatherings. We are finalizing plans for our Winter Workshop on February 6 featuring Charles Thatcher.

Wichita, Kansas

Nylas Moser, Chapter Director

On October 21, 2015, the Church of the Magdalen in Wichita, Kansas, hosted "A Special Presentation for Liturgical Musicians: The Evangelizing Power of Music," presented by the President of the National Association of Pastoral Musicians, Msgr. Richard Hilgartner. Drawing on the documents *Musicam Sacram*, the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, and *Sing to the Lord*, Msgr. Hilgartner illustrated how music has the power to stir emotions and to help us to express our faith. Examples of this power included how music and the Liturgy communicate something of God, communicate the sentiments of our worship of God, connect our voices with God's thoughts, and lead the assembly to transformative experience. The presentation was preceded by an ensemble prelude and a choral selection by Magdalen Parish musicians and by Jim Farrell's "Sing a Joyful Song," sung by those in attendance. The event concluded with resounding organ postludes. Gratitude is in order to Fr. Shawn McKnight, pastor of the Church of the Magdalen, for arranging Msgr. Hilgartner's visit to Wichita.

Worcester, Massachusetts

Peter Brockmann, Chapter Director

The NPM Worcester Chapter held our second annual Priest-Musician Dinner on September 16, 2015, at O'Connors restaurant in Worcester. The food and beverages were terrific, but the singing, the prayers, the fellowship shown, and the insightful presentation came together like a well-planned Liturgy. We prayed for



Officers of the Wichita Chapter with Msgr. Richard Hilgartner



Father Gregory Zielinski spoke at the Worcester Chapter Priest-Musician Dinner.

the repose of the soul of Myles Tronic, the Leominster organist who was tragically killed in a car accident on I-190. We thanked God for our blessings, the gift of music and each other. Priestly attendance spanned the diocese and the years.

The picture above shows our guest speaker, Father Gregory Zielinski, a canon lawyer and priest of the Diocese of Radom, Poland, who is a doctoral student at the Pontifical Lateran University in Rome and at Boston College. Fr. Gregory gave an insightful talk about the scope and plight of the Syrian and African refugee crisis and the challenges of European hospitality in the face of the stranger. His doctoral thesis is about a framework of religious freedom.

Rockville Centre, New York

Michael Wustrow, Chapter Director

On Sunday, September 20, choir members and directors from parishes of the Diocese of Rockville Centre attended a workshop on developing choral technique presented by Alan Hommerding of World Library Publications. Ninety-five participants gathered at Christ the King Parish,

Commack, for a choir intensive to learn and rehearse several pieces of music that they later sang at evening prayer at the conclusion of the day.

Choir directors benefited from the strategies and techniques offered. Choir members came away with a wonderful experience, singing beautiful choral music in a larger group setting. It was an excellent way to begin this new choir season with a “vocal tune-up” and renewed vigor for choral singing. As Rev. Tom Tassone said in his homily that evening: “There is nothing more beautiful than hearing the sound of voices giving praise to God in song!” Many thanks to Peter’s Way Tours for sponsoring this event.

Rapid City, South Dakota

Jackie Schnittgrund and Carman Timmerman, Chapter Co-Directors

“Wonderful” was a word heard often during the day and a half of the NPM Fall Meeting on October 16–17 at Blessed Sacrament Church in Rapid City. If you weren’t there, you missed learning from a master clinician and entertainer: Lee Gwozdz.

Lee is known and respected throughout the United States for his work in the area of youth choirs. He serves as diocesan director of Liturgy and director of music for the Diocese of Corpus Christi and Corpus Christi Cathedral in Corpus Christi, Texas, and as executive director of the Cathedral Concert Series. In addition, he serves as the executive director of the Corpus Christi Symphony Society, Inc. In June 2015, Lee was appointed president of the American Federation Pueri Cantores.

Although Lee is known for his work with children, he works equally well with adults. He stirred the child in all of us as he taught with humor and toys. During the event, we experienced musicality in movement, singing “FUNDamentals,” choir repertoire for all seasons, and the power of promotion. As an added bonus,

all participants received fourteen pieces of sheet music compliments of J. W. Pepper and Son, Inc., the largest sheet music retailer in the world.

After an Italian meal catered by Mines Catering, we recognized musicians for their service and contributions to liturgical music in the West River area. Acknowledged for twenty-five years of service were Cindy Biegler, Ann Crance, Jim Hulm, Jr., Colleen Keller, Holly Keller, Shaun McVey, Glenda Nemec, Ken Quinn, Sheila Scherer, Roger Severson, Ray Tehle, and Deb Voller. For fifty years of service, we saluted Colleen Mahrt and Phyllis Wheeler.

The recipient of the Peggy Langenfeld Award was Kathy Little, Blessed Sacrament Parish, Rapid City. The St. Cecilia Award is given to the laity and to the clergy. Lay recipients of the St. Cecilia Award were Marilyn and Roy Brumbaugh, Cathedral of Our Lady of Perpetual Help Parish, Rapid City; Julie Laurenti, St. Patrick Parish, Lead; and Toni Wilkins, St. Isaac Jogues Parish, Rapid City. Posthumously, Monsignor William O’Connell was given the clergy St. Cecilia Award.

Future meetings will include small group discussions on lessons learned from Lee Gwozdz’s presentation, Mass settings, and rounds and canons.

Education, prayer, and fellowship are the focal points of our quarterly meetings. All Rapid City Diocese music ministers and clergy are encouraged to attend NPM meetings.

Portland, Oregon

Nicholas Schaal, Chapter Director

The new NPM Chapter in Portland is growing, as you can see from the picture (top of the next page) of some of our members at our last meeting on September 10. We spent most of the meeting discussing the struggles we face as pastoral musicians and how our local NPM community can support each other and our local churches.



Members of the Portland Chapter

We were also excited to announce plans to host a cantor workshop on November 14 with James Hansen as the keynote speaker. Please keep the Archdiocese of Portland in Oregon in your prayers, that all we do may give glory to God.

Shreveport, Louisiana

Suzan Atkins, Chapter Director

We offered a Cantor Intensive workshop on August 29 with Ms. Joanne Werner from Dallas as the presenter. The workshop was well attended, and cantors came away with new ideas and a better understanding of their ministry.

At our Marian Hymn Festival on October 16, NPM chapter members presented a festival of solo, small ensemble, and sing-along hymns to the Blessed Virgin Mary with meditations based on the Joyful Mysteries of the rosary.

Washington, DC

Charlene Dorrian, Chapter Director

While singing for Pope Francis was not an NPM/DC function, members of our chapter played crucial roles in the Mass that was celebrated at the Basilica of the National Shrine of the Immaculate Conception on September 23. Former chapter director Tom Stehle directed the ninety-voice Archdiocesan Papal Mass Choir, and many of the singers and instrumentalists were chapter members. Auditions to sing in the choir were held in May, and rehearsals took place on the five Mondays preceding the pope's visit. Rehearsal on September 22



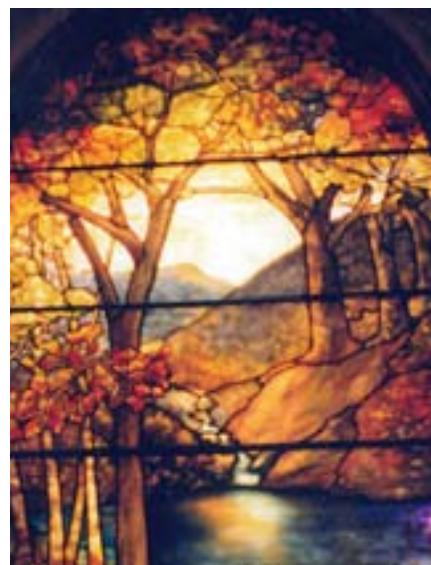
Participants in Shreveport's Cantor Intensive workshop with Joanne Werner

and the Mass itself were day-long events, in part due to the extraordinary security under the direction of the Secret Service. And no one could have asked for more perfect weather! Was it worth it? Never a doubt about that!

Our fall plans turned into an October marathon, when a combination of presenter and/or site scheduling issues caused us to have all events take place on consecutive Saturdays. On October 10, the Diocese of Arlington (with whom we share events) held a cantor workshop. On October 17, Sister Cynthia Serjak led the DC Chapter's annual retreat. The retreat had been held in February in the past, but after last year's huge February snowfall, we decided to change the date. This year, no snow, beautiful fall weather, and a wonderful retreat with Sr. Cynthia. It was a good move.

On October 24 we offered a handbell workshop. This event had originally been planned for mid-November, but the date was moved to a time when the director—Donna Kinsey—and the site were both available. Thirty-two ringers filled a parish hall for an intensive workshop. It was a valuable day for experienced ringers as well as for folks who were picking up a bell for the first time.

On October 31, we finished the month (and daylight saving time) at a Liturgy Day in Arlington, Virginia, with our partner chapter. Msgr. Richard Hilgartner gave the keynote address on "The Evangelizing Power of Music." For anyone who doubts the value of what we do week in and week out, his address affirmed our every effort. It was hard to choose between the two breakout sessions. Dr. John Romeri spent a whirlwind hour on "Vocal Skills: Better Singing in One Hour (or Less!)" and Peter Finn, Associate Director of ICEL, presented a sample of the newly translated Latin hymns of the *Liturgy of the Hours*.



Matrimonio: Un vínculo de muchas culturas con fe

La aprobación de una traducción al inglés de la *Orden de la celebración del matrimonio* [*Order of Celebrating Matrimony*], segunda edición, sirve de recordatorio de que la celebración sacramental católica del matrimonio es tanto una fusión de los rituales de muchas culturas como un urgente llamamiento a ir más allá de la expectativa de esas culturas en busca de un significado más profundo de este compromiso de una persona con otra.

Obviamente, muchos de los rituales que practicamos son antiguos y se encuentran de una u otra forma en la mayoría de las culturas del mundo. Entre ellos ocupa un lugar preponderante la unión de las manos, el intercambio de anillos, la tradición de enlazar a la pareja con una cinta o con otro vínculo simbólico, la profesión en público de la aceptación del uno por el otro y la aclamación de la comunidad. De una u otra manera, todos ellos se convierten en parte de las celebraciones cristianas del matrimonio.

Sin embargo, al entrar a la esfera cristiana, muchos de estos gestos rituales han adquirido un significado nuevo y más profundo y, a veces, han llegado a significar casi lo contrario de lo que representaban en la cultura que los creó y fomentó.

Consideren la unión de las manos o la entrega de un anillo. En un principio, estos eran signos de pertenencia y solían indicar que el novio se convertía en dueño de la novia y la incorporaba a la familia de él. Sin embargo, en el contexto cristiano, gradualmente llegaron a significar un compromiso entre cada uno de los miembros de la pareja y un mutuo reconocimiento de personas iguales unidas en alianza en Cristo.

En forma similar, el “precio de la novia” o la dote, que inicialmente se pagaba a la familia de la novia en reconocimiento de que había perdido a una trabajadora hábil, poco a poco se convirtió en señal de la disposición del novio a compartir todo con la novia. La entrega de las arras en las ceremonias nupciales de tradición española hace eco de esta tradición que se originó en Roma y se expresó en los ritos nupciales de la Edad Media con palabras como estas: “Con este anillo me uno a ti en matrimonio; te doy este oro y esta plata; te honro con todo mi cuerpo; y te leo todos mis bienes materiales en el nombre del Padre y del Hijo y del Espíritu Santo”.

Los cantos en las bodas también tienen raíces antiguas. El cántico a la diosa griega del matrimonio, interpretado mientras la novia se dirigía a la casa del novio para la boda, al terminar la ceremonia iba seguido del *epithalamion*, que se interpretaba para escoltar a los recién casados a su dormitorio. A medida que se introdujeron, los ritos nupciales cristianos se enfocaron más en el canto durante la ceremonia e incorporaron salmos y cánticos referentes al amor

humano y divino. La procesión de entrada y salida de la ceremonia, que en un principio era uno de los puntos destacados de una boda, más tarde fue acompañada más por instrumentos que por canto. En muchos lugares, estas procesiones—particularmente la procesión de la novia a la iglesia—siguieron siendo importantes aspectos de las celebraciones matrimoniales (como sucede hasta hoy con la procesión de la novia).

La idea de que en el matrimonio, al igual que en los demás sacramentos de la Iglesia, debe haber canto interpretado por toda la asamblea, se ha venido propagando en los años posteriores al Concilio Vaticano II. A medida que la congregación se habituó a la idea de cantar algunas partes de cualquier ceremonia católica (por ejemplo, el salmo responsorial, la aclamación del Evangelio, las respuestas y aclamaciones de la Oración Eucarística, y los himnos y cantos procesionales), se acostumbró a esperar que esas mismas partes del rito se cantaran durante una boda. La congregación también ha comenzado a acostumbrarse a la idea de que ciertos ritos tienen sus propias partes especiales que deben cantarse, la más conocida de las cuales es probablemente el “Canto de despedida” durante la encomienda final en un entierro. La segunda edición de la *Orden de la celebración del matrimonio* ahora pide esos cantos especiales que pueden interpretarse como parte de esta ceremonia—el *Gloria*, que ahora se canta en todas las bodas, así como una aclamación por la asamblea después de la declaración de consentimiento por la pareja y un himno o un cántico de alabanza una vez realizado el intercambio de anillos.

Una boda católica tiene tradiciones de las culturas circundantes en algunos de sus ritos, ceremonias y formas de vestir (por ejemplo, los trajes de la novia y del novio). Pero también representa un desafío referente a lo que entienden esas culturas por matrimonio. Puesto que, de muchas formas, una boda católica aparece como cualquier otra ceremonia nupcial, tal vez se necesite hacer un esfuerzo particular para ayudarle a una pareja a entender en qué se diferencia y por qué la Iglesia encuentra en el matrimonio—y en particular en el compromiso contraído por la pareja—la presencia sacramental de Cristo y el significado de lo que representa ser Iglesia. Eso exige un serio esfuerzo por parte del clero, los catequistas, los liturgistas, los músicos pastorales y toda la comunidad de creyentes, que deben trabajar en la formación de parejas dispuestas a contraer el compromiso que entraña el matrimonio católico y celebrar el matrimonio como un paso ritual hacia una nueva clase de discipulado para su propia conversión y para la salvación del mundo.

Christian Matrimony: A Marriage of Many Cultures with Faith

The approval of an English translation of the *Order of Celebrating Matrimony*, second edition, is a reminder of how the Catholic sacramental celebration of marriage is both a blend of rituals from many cultures and a strong call to go beyond the expectation of those cultures to find a deeper meaning in this commitment of one person to another.

Certainly, many of the rituals we use are ancient and are found in one form or another in most world cultures. Chief among them are the joining of hands, the exchange of rings, joining the couple with ribbon or some other symbolic bond, the public profession of acceptance of each other, and community acclaim. These have all, in one way or another, become part of Christian celebrations of marriage.

But as they have come into the Christian sphere, many of these ritual gestures have taken on new, richer meaning, and sometimes they have come to mean nearly the opposite of what they meant in the culture that developed and promoted them.

Consider the joining of hands or the giving of a ring. These were originally signs of possession, usually indicating that the groom had taken possession of his bride and would take her into his household. But in a Christian context, they gradually came to mean a commitment of the partners to each other, a mutual recognition of equals joined in covenant in Christ.

In a similar way, the “bride price” or dowry, initially paid to the bride’s family in recognition that they had lost an able worker, gradually became a sign of the groom’s willingness to share everything with his bride. The giving of the *arras* in Spanish wedding ceremonies echoes this tradition that originated in Rome and came to be expressed in medieval wedding rites with words like these: “With this ring I wed you; I give you this gold and silver; I worship you with my body; and I endow you with all my worldly goods, in the name of the Father, and of the Son, and of the Holy Spirit.”

Singing at weddings has ancient roots as well. The song to the Greek goddess of marriage, sung while the bride processed to the groom’s house for the wedding, was followed after the ceremony by the *epithalamion*, which was sung to escort the bride and groom to their bedroom. As Christian wedding rites developed, they focused more on

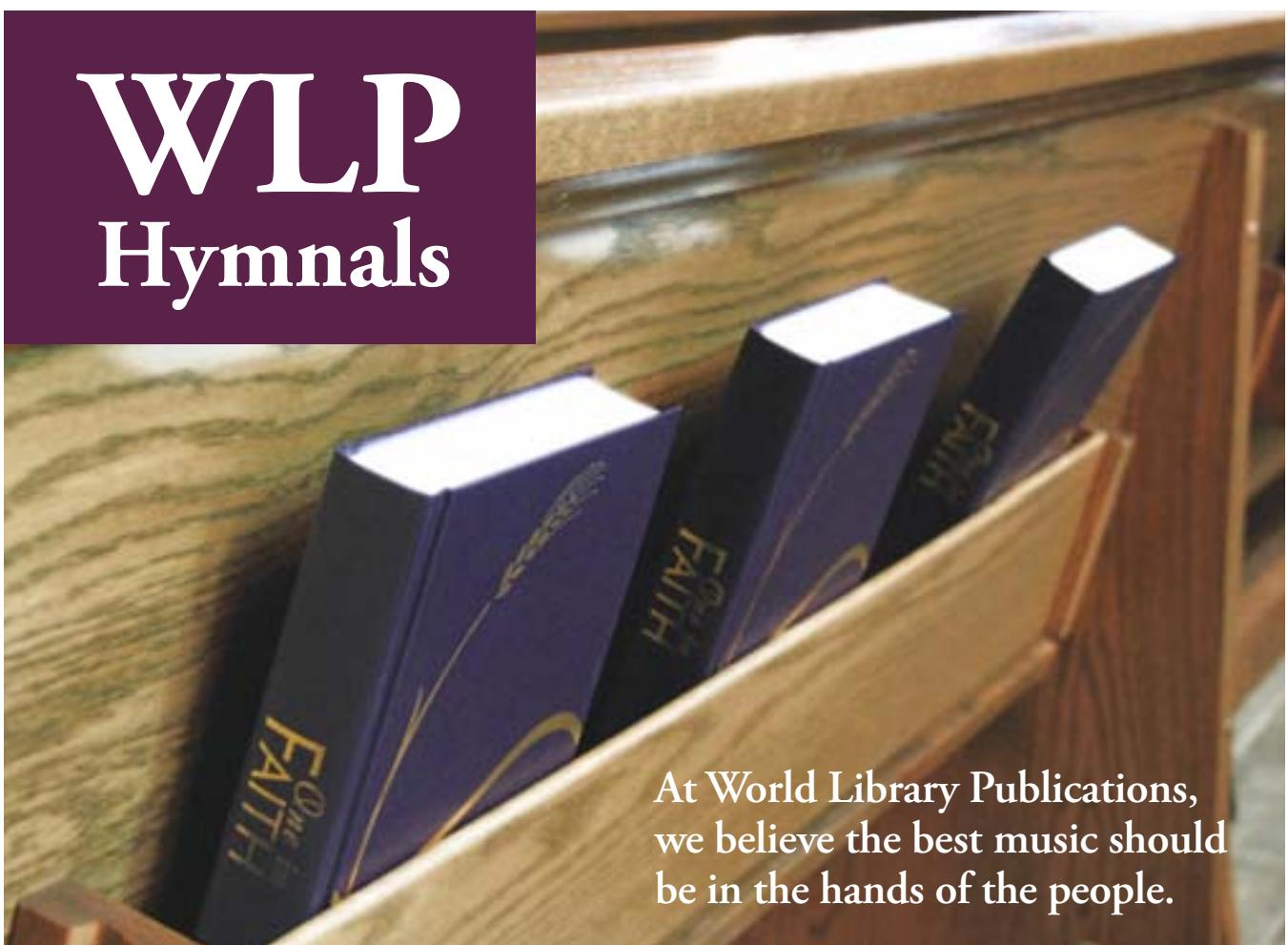
singing within the ceremony, incorporating psalms and canticles that spoke of human and divine love. The procession to and from the ceremony, originally one of the highlights of a wedding, came to be accompanied more by instruments than by singing. In many places, though, these processions—especially the procession of the bride to the church—remained important aspects of marriage celebrations (as the entrance procession remains to this day).

The idea that marriage, like the Church’s other sacraments, should involve singing by the whole assembly has been growing in the years since Vatican II. As people became accustomed to the idea that parts of any Catholic ceremony would be sung (e.g., the responsorial psalm, Gospel acclamation, responses and acclamations of the Eucharistic Prayer, processional hymns and songs), they came to expect that those same parts of the rite would be sung during a wedding. People are also getting used to the idea that certain rites have their own special parts for singing; the most familiar of these is probably the “Song of Farewell” during the Final Commendation at a funeral. The second edition of the rite for matrimony now calls for such special songs that may be sung as part of this ceremony—the *Gloria*, which is now part of every wedding, as well as an acclamation by the people after the statement of consent by the couple and a hymn or canticle of praise after the exchange of rings.

A Catholic wedding draws from surrounding cultures for some of its rites, ceremonies, and vestments (e.g., the clothing of the bride and groom). But it also challenges what the surrounding culture understands marriage to be. Because a Catholic wedding, in many ways, looks and sounds like any other wedding ceremony, it may take a special effort to help a couple understand how it is different and why the Church finds in marriage—and specifically in the commitment made by the couple—the sacramental presence of Christ and what being Church is all about. That effort has to be made seriously by clergy, catechists, liturgists, pastoral musicians, and the whole community of believers, who have to work to form couples willing to make the commitment that Christian marriage entails and to celebrate matrimony as a ritual step into a new kind of discipleship for their own conversion and for the salvation of the world.

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