Liturgy and Inculturation
Gloria
Via Rome, Florence, Assisi.
Singing and performing at St. Peter’s Basilica in Rome is a delight few mortals have ever experienced.

Nowhere else but amidst the great treasures by the Old Masters, will your choir’s voices resonate so magnificently. And no one else, but EIS can orchestrate your concert tour of Italy with such brio.

EIS has been custom designing itineraries for group travel to Italy and Europe for over a decade. With offices on both continents, EIS staff is constantly at work obtaining allotments, negotiating the best possible prices on all type of services, from hotel rooms, to your choir’s performances. In order to assist you in marketing your tours, our professionals also have developed diverse promotional materials such as ads, audio-visual presentations, all available at not extra cost to you!

Tel: (800) 443-1644 / (617) 647-0830 / Fax (617) 647-9153
EIS - 565 MOODY STREET - BOSTON - WALTHAM, MA 02154
This could be your Choir!

*Travel* with the leader, as more than 350 choirs have done.

Peter's Way will . . .

✦ obtain an invitation for your choir to sing the Sunday Latin Liturgy at St. Peter's Basilica.
✦ arrange a formal concert at the Church of St. Ignatius in Rome as part of their ongoing concert series.
✦ arrange your choir's participation at the Papal Audience.
✦ take care of all your travel arrangements, leaving you to concentrate on the musical aspects of your tour.

Preview a Choir Tour!

**Continuing Education Programs for Music Directors and Organists**

- Ireland-Cathedral Choirs and Organs Oct. 26-Nov. 2, 1995 $850
- Germany and Austria-European Masters Nov. 9-16, 1995 $995
- Rome, Assisi, Vatican City - Roman Polyphony Feb. 1-8, 1996 $795
- Gregorian Chant Study Week in Italy Feb. 8-15, 1996 $995
- France - Best in French Liturgical Music Mar. 4-11, 1996 $995

Enjoy these specially designed programs at substantially reduced rates. Fully refundable when you return with your own choir!

PETER'S WAY INTERNATIONAL LTD.
25 South Service Road, Suite 240 • Jericho, NY 11753
FOR FURTHER INFORMATION PLEASE CALL:
(800) 225-7662 OUTSIDE NY & CANADA
(516) 997-6905 WITHIN NY

Those close to the liturgical renewal had been waiting for this “second shoe to drop.” In the documents of the Second Vatican Council, the first stage of the renewal was often described as a reform of the sacred texts, that is, a translation of the texts into the vernacular (in our case, English), and the adaptation of the ritual gestures and prayers (in our case, most often, a simplification).

Most of this work took place between 1969 and 1974, but it was not officially completed until the Latin text of the revised Order of Christian Marriage was published in 1990. For those of us in the United States, the English translation of this rite, as well as revisions of the Sacramentary are, in fact, still in process. But from the Vatican perspective, stage one—the revision of the documents—had been completed.

The “second shoe”, so to speak, was mandated by the Council’s directive (in Sacrosanctum Concilium #37-40 and confirmed in Liturgiae instaurationes, the “Third Instruction” on implementing the Constitution on the Sacred Liturgy) that, after the rites had been translated and adapted, they were to be “inculturated” into the local culture’s history and life. So the Fourth Instruction begins stage two of the liturgical renewal: the inculturation stage.

In this issue, we have included the official English translation of the entire Instruction and invited distinguished theologians to comment on the importance of this document for the liturgical renewal, not only for the United States, but for the process of inculturation in general.

An examination of inculturation provides the framework for asking a variety of challenging questions: What is the difference between unity and uniformity? How will we achieve unity in the midst of honest inculturation? What part of the culture do we wish to accept and what part of the culture should we reject? Has there ever been a liturgy which is not totally dominated by its culture or, to put this question a little more directly, is the inherited Latin liturgy somehow independent of the culture(s) that shaped it? Is there such a thing as “religious” culture?

Pastoral Music has been providing education about inculturation since Felici Rainoldi’s article “The More You Stuff into Culture, the Less the Term Means” in the February-March 1984 issue. The reason that the topic of inculturation is so important to musicians is because music carries the culture at a higher level than most people understand. For example, if I were to attend a Roman Rite Mass celebrated in the Latvian language, I could figure out most of the parts of the liturgy. My sense would be that this celebration “reflects my understanding.” But the moment that the Latvian music sounded, my sense would be that this is the celebration of “another culture.” So while language does carry cultural differences, it is actually music that carries the culture ... with power. National anthems are always sung.

In this issue, you will be able to reflect on the document itself, as well as on the reflections by the commentators. Rev. Hugh MacMahon has been dealing with these issues in his newsletter Incultura-

tion: Korea from a Korean perspective. Read it. It’s interesting. And John Gallen declares that this phase of the renewal must be in the hands of the artist, and that includes you, the musician. Theresa Koernke explores the difference between inculturation and accommodation, a necessary clarification every musician should understand.

Inculturation is a life-long process, measured more in decades and centuries than in months or years (Mark Francis). Words count (Scagnelli). The legal aspects are critical to inculturation to help clarify the difference between the legitimate and the goofy (Provoet). And inculturation is actually a vision, a future, a “hoped-for,” not something that is ever fully achieved (Weind and Haas).

As we near the NPM Convention in Cincinnati, I want to remind you that a new Board and Council will meet at the largest Convention NPM has ever held. The strength and importance of our voice is growing. At the NPM Convention, we have named our NPM booth “The NPM MEETING PLACE: A Circle of Friends.” I look forward to talking with you there about how inculturation is taking place in your parish. Until then ...
Contents

Letters  5  Association News  8  NPM Constitution  13

"Music for a Purpose": African Rhythm and Dance in the Roman Liturgy  15
BY JOSEPH G. DONDE, M. AFR.

THE ROMAN LITURGY AND INCULTURATION, NOS. 1-8
Is the Korean Mass an "Incarnation of the Gospel in an Autonomous Culture"?  19
BY HUGH MACMAHON, S.S.C.

THE ROMAN LITURGY AND INCULTURATION, NOS. 9-20
Now It's Time for Artists to Lead the Liturgical Renewal  25
BY JOHN GALLEN, S.J.

THE ROMAN LITURGY AND INCULTURATION, NOS. 21-32
Have We Accommodated What We Should Have Inculturated?  30
BY THERESA F. KOERNKE, L.H.M.

THE ROMAN LITURGY AND INCULTURATION, NOS. 33-37, 46-51
The Dialogue Is Just Getting Started  35
BY MARK R. FRANCIS, C.S.V.

THE ROMAN LITURGY AND INCULTURATION, NOS. 38-45
"You Are the Music / While the Music Lasts"  40
BY PETER J. SCAGNIELLI

THE ROMAN LITURGY AND INCULTURATION, NOS. 52-62
Adapting the Liturgical Books for Our Evolving Ritual  44
BY JAMES H. PROVOST

THE ROMAN LITURGY AND INCULTURATION, NOS. 63-70
"I Shall Go to See / What the End Shall Be"  48
BY TERESA WEIND, SNR DE N

COMMENTARY
See Christ in Each Other's Eyes  74
BY DAVID HAAAS

DMMD: Professional Concerns  53  Reviews  57
Calendar  63  NPM Chapters  67
Hotline  69  Roundelay 2  73

Cover Photo from Father de Decker's Ghana Series, courtesy of the Missionaries of Africa, Washington, DC. Additional illustrations courtesy of the Missionaries of Africa; Office of Indian Ministry, Archdiocese of Saint Paul and Minneapolis; and Maryknoll Missionaries, formerly known at the Catholic Foreign Mission Society of America, Maryknoll, NY.
Five reasons to buy a Rodgers organ.
And one not to.

1. **Innovation**
   When Rodgers created the first successful solid-state transistorized classical organ in 1958, we quickly set the standard for other organ manufacturers to follow. Since then, our dedication and innovation have continued with significant advances including our computer-capture combination action in 1967, the first successful combination pipe/electronic organ in 1972, and microprocessor-controlled organs in 1980. And now in the digital age, Rodgers continues its tradition of creating the future with Parallel Digital Imaging™ (PDI) technology, changing the way the world hears electronic organs.

2. **Sound**
   To obtain the most realistic pipe sounds, Rodgers went right to the source—real pipes. The actual sounds from carefully chosen pipes were recorded and stored with the same 16-bit resolution used in CDs.

   Then, through the use of various proprietary digital advances such as PDI, Digital Domain Expression, and Random Detuning, every subtle nuance of a pipe organ can be reproduced with precise detail. From the opening and closing of shutters to the random tuning discrepancies inherent in every pipe organ, you'll be assured an exciting musical experience every time you play.

3. **Pipes**
   One of the best things about any Rodgers PDI organ is the ability to add real pipes now or at a later date. We know that many congregations start with an electronic organ. We also know that the rich, pure majesty of real pipes is the goal to which all aspire. So it comes as no surprise that the ability to add pipes makes every Rodgers PDI organ a real investment in the future.

4. **Features**
   Our commitment to excellence shows through in everything. Hardwoods and hardwood veneers are meticulously handcrafted to make each console a piece of art. Our lighted stop tabs and drawknobs combine technical advances with the classic operation and feel organists are familiar with. Keyboards are responsive and feature quiet and reliable contact technologies to help ensure trouble-free operation for years.

5. **Support**
   Since our founding, Rodgers has established a reputation for quality, innovation, and musical excellence. And, as a proud member of the Roland® Group, we benefit from the expertise of more than 300 specialized engineers and the financial strength of a 500-million dollar, worldwide company. It's no wonder we've been the preferred choice of congregations time after time.

   And, in the unlikely event of trouble, you can be assured that our outstanding warranties are backed by an extensive, well-trained service network. On-site board replacement, built-in diagnostic systems, and a full-time staff of technical service experts support our commitment to reliability and service.

Even though there are more than five good reasons to buy a Rodgers organ, there is only one reason not to: if you're not prepared to make a commitment to excellence.
Hidden Treasures

In going through my treasures, I found a paper on hymn material and Gregorian chant [J. Vincent Higgenson, "Revival of Gregorian Chant: Its Influence on English Hymnody," The Papers of the Hymn Society XV (© 1949, Hymn Society of America)]. It is an excellent paper, and I'm sure you would like to have another copy for your files...

I guess the older I get the more I realize I want to learn more... All in all, the last issue of Pastoral Music [February-March 1995] was very good. I read it through, and over again on many pages.

I wonder how much response J. Dix in Houston [Hotline, page 59] had in his search for pre-Vatican II Masses, motets, and such. I have to tell you, I took inventory of our shelves, and then put it all back. Someone else will have to make the decision; there are some things I can't bear to part with.

Would anyone have a copy of Church Music Transgressed by Msgr. Francis P. Schmitt of Boys Town? I read an article about him in the October 1994 issue of The American Organist, and I'd be interested in borrowing, renting, or buying a copy of his book.

Mary Jarboe Parsons, KS

Readers interested in responding to Mary Jarboe's request may reach her at 2622 Crawford, Parsons, KS 67357.

Wheat, Chaff, and Don

I am a music director in a parish in the Archdiocese of Seattle. I have a story to share with the readers of Pastoral Music.

In the several years I have been a professional musician, one of my greatest fears has been having to tell someone that he or she could not sing in the choir. That day came for me this past week. I decided to take that fateful step and ask— I will call him "Don"—to direct his energies to another ministry. Fortunately, we are all living happily...

When I advertised that I was forming a new choir, I purposely did not include auditions, for fear no one would show up. Mistake number one. I have learned that auditions not only separate the wheat...
from the chaff, but they also create an aura that says a choir is something important and worthwhile.

We were all pretty rusty when we started out. Several members could read music, and that was a boost. My greatest chore was having to teach singing techniques as well as [teaching] sight reading music, following a director, and listening skills. By this time, Don had demonstrated what a strong singer he was. Unfortunately, he was singing many wrong notes, and he was not able to match pitches, especially on polyphonic pieces (we now sing in four parts 80% of the time).

The men worked to help Don as much as they could—they didn’t complain even once. They knew it was as much Don’s ministry as it was theirs.

As the months passed, I thought Don was improving until one day I asked the choir to stand in a semicircle, with Don next to me. This experience was so distracting I had difficulty directing... I realized mistake number two: I had turned a blind eye to this problem, not admitting that Don was not improving.

After discussing this issue with my pastor, I realized that Don probably had a slight hearing impairment. He could sing well, if we were in unison. He actually had a very pleasant voice. It was when we sang in parts that things went awry.

For several months, my assistant Kathy had been toying with the idea of gathering people together to sing at funerals in the parish. This, I thought, would be a positive place for Don to direct his talents. Once again I went to the pastor for his approval, and I discussed the details with Kathy. Kathy and I set a time to talk with Don about our plans.

I started by asking Don if he thought he had a hearing impairment. He agreed that he did have trouble hearing sometimes. I told him we were forming a new choir to help lead singing at funerals, and “I would like you to help us put it together... Don,” I said, “you have a lovely voice. I can tell you are having trouble matching pitches, though. I can tell this is upsetting to you and to others in the choir. You are a very strong melody singer, and I think you would enjoy singing with the new choir.” Don’s humble reply was, “Whatever is best for the parish.”

Four days later the new... choir sang at their first funeral. Family members loved the idea; some even joined with the choir in the gallery to sing. Don proved to be on his way in a meaningful ministry. As I reflect on this [experience], I wonder what outcome there would have been if I had less fear about Don’s reaction and more trust that the Paschal Mystery is alive, even in little ways.

Philip Raether
Seattle, WA

Letters Welcome

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

Finally, it's ready!

Important notice about ICEL's new translation of the psalms

The Psalter
All 150 Psalms for prayer or study. Introduction by the late Carroll Stuhlmuller. The text is complemented by 22 single-page monotypes by Linda Ekstrom that flow from the great images of the psalms. Two-color printing. 5 x 9, 392 pages.

Casebound edition with ribbon
Order code: C/150P $25
Softbound
Order code: P/150P $16

Order from your religious bookseller or from:
Liturgy Training Publications • 1800 North Hermitage Avenue
Chicago IL 60622-1101

phone 1-800-933-1800
fax 1-800-933-7094

The International Committee on English in the Liturgy employed the talents of language and scripture scholars, poets and musicians. The results are stunning!

Over 15 years of work went into producing a translation that:
• is true to the originals—not a paraphrase
• employs contemporary standards of poetry
• uses inclusive language for both human beings and for God

Psalms for Morning and Evening Prayer
Four-week cycle of psalms and canticles. Arranged and pointed for Morning and Evening Prayer. Antiphons included along with a selection of psalms for Midday and Night Prayer. 3 1/2 x 8 1/4, 336 pages.

Casebound edition with ribbon
Order code: C/MEP $25
Softbound
Order code: P/MEP $16

Proclaim Praise
A simple order of morning and evening prayer based on the Liturgy of the Hours. Great for parish meetings and for use with households. Each of the mornings and evenings includes a simple hymn, a psalm and a psalm prayer. Paperback 6 x 6, 128 pages.

1-4 copies: $8 each
5 or more copies: $4 each

Order code: PRAYER

P 433

Pastoral Music • June-July 1995
The Majestic Sounds Of
A Pipe Organ Don’t Have
To Be A Pipe Dream.

Until now, if you wanted the musical integrity of a majestic pipe organ in your church, you could count on a few extra passes of the collection plate.

However, with Church Organ Systems’ Pipe Augmentation you can make this inspiring addition, complete with a multitude of digitally sampled orchestral sounds, without the added strain on your congregation.

It’s possible because of an international alliance that combines the world’s finest pipes with our unparalleled Baldwin organs. The result is a wonderfully harmonious pipe organ system designed by church musicians for church musicians and specially geared for today’s contemporary worship.

If you’d like to learn more about the full line of Church Organ Systems offerings, and receive a free demo cassette featuring the pipe-augmented D431 at St. Christines, contact your local dealer or call 1-800-873-2070, ext. 4600. We’ll turn your dreams of having a pipe organ into reality.

Church Organ Systems
A Division of Baldwin Piano & Organ Co.

Music For The Life Of Your Church.
Convention Update

“Official” Psalter

The new ICEL translation of the 150 psalms will be the “official” text for the Psalm Institute at the 1995 National Convention. This translation, with an introduction by the late Carroll Stuhlmueller, C.S.P., is available now from LTP in two versions: The Psalter in a casebound edition with a ribbon is $18 (order code C/150P); the softbound edition is $12 (order code P/150P). Order your copy in advance from Liturgy Training Publications (phone orders: 1 [800] 933-1800; fax: 1 [800] 933-7094), or pick up a copy at the LTP booth at the Convention.

Liturgy Training Publications has also published two related works that include portions of the ICEL Psalter. Psalms for Morning and Evening Prayer (casebound edition C/MEP, $19; softbound edition P/MEP, $13) contains the four-week cycle of psalms and canticles arranged for morning and evening prayer and includes some psalms for midday prayer and night prayer. Thirteen newly composed psalm tones by Howard Hughes, S.M., are also included with these texts, which are all pointed for use with the psalm tones. Proclaim Praise ($5, order code PRAYER) is a simple order of prayer for the mornings and evenings of each day. This book also includes some midday and night prayers and blessings for meals. The book is for use in the household, at parish meetings, or for individuals.

Paulist Press will also be publishing an edition of the 150 psalms in the spring of 1996. The book will have an introduction by Lawrence Boadt, C.S.P., on the praying of the psalms and on ICEL’s approach to capturing the meaning and imagery of the psalms in its translation. Each psalm will be introduced with a paragraph or two on the major themes of the psalm and what to focus on when praying the psalm.

Deadline Approaching

Don’t forget that the advance registration deadline for the 1995 National Convention is June 30. All discounts (for advance registration, Chapter and parish groups, clergy/musician) end on that date. Any registrations received after June 30 will be charged the full member or non-member rate for the Convention. Now, where’s that first-class stamp . . .

Instrumentalists Wanted

If you play an instrument, and would like to play in the NPM orchestra or one of the NPM ensembles at the 1995 National Convention, please contact the National Office. Partial registration discounts are available. When you call or fax, please give us your name, address, daytime phone/fax number, instrument, degree of efficiency (e.g., sight reader), and experience.

We are also looking for instrumentalists for the 1996 Regional Conventions in Stamford, CT, Cleveland, OH, Milwaukee, WI, and Denver, CO.

Here are opportunities to make a real contribution to your Association . . . and to have fun, too!

Littlest Coordinator

Benjamin Joel Sternfeld, the son of our Convention Coordinator, Lisa Tarker, and her husband, Eliot Sternfeld, was born on April 11, weighing 7 lbs., 11 oz. Current plans call for him to assist his mother with Convention details in Cincinnati.

Please Register on Monday

This year, as at recent NPM Conventions, the community will gather on the first day of the Convention to pray for those who are sick and to celebrate the sacramental anointing of our brothers and sisters who are ill. This year, we will pray this liturgy on Monday evening at 9:30. In order to facilitate our prayer, we ask that anyone who is seriously ill and wishes to be anointed during this service let the hosts know at the Convention registration desk on Monday.

Stay for the CSO at Riverbend

The Cincinnati Symphony Orchestra will be performing outdoors at Riverbend at the end of the National Convention. Friday evening’s concert features Jesus Lopez-Cobos conducting the CSO with Alexander Markov as guest violinist. The concert on Saturday evening features a performance of Mahler’s Symphony No. 2, “Resurrection” as the finale of the CSO’s centennial season. Both concerts begin at 8:30 P.M.

NPM Schools

Register Now!

Don’t put off registering for this summer’s NPM Schools and Institutes: the deadlines are breathing down your neck—

- June 2 — Cantor School in Richmond, VA, Choir Director Institute in Burlingame, CA (both July 3-7);
- June 9 — Cantor School in Sacramento, CA, Piano School in Chicago, IL (both July 10-14);
- June 16 — Choir Director Institute in Atlanta, GA, Composition School in St. Paul, MN (both July 17-21);
- June 30 — Guitar School in Belleville, IL (July 31-August 4);
- July 7 — Combined Organ/Choir Director School (Oklahoma City, OK), NPM Liturgy Institutes on the Triduum (Annapolis, MD) and on Pastoral Liturgy (Boston, MA), all scheduled for the week of August 7-11;
- July 14 — Cantor School in Newport, RI (August 14-18).

If you register with a credit card, you can do so by phone (1-800) 723-5800 or fax (1-202) 723-2262. Ask for the NPM Schools Coordinator.

Pastoral Music • June-July 1995
Effective March 1, 1995, The Pastoral Press no longer serves as "the publications division of the National Association of Pastoral Musicians."

All Pastoral Press books, music, and videotapes may be ordered from:

The Pastoral Press • 5640 D Sunnyside Avenue
Beltville, MD 20705
Phone: (800) 976-9669 • Fax: (800) 979-9669

The National Association of Pastoral Musicians will continue to operate

**NPM Publications**

**NPM Publications** is the service that produces NPM Convention Cassettes (audio and video), provides back issues of *Pastoral Music* and *Catholic Music Educator*, and offers other publications of the Association.

Here is a list of current NPM Publications offerings:

**Music in Catholic Worship** .......... 2.95  
The revised USCC document (1983), one of the basic texts for understanding ritual music.

**NPM Six Session Lesson Plan** ...... 5.00  
Easy-to-use basic education in liturgy for your parish. A student workbook for use with the USCC document *Music in Catholic Worship*. The Pastoral Press has available a "teacher's manual": *Music in Catholic Worship: The NPM Commentary.*

**Hiring a Director of Music** .......... 5.00  
A handbook and guide. Tested and proven suggestions. Prepared by the Professional Concerns Committee of NPM’s Director of Music Ministries Division.

**NPM Reference to Prayers**  
**We Have in Common** ................. 30.00
Pastoral Music • June-July 1995

Study and compare the musical settings of texts translated by the International Consultation on English Texts (ICET). *Mary Alice O'Connor*

**An NPM Workbook** .................. 10.00  
Vital assistance in writing a contract and job description. Filled with ideas, helpful hints, facts, model forms, and more! *Virgil C. Funk*

**Teaching Seminarians Music** ...... 24.95  
Course descriptions from 9 seminars: syllabi, reading lists. Discover what is being done ... and can be done. *Anthony DiCello, editor.*

**NPM Cookbook** ..................... 5.95  
Eating on the run? These recipes are better than Big Mac's!

**Back Issues of Pastoral Music** ...... 4.00  
**Pastoral Music Binder** .......... 7.95  
Organize back issues for easy reference. Each binder holds two years' worth of *Pastoral Music.*

**Pastoral Music Index, Vols. 1-16**  
NPM Members ......................... 10.00  
Non-Members ......................... 14.95

**NPM Gift Items**

**Go with the Flow Notecards** ....... 6.95  
Blank inside, two attractive designs. 10 cards per pack, 5 cards of each design.

**Join the Resistance Mugs** .......... 5.95  
Bright yellow cup with red slogan. A statement for your office or studio!
A Gift of Music & Faith

By combining the gifts of music and faith, the Jubilate Deo Chorale and Orchestra fulfills its mission by providing quality musical experiences to thousands of people every year. The Ensemble has performed works ranging from ancient Gregorian chant to contemporary inspirational music available now on Compact Disc and Cassette—like you have never experienced.

The Jubilate Deo Chorale and Orchestra is a 70-member choral and a 40-member professional symphonic orchestra which was established in the Diocese of Camden in 1971. Under the direction of Rev. Carl J. Marucci, Conductor, and Rev. Louis A. Marucci, Director, the chorus and orchestra was created to provide quality classical, contemporary, and original sacred music as a unique vehicle of evangelization.

ORDER FORM

<table>
<thead>
<tr>
<th>Name</th>
<th></th>
<th></th>
<th>Quantity</th>
<th>Title</th>
<th>Cassette @ $10</th>
<th>CD @ $15</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street Address</td>
<td></td>
<td></td>
<td></td>
<td>“Through His Mother’s Eyes” *</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>City</td>
<td></td>
<td></td>
<td></td>
<td>“Our God Reigns” †</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>State Zip</td>
<td></td>
<td></td>
<td></td>
<td>“A Christmas Festival” (Chorale/Orchestra)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telephone</td>
<td></td>
<td></td>
<td></td>
<td>“Christmas” (Piano/Orchestra)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

POSTAGE/SOIPPING Costs $ 3.00

TOTAL

* “Through His Mother’s Eyes” includes: Totus Tuus; Mary, Did You Know?; Ave Maria (Bach/Couperus); Breath Of Heaven; No Eye Had Seen, Traces Of Heaven (with) Isn’t He?; Ave Maria (Kantor); Ave Verum; O Sanctissima; Fleta; Ora Pro Nobis; Immaculata Mary
† “Our God Reigns” includes: Christ The Lord Is Risen Today; Open Our Eyes, Lord; Our God Reigns (with) All Hail the Power of Jesus’ Name; In The Name Of The Lord; Salve, The Kind Of A Kingdom; Thy Will, The Betrayal And Trial; Via Dolorosa, Cross Of Calvary, Fairest Lord Jesus (Beautiful Savior); Were You There; Arise!, Now I See You; Finale includes Our God Reigns, Jesus Shall Reign and The Hallelujah Chorus.
**Pastoral Press: Under New Management**

Effective March 1, 1995, The Pastoral Press no longer serves as “the publications division of the National Association of Pastoral Musicians.” The change was necessary because the financial demands of The Pastoral Press on NPM had become too substantial to justify.

Books, music, and videotapes may be ordered from this new address: The Pastoral Press, 5640-D Sunny-side Avenue, Beltsville, MD 20705. New phone: (800) 976-9669; fax: (800) 979-9669.

Dr. Lawrence Johnson continues to serve as editor-in-chief at The Pastoral Press, and all products are now available at the address given above.

The National Association of Pastoral Musicians will continue to operate NPM Publications. NPM Publications includes Convention audio and video cassettes, back issues of Pastoral Music and Catholic Music Educator, and other publications of the Association, such as the NPM Cookbook. Please see the list of products accompanying the advertisement on the previous page.

**DMMD and NPM-ME Boards**

DMMD. Two new at-large members have been elected to the DMMD Board of Directors, and two current members were just returned for a new term. The two new members are Nicholas Thomas (Joliet, IL) and Dennis Wilhoit (Ottumwa, IA). Re-elected for a new term are Felip Holbrook (Yakima, WA) and Patricia McCollam (Huntington Beach, CA).

NPM-ME. The election for new members of the NPM-ME Board of Directors is taking place as this issue goes to press. One current member of the board, Cora Lenhard, central region coordinator, has had to resign. Her unfinished term will be filled by Sandra Derby, diocesan director of music for the Diocese of Galveston-Houston, TX.

All the new members of the Division boards, as well as the newly elected members of the NPM Council, will be installed at the National Convention.

**Distinguished Alumnus: Joncas, Haugen, Haas**

On March 4, 1995, three graduates of the University of St. Thomas, St. Paul, Pastoral Music • June-July 1995

MN, received the University's Distinguished Alumnus Award. J. Michael Joncas, Marty Haugen, and David Haas received this award citation:

"Your compositions have enhanced the liturgy and brought worshippers throughout the world closer to God. Your support and guidance of other composers of liturgical music have strengthened and nourished them as well. In recognition of your achievements the University of St. Thomas Alumni Association salutes you and conveys to you the citation of "Distinguished Alumnus Award" 1995."

**Encouragement Welcome**

Two good friends of NPM recently wound up in the hospital with serious problems. Both are making good progress now, but they could use encouragement.

Michael Hay, who was in an automobile accident in January, has discovered that his injuries are far more serious than doctors first thought. He is now going through therapy at a convalescent hospital in Ohio. He has told us that he doesn't want sympathy, but encouragement is certainly welcome. Please send cards and notes of encouragement to: Michael Hay, c/o NPM, 225 Sheridan Street, NW, Washington, DC 20011-1492. We'll collect your good wishes for Michael's speedy recovery and send them along to him.

James Burns, a long-time music reviewer for Pastoral Music and a staunch friend of NPM, had open heart surgery in March to replace the mitral valve. He is recovering well, and you can send your
wishes to Jim c/o Rev. Roy Pollard, Church of St. Mary of the Assumption, 7200 Lancaster Pike, PO Box 156, Hockessin, DE 19707.

Keep in Mind

Clement J. McNaspy, s.j., widely known as a musicologist, liturgist, and linguist, died of a stroke on February 3, 1995, at a Jesuit nursing home in New Orleans, LA. Fr. McNaspy joined the faculty of Loyola University, New Orleans, in 1948 and retired from that faculty in 1980. In 1969 he co-founded the Jesuit Institute of the Arts in Italy, which brought together Jesuit artists from many countries at a site near Rome. After his "retirement" from Loyola, Fr. McNaspy served for seven years as a missionary in Paraguay. The Lost Cities of Paraguay, his book about the early Jesuit missions in that country, served as the basis for the motion picture The Mission. We pray: Acoge, Señor, en tu reino a tu siervo para que alcance la salvación, que espera de tu misericordia. Amen.

Haldan D. Tompkins, who retired last year as organist-music director at the Cathedral of St. Peter in Chains, Cincinnati, OH, died on May 2. He had served the cathedral as its music director for twenty-nine years; he also served as director of the Archdiocese of Cincinnati Choir School (1965-70) and as liturgical music coordinator for the Archdiocese (1970-89). In 1990, after serving under four archbishops and five cathedral rectors, he was awarded the Archdiocesan Medal. We pray for him with the Psalmsist's ancient hymn of trust in God (Psalm 31): In manus tuas, Domine, commendo spiritum meum. Redemisti me, Domine, Deus veritatis.

Help Shape the Future

Include NPM in your hopes and designs for the future—incorporate a bequest for our programs in your will. A will describes how you want your possessions used after your death, but your intentions will be honored only if you have a properly executed will. For information about NPM Scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5000; fax: (202) 723-2262.

Meetings & Reports

Wedding Music

The Office of Parish Ministries/Worship for the Diocese of Scranton has prepared a set of wedding music guidelines and a list of suggested resources for wedding music in coordination with the new diocesan wedding guidelines approved by Bishop James Timlin. The resource list was compiled by Mary Johnston; Joan Turel is the diocesan director of worship. Copies of the resource list ($5, plus $1 shipping/handling) are available from OPM/Worship, Attn.: Liturgical Wedding Guidelines, 300 Wyoming Avenue, Scranton, PA 18503. Phone: (717) 346-8914 or 346-8921.

Visual Arts and Religious Communities

The Graduate Theological Union at Berkeley, CA, and the Center for the Arts, Religion and Education are co-sponsoring an International Conference on the Visual Arts and Religious Communities, July 31-August 4, 1995. Participants have been invited from major religious traditions: Christianity, Buddhism, Hinduism, Islam, Judaism, and other religious cultures. For more information, contact: John Dillenberger, Conference Coordinator, Center for the Arts, Religion and Education, Graduate Theological Union, 2400 Ridge Road, Berkeley, CA 94709.

Messerli Retires from LMP

Dr. Carlos Messerli, who was instrumental in founding the Lutheran Music Program which sponsors an annual summer music camp, will retire as executive director of LMP this coming July. He will be replaced as executive director by Dr. Victor Gebauer, currently Professor of Music and Religion at Concordia College, St. Paul, MN.
THE NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

CONSTITUTION

Article I - NAME
The name of this association shall be The National Association of Pastoral Musicians.

Article II - OBJECTIVES
Guided by the principles and ideals of Christian education and culture, the objectives of this association shall be:
A. To provide mutual support for pastoral musicians and clergy.
B. To provide a forum for advocating musical excellence in liturgical celebrations.
C. To assist dioceses and worshipping communities in on-going liturgical renewal through pastoral music.

Article III - MEMBERSHIP
1. The association shall have the following types of membership:
A. Parish membership: Parishes or individuals directly or indirectly involved in promoting the objectives of the association are eligible for membership in accordance with the bylaws of the association.
B. Individual Members: Individuals directly or indirectly involved in promoting the objectives of the association are eligible for membership in accordance with the bylaws of the association.
C. Sustaining: Persons interested in supporting the association are eligible for sustaining membership in accordance with the bylaws of the association.
D. Contributing: Persons interested in supporting the association are eligible for contributing membership in accordance with the bylaws of the association.
E. Business: Companies interested in supporting the association are eligible for business membership in accordance with the bylaws of the association.
F. Student: Persons enrolled in an academic institution may apply for student membership in accordance with the bylaws of the association.
G. Life: Persons who have made an outstanding contribution to the field of pastoral music may be awarded life membership in accordance with the bylaws of the association.
H. Honorary: The NPM Board of Directors may name honorary members to the association.

Article IV - BOARD OF DIRECTORS
1. The association shall have a Board of Directors, known as the NPM Board of Directors, which shall consist of the following:
A. The Chairperson, whose term of office shall be two years, as determined by the bylaws.
B. The Vice-chairperson, who is elected by the NPM Council, to officiate in the absence or disability of the Chairperson, and to succeed as Chairperson upon expiration of the term of office of the incumbent.
C. Three Members-at-Large, elected by the NPM Council for a term of 4 years. One of the members-at-large elected by the NPM Board of Directors shall serve as Recording Secretary for a term of 2 years. In 1997 the term of one member-at-large shall expire and in 1999 the term of two members-at-large shall expire. Election to membership-at-large and terms for members-at-large shall continue in the same alternating pattern.
D. The Chief Executive Officer, i.e., the President, who shall be a non-voting member of the board.
E. A no-voting member of the board may serve in the same office longer than 8 years.
F. The purpose of the board, acting as a full board, shall be:
A. To preserve and develop the vision of the National Association of Pastoral Musicians;
B. To establish policies which reflect the interest, concerns and direction of the membership and the NPM Council;
C. To assume responsibility for the employment and discharge of the Chief Executive Officer, i.e., the President of the Association.

Article V - NPM COUNCIL
1. The association shall have an NPM Council which shall consist of the following:
A. Representatives elected from each standing committee as indicated in each committee’s charter.
B. Representatives elected from the areas of operation as determined by the NPM Board of Directors, not to exceed eight members.
C. Eight members elected at-large.
D. And, ex officio, the president, or delegate, of DMMID (1), the president, or delegate, of NPM-ME (1), and one representative of the NPM National Staff.
E. All members of the NPM Board of Directors are required to attend the NPM Council, and are non-voting members of the NPM Council.
2. The purpose of the NPM Council is:
A. To elect the NPM Board of Directors;
B. To surface issues and concerns regarding the various constituencies of the association;
C. To serve as an advisory body for the NPM Board of Directors and the Chief Executive Officer, i.e., the President.

3. Term of Office
A. The elected representative from each standing committee serves according to each committee’s charter.
B. The elected representatives, from the area of operation and at-large, serve for a term of four years, with a maximum of two terms.
C. The term for the ex-officio representatives from the divisions is determined by each division’s charter.
D. The term for the ex-officio representative from the NPM Staff is determined by the personnel policy.

4. Any vacancy occurring among the NPM Council should be filled by the NPM Board of Directors during the year, and until the next election, unless otherwise specified in the standing committee or division’s charters, or for the ex-officio NPM Staff representative, by the personnel policy.

Article VI - CHAPTERS
Chapters shall exist in each diocese or archdiocese in the United States in accordance with the bylaws of the association.

Article VII - DIVISIONS
Divisions of the association shall be created for special groups within the association including but not limited to the Director of Music Ministries Division (DMMID) and Music Educators Division (NPM-ME) in accordance with the bylaws of the association.

Article VIII - STAFF
The Chief Executive Officer of the association shall have the title of President and shall be appointed by the NPM Board of Directors, on such terms and conditions as the board may deem appropriate. The duties shall include those of treasurer as determined by the bylaws of the association. The duties of the President shall be:
1. To preside at the Annual Meeting of the Association;
2. To serve as the representative of the Association at Association functions;
3. To oversee the day-to-day operations of the national office and to serve as the Chief Executive Officer;
4. To serve, in a cooperative function, with the NPM Board of Directors in fulfilling the purpose of the association as defined in Article III.
Article IX • ADMINISTRATION AND SERVICES
There shall be a national office. The national office shall include all business relating to the administrative and service functions of the association. This office shall be under the direction of the Chief Executive Officer, i.e., the President of the association.

Article X • BYLAWS
1. Bylaws not inconsistent with the constitution of the association may be adopted or amended by a majority vote of the NPM Board of Directors eligible to vote and voting according to the constitution and bylaws.
2. Proposed bylaws or amendments to the bylaws must be approved by the NPM Board of Directors, and circulated to the NPM Council members of the association, at least one month prior to voting. This voting may take place either at a regular meeting of the Board of Directors or by mail.

Article XI • AMENDMENTS
1. This Constitution may be amended by a joint vote of the NPM Board of Directors and NPM Council eligible to vote and voting according to the constitution and bylaws.
2. Proposed amendments to the Constitution must be approved by the NPM Board of Directors, and circulated to the NPM Council members of the association, and circulated to the members through Noleak at least one month prior to voting. The joint voting may take place either at a regular meeting of the NPM Council with the NPM Board members voting or by mail.

Bylaws

Annual Meeting
1. The annual meeting of the association shall be held each year at a time and place to be determined by the NPM Board of Directors.

Board of Directors
2. The NPM Board of Directors shall meet at least once a year at a time to be determined by that board. Special meetings of the NPM Board of Directors may be called by the chairperson of the NPM Board with the approval of two members of the Board. The agenda for these meetings shall be drawn up by the Chairperson of the NPM Board and the Chief Executive Officer of the association. The Chairperson may invite to meetings of the NPM Board of Directors any person or representative of an organization as deemed useful or necessary.
3. The NPM Board may establish committees as needed.
4. Terms of office of all members of the NPM Board shall begin at the close of the annual meeting.

Council
5. The NPM Council shall meet every two years in conjunction with the National Convention. Special meetings of the NPM Council may be called by the Chairperson of the NPM Board and the consent of three NPM Board members and three NPM Council members.
6. A facilitator for the bi-annual meeting will be designated by the NPM Board of Directors in the winter meeting preceding the National Convention.
7. The Standing Committees of NPM in 1994 are: NPM Standing Committee for Clergy, NPM Standing Committee for Organists, NPM Standing Committee for Choir Directors, NPM Standing Committee for Diocesan Cantor Programs, NPM Standing Committee for Seminary Music Educators, NPM Standing Committee for Military Musicians, NPM Standing Committee for Campus Ministers, NPM Standing Committee for Hispanic Musicians, NPM Standing Committee for Young Musicians, and NPM Standing Committee for African American Musicians.
8. Each Standing Committee shall conduct its business according to a charter approved by NPM President.
9. The areas of operations in 1994 include, but are not limited to Music Industry, Membership, Publications, NPM Conventions, NPM Schools, and NPM Chapters.

Divisions
10. There shall be a division for Directors of Music Ministries, open to all who are employed full-time for the Catholic Church as a Director of Music Ministry in a parish or the equivalent.
11. There shall be a division for Music Educators, open to all music educators, music specialists, and teachers working within a Catholic environment.
12. The divisions shall conduct business according to a charter approved by the NPM President.

Chapters
13. There shall be chapters of the National Association of Pastoral Musicians in each diocese or archdiocese of the Catholic Church as listed in the Official Catholic Directory.
14. The chapters shall conduct their business according to their charters, approved by the NPM President.

Finances
15. The Chief Executive Officer shall have the responsibility of preparing the annual budget of the association, to be presented to the Board of Directors for review and approval.
16. The Chief Executive Officer, acting as treasurer, shall be the custodian of the annual budgeted funds of the association. He/she shall disburse all duties common to the office of treasurer. The treasurer's accounts shall be subject to annual audit, and this audit shall be submitted to the Board of Directors.
17. The fiscal year of the association shall be from January 1 to December 31.
18. The basic dues for the association in each category shall be established by the NPM Board of Directors.

Seal
19. The NPM Board of Directors shall adopt an official seal for the association.

Membership
20. All members are entitled to the periodic publications of the association.
21. Only Pastoral, Individual, Sustaining, Contributing, Business, and Life members shall have voting rights in the association.

Election of NPM Council
22. Every two years the membership of the association elects four NPM Council members at-large, and Council members from half the areas of operation as defined in Bylaw 9.
23. The chairperson of the NPM Board of Directors serves ex-officio as chairperson of the NPM Council Nominating and Election Committee.
24. The chairperson of the NPM Council Nominating and Election Committee appoints two additional members to the Council Nominating and Election Committee. One of these additional members must be from the NPM Council.
25. The NPM Council Nominating and Election Committee nominates two candidates each from half the areas of operation and eight candidates for four council members at-large.
26. When presenting candidates to the membership for election, the NPM Council Nominating and Election Committee also verifies and publishes the names of all candidates, including representatives of standing committees, ex-officio, and appointed members.
27. The candidates are asked to submit a position statement about the association and/or their area of operation.
28. The membership elects eight candidates every two years, four from areas of operation, four from at-large representation.
29. The election committee obtains the credentials from the Standing Committee representatives and from the ex-officio representatives.
30. For the first year, the Chief Executive Officer appoints the four members at-large and four members from the areas of operations and notifies the interim representatives from the NPM Standing Committees and the ex-officio members.
31. The Council meets every two years in conjunction with the National Convention.
33. Regional meetings for exchange of information are encouraged, as needed.

Election of the NPM Board of Directors
34. Every two years the NPM Council elects a vice-chair for the NPM Board of Directors, and either 1 or 2 NPM Board members at-large.
35. The immediate past Chairperson of the NPM Board of Directors serves ex-officio as chairperson of the NPM Board Nominating and Election Committee.
36. The chairperson of the NPM Board of Directors Nominating and Election Committee appoints one additional member.
37. In 1997 and every two years thereafter the NPM Board of Directors Nominating and Election Committee nominates two candidates for Vice-chairperson of the Board. In 1997 and every four years thereafter, the NPM Board of Directors Nominating and Election Committee nominates two candidates for 1 NPM Board of Directors member at-large. In 1999 and every four years thereafter the NPM Board of Directors Nominating and Election Committee nominates two candidates each for 2 NPM Board of Directors members at-large.

[NPM Board– rev. 3/23/95]
"Music for a Purpose": African Rhythm and Dance in the Roman Liturgy

BY JOSEPH G. DONDERS, M.A.F.E.

It happened in a white middle-class suburban parish, twinned to an African American inner-city parish. The choir of the twin parish had come to sing in their swaying way. The communion song was particularly beautiful in melody, rhythm, and dance. One of the hosts, a choir member, said "I think we could do that too." Others said, "We can't, we don't have their rhythm in our bodies." It works also the other way round. What we, from our perspective on the world, call "Western" rhythm and dance are baffling to the African. These "rhythmic" differences—these different ways of hearing and responding to the world's sounds—for a long time have caused liturgical problems in Africa.

Text, Tone, Tune, Rhythm

As each African culture has its own language and consequently its unique musical characteristics, the general remarks I am going to make will not apply in particularities to all African musical cultures. Some basic observations are nevertheless possible. In his paper "African Music in Christian Worship," Paul van Thiel, a missionary who has done much work on this issue, notes that more than a century ago the first African Christians asked their pioneering missionaries to allow them an active participation in divine worship. In the words of van Thiel:

Because of the initiative of the missionaries, the Catholic Church [in Africa]

Rev. Joseph G. Donders of the Missionaries of Africa is presently Professor of Mission and Cross-Cultural Studies at the Washington Theological Union. He has also served as director of the Africa Faith and Justice Network, Washington, DC, and as head of the Department of Philosophy and Religious Studies at the State University of Nairobi, Kenya.

Pastoral Music • June-July 1995

Missionaries of Africa: The "Ghana" series was immediately ahead [in its liturgical practices] of so many countries in Europe and the American Continent, where for long only a choir, or schola cantorum, had the duty of the singing in the liturgy, whilst the congregation kept silent most of the time.¹

Next to plainchant (reaffirmed as the "principal chant proper to the Church" by Pius X in 1903), however, most African Christians were taught almost nothing but translations, or mistranslations, of Western church hymns which were sung in a non-African musical language. Though this missionary-produced music was a help in making singing an integral part of the worship, it often did not produce an African liturgical music. The results were in general poor in text, tone, tune, and rhythm.

In most European languages the intonation of a text, the accents or the "tones" of a word, do not play an essential part in the building of a melody; nor do long and short vowels determine the duration of the corresponding notes. In most African languages those elements have to be taken into consideration at the risk of being incomprehensible or misunderstood. Again another example from van Thiel:
A word which recurs constantly in most of the Christian Bantu sacred hymns is “Yeu.” This word is, of course, not of African origin, but it has been adopted and assimilated in the African tonal system. If we pronounce “Yeu,” as if in most Bantu languages, the first syllable “Ye” would have a higher tone than the second one. In other words, the syllable “Ye” should have a higher pitch in the melody than the second one “su.”

In combination with other words, for example “Yeu Kristo,” the tones of “Yeu” change, but that change is again “grammatically” determined, just like the “sentence-drift” of a whole sentence. They form language “melodies” that have to be taken into consideration.

In practically all European languages, tunes are iambic in structure; that is, they have a long stressed note at the end of a each musical phrase. In a Bantu (trochaic) text every line of the text ends with a strong syllable followed by at least one weak one. When the Western melody is combined with a Bantu text, the meter is wrong throughout the hymn. Text and tune will be “murdered.” The African community will begin to drag, to pound note after note, and it will be blamed for poor singing.

Even when a seven-note scale is used, which is not always the case, African musical compositions often use the “natural” tuning, sounding “out of tune” to the Western ear. “Harmony” is worked out in a different and less constricting way. In practice, the singing is almost always done in a communitarian way; there is no such thing as a person who cannot sing! Consequently a “correct” pitch is not a direct concern. The audience-performer dichotomy does not exist; singing is a “democratic” enterprise. Musical instruments do not take a lead for they are as much a part of the music as the voices.

The factor most characteristic of African music is rhythm: a rhythm that has an independence that often baffles the Western musician who measures it, at least unconsciously, against a regular beat. As rhythm is the soul of the African understanding of music, it would be very rare to find an African celebration worthy of the name without a dance in one or another form.

A Slow Awakening

Initially, and understandably, as the Church began to be established in non-European settings, authorities in Rome reacted cautiously to the possibility of the introduction of new hymns, rhythms, and rites into public worship. In his 1903 motu proprio, Tra le sollecitudini, Pius X noted: “Next to plain chant . . . every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music.”

In his encyclical Mediator Dei (1947), Pius XII wrote that the “most important element in divine worship is the internal participation.” He further added that “the divine worship must be external too” because of the nature of the human being as “soul and body.” And even more explicitly on music, in what he did not hesitate to call “pagan” lands, he wrote in his 1955 encyclical Musicae sacrae disciplina (no. 54): The messengers of the Gospel in pagan lands should sedulously and willingly promote, in the course of their apostolic

+ A New & Expanding Choral Series
+ Presents the Psalms in a Clear & Simple Style
+ Scripture Verses are Sung by Soloist, Cantor, or Choir
+ Congregation Joins in Singing an Accessible Refrain
+ Intended to be Utilized in the Service as the Psalm
+ Includes Reproducible Page for the Congregation.

Current settings available are:
Ps. 23, setting by Joel Martinson 97-6491 ($5.50)
Ps. 34, setting by Joel Martinson 97-6492 ($5.50)
Ps. 100, setting by Carl Schalk 97-6493 ($3.95)

To Order Call: 1-800-325-3040

JUBILATE

3556 South Jefferson Avenue
Saint Louis, Missouri 63118-2242

DISTINCTIVE PSALMODY FOR SOLO VOICE AND CONGREGATION:
Come see the Jubilate Series at our exhibit in Cincinnati!
ministry, the love for the religious hymn, which is cherished by the people entrusted to their care. In this way, these people, whose pagan music is frequently admired in civilized [sic] countries, can have sacred hymns, in which the truths of faith, the life of Christ the Lord, and the praises of the Blessed Virgin and the Saints, can be sung in a language and in melodies familiar to them.

The reader today in a much changed world cannot but recognize the barely concealed tone of condescension. And indeed, this same tone does not seem to be totally absent from the Second Vatican Council's Constitution on the Sacred Liturgy, but this document must be recognized as a definite step forward in its affirmation (no. 37) that

Even in the liturgy the Church has no wish to impose a rigid uniformity in matters that do not affect the faith or the good of the whole community; rather, the Church respects and fosters the genius and talents of the various races and peoples. The Church considers with sympathy and, if possible, preserves intact the elements of these peoples' way of life that are not indissolubly bound up with superstition and error. Sometimes in fact the Church admits such elements into the liturgy itself, provided they are in keeping with the true and authentic spirit of the liturgy.

This text led to the actualization of directives on church music that had been in publication for more than eighty years.

These developments showed how incorporating African music and dance changes the way the rite is understood and shaped.

However, in the words of van Thiel, "the preachers of the Gospel in Africa have kept asleep for too long" by not turning the good news into a real joyous tiding.

The African Church, now under its own leadership in its newly empowered communities, began to wake up to the new challenge offered by the Council. Local music was produced; the participation of the faithful in the liturgy was realized as never before—the new Zairian rite being one of the best known examples. These developments showed how incorporating African music and dance changes the way the rite is understood and shaped. Change is unavoidable and has taken place all through history as "public" worship developed. Even the introduction of a new gesture can cause a great change (e.g., the "elevation" of the host and the wine in the Western liturgy).6

A New Window of Opportunity

In 1994 the Congregation for Divine Worship and the Discipline of the Sacraments published its instruction The Roman Liturgy and Inculturation just a few weeks before the beginning of the Synod for Africa. Many suspected that this was done to undo, or at least to block, a further development of the inculturation of the liturgy in Africa.

But if one places the instruction in the context of the documents referred to above, it might be wondered whether that suspicion is the correct response. Besides being faithful to all the general principles outlined before, the instruction goes further by mentioning specifically the possibility of introducing "hand-clapping, rhythmic swaying, and dance movements on the part of the participants" (no. 42). The document does not seek to close off any development, and that seems to be the reason that it stipulates strict procedures regarding the inculturation of rites, ceremonies, and music now that the period of experimentation is over. The greater the role of music in a culture, the more delicate the process of its inculturation in worship.

"Functional" Music

Music plays a different role in African societies than it does in European societies. Thomas Whelan has reasoned that music "functions" in a different way. In European-influenced cultures, he suggests, music functions as "artistic expression," "aesthetic beauty," as "pure entertainment," and more or less as "art for art's sake." In Africa music is more "music for a purpose." It is composed for a particular purpose, or for a particular category of purposes, and has not much meaning aside from its purpose. The response to music is also different: the African response is spontaneously kines-thetic, in the form of a dance.7

If music is "functional" in the manner Whelan theorizes, then the inculturation of that music is a delicate issue and one that can only be handled by composers who are aware of the religious content they want to be expressed. Further, these composers must be aware of the rhythms, melodies, drums, and other musical instruments natural to a culture.

I remember how a missionary in Kenya composed a Mass that sounded beautiful in the ears of all those who did not belong to the musical tradition whose melodies he had used in his composition. Those who knew that musical tradition were far from enthusiastic. The melodies evoked for them thoughts of the sometimes unfortunate activities that took place in pubs or the streets.

My point here is that sounds and movements come from within a culture and are related to feelings and Ideas. Thus, inculturation is not the only matter. It requires an intimate awareness of a society. For example, think of the do-mi-do-mi-no-do sound of an ambulance and the feelings of alarm the sound arouses in us Westerners.

Not all dances and drums are suitable for liturgical purposes, neither are the rhythms that communicate or arouse feelings of alarm, danger, or fear of war. The suitability of music and dance can only be determined from inside a culture, not from without. The latest instruction confirms the need to do so, reaffirming what the Second Vatican Council stated (Sacrosanctum Concilium, no. 14) in allowing each community of believers to fulfill their liturgical role:

The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people... is their right and duty by reason of their baptism.

Notes

Good Friday Liturgy. Photo by Stan Muralicky. The community celebrates the "Epiphany" ("birth of Christ") by crowning the Good Friday Liturgy, of the Eastern Churches, with the Odessey tradition of "blessing" the dead body of a scaffold in a dramatic image for the Good Friday Services. Photo by Stan Muralicky.

Liturgy and Inculturation
Is the Korean Mass an “Incarnation of the Gospel in an Autonomous Culture”?

BY HUGH MACMAHON, S.S.C.

The Korean Catholic Church, with over three million active members, enjoys a high profile in Korean society and has all the signs of a flourishing religious body. Its well-attended Sunday Masses show that the spirit of the early Korean Catholics, who brought the faith to the country through their own efforts and who defied the ravages of harsh persecution for almost a century, is still alive.

Today, newcomers continue to come to the Church; newer and bigger buildings are being erected, and an energetic laity gives life to parish activities.

The Mass Is the Heart

The Mass is at the heart of this vitality. Not only is the attendance rate at Sunday Mass high, but for many Korean Catholics the Mass is the representative ritual of their Church. It takes the place of the ancestral sacrifice, traditional wedding and funeral rites, Buddhist services, shamanistic kuts, and animistic offerings, or ko-sa.

In parishes there are regular requests for Masses to bless new houses, for students taking exams, for anniversaries, to open a seminar, to end a picnic, or to launch a new association. In other words, the Mass is called upon to fill the gap when there is a need to bring something “holy” to an occasion. It is as if there were no other ritual in the Catholic Church except the Mass.

This popularity of the Korean Mass could be seen as proof that it is a well-inculturated, liturgical success. On the other hand, there are some who suggest that its outward prosperity gives a wrong impression, that it may be viewed as a case of Western Catholicism in surface harmony with a local culture but exerting little real influence on its inner life.

Before examining these points of view in detail, and the lessons that may be drawn from them, there is a need to understand the Korean Mass and its present stage of development.

The earliest efforts to renew the liturgy in the spirit of Vatican II began with the translation of the ritual from Latin into Korean. This process continued between 1970 and 1983. The translations were literal with little effort to adapt them to the Korean situation. Two concessions were made for the Mass: genuflections were replaced by a bow, and the greeting, “I bless you with a sincere heart” was used as the “sign of peace” in place of other bodily expressions.

The first principle given for the task of adaptation had been, “In order to show the true meaning of the eucharist, and the historical handing-on of its development, the text of the liturgy should be translated accurately.”

In 1976, special “Masses” were issued for the autumn thanksgiving festival, sixtieth birthdays, and students’ graduations. But, in fact, only the prayers were special or new.

Since then, individual priests and members of religious communities have made efforts to indigenize vestments, the offerings at Mass, and to introduce Korean dance and music. However, none of these innovations caught on and the Korean Mass today, for better or worse, takes its pride and justification from the fact that it is a faithful translation into Korean of the Roman ritual.

Meeting Needs

Yet, obviously, the present Mass meets some need inherent in Korean culture, so what is the source of its attraction? What need or needs in the Korean culture does it meet?

First, the Mass meets the deeply felt Korean need for a sense of community and togetherness. Most Korean adults were born in country communities and still look for occasions to gather with neighbors, to cooperate in a joint project, and to join in common worship or celebration. Christian churches and the new Korean religions provide such opportunities and, in the Catholic Church,
The Roman Liturgy and Inculturation

IVth Instruction for the Right Application of the Conciliar Constitution on the Liturgy (nn. 37-40)

CONGREGATION FOR DIVINE WORSHIP AND DISCIPLINE OF THE SACRAMENTS

ROME 1994

Introduction

1. Legitimate differences in the Roman rite were allowed in the past and were foreseen by the Second Vatican Council in the Constitution on the Sacred Liturgy Sacrosanctum Concilium, especially in the Missions.1 “Even in the liturgy the Church has no wish to impose a rigid uniformity in matters that do not affect the faith or the good of the whole community.”2 It has known and still knows many different forms and liturgical families, and considers that this diversity, far from harming her unity, underlines its value.2
2. In his Apostolic Letter Vicesimus quintus annus, the Holy Father Pope John Paul II described the attempt to make the liturgy take root in different cultures as an important task for liturgical renewal.4 This work was foreseen in earlier Instructions and in liturgical books, and it must be followed up in the light of experience, welcoming, where necessary, cultural values “which are compatible with the true and authentic spirit of the liturgy, always respecting the substantial unity of the Roman rite as expressed in the liturgical books.”5

a) The Nature of This Instruction

3. By order of the Supreme Pontiff, the Congregation for Divine Worship and the Discipline of the Sacraments has prepared this Instruction: The Norms for the adaptation of the liturgy to the temperament and conditions of different peoples, which were given in articles 37-40 of the Constitution Sacrosanctum Concilium, are here defined; certain principles, expressed in general terms in those articles, are explained more precisely, the directives are set out in a more appropriate way and the order to be followed is clearly set out, so that in future this will be considered the only correct procedure. Since the theological principles relating to questions of faith and inculturation have still to be examined in depth, the Congregation wishes to help bishops and Episcopal Conferences to consider or put into effect, according to the law, such adaptations as are already foreseen in the liturgical books; to re-examine criti-

Hymn singing is also an important part of the Korean Mass. Even when there are only three or four people at a house Mass, they will have no hesitation in joining in hymns at appropriate moments. On a Sunday, all the participants sing enthusiastically together, giving them a chance to express their emotions in common. The Korean psyche thrives on music, song, dance, and color, and the joyful sound of a Korean Mass expresses this aspect of the culture.

While joyful, the singing at Masses is typically restrained and orderly, a reminder that music was seen in Confucianism as a way of disciplining the emotions and guiding them in the right direction. Most of the hymns are still translations of Western compositions, or else hymns written in the Western style by Koreans. There is a “National Music Mass,” using traditional instruments and airs, but it is used only on special occasions and by special choirs.

In the Korean Mass solemnity and order are important. The Korean spirit still has a strong desire to experience the Holy in concrete, yet mysterious forms. In the Mass this experience is achieved through the formal recreation of a sacred, historical event which enables people to share in the blessings of that moment. It brings them in contact with the sacred and helps them partake of its strength or grace. It is successful in creating this emotional experience on both a communal and a personal level.

A final point worth noting is that even the Western flavor of the Korean Mass has positive aspects. Today most Koreans are seeking a more modern and progressive style of life and look to the West for models. While the Mass has a foreign ambience, its association with the West can also be an attraction for people who are looking for a more “progressive” identity.

A Basis for Criticism

If the Korean Mass is so successful, and if it meets real cultural needs, how then and on what basis can it be criticized? If it is correct that the experience of the sacred
given by a liturgy is based on an atmosphere of order, solemnity, and distant mystery, as it appears to be in the Korean Mass, the effect is likely to cultivate a private spirituality. In other words, if the contact with the sacred during Mass is with a distant, awesome, and transcendent God, the attention of the believer is drawn to a remote heavenly world and this present world is regarded as less important and basically secular.

Therefore, it is not strange that the main criticism of the Korean Catholic Church is that it is more interested in personal holiness and in the internal affairs of the Church than it is in social issues and the problems of today. Most of the monies raised in the Church and most of the time given by the laity to their religion are spent on Church projects such as new buildings, increasing membership, or providing services for the believers. Many new Catholics who came to the Church looking for moral leadership are dropping out of the Church as they become aware of its self-absorption.

What involves Christians in the issues and problems of their age is a spirituality based on Jesus’ message of a kingdom which has already begun in this world. A liturgy celebrating such a message puts the participant in touch with the Christ living among us, especially the

cally arrangements that have already been made; and if, in certain cultures, pastoral need requires that form of adaptation of the liturgy which the Constitution calls “more profound” and at the same time “more difficult,” to make arrangements for putting it into effect in accordance with the law.

b) Preliminary Observations

4. The Constitution Sacrosanctum Concilium spoke of the different forms of liturgical adaptation. Subsequently the Magisterium of the Church has used the term “inculturation” to define more precisely “the incarnation of the Gospel in autonomous cultures and at the same time the introduction of these cultures into the life of the Church.” Inculturation signifies “an intimate transformation of the authentic cultural values by their integration into Christianity and the implantation of Christianity into different human cultures.”

The change of vocabulary is understandable, even in the liturgical sphere. The expression “adaptation,” taken from missionary terminology, could lead one to
think of modifications of a somewhat transitory and external nature. The term “inculturation” is a better expression to designate a double movement: “by inculturation, the Church makes the gospel incarnate in different cultures, and at the same time introduces peoples, together with their cultures, into her own community.”

On the one hand, the penetration of the gospel into a given socio-political milieu “gives inner fruitfulness to the spiritual qualities and gifts proper to each people (. . .), strengthens these qualities, perfects them and restores them in Christ.”

On the other hand, the Church assimilates these values, when they are compatible with the Gospel, “to deepen understanding of Christ’s message and give it more effective expression in the liturgy and in the many different aspects of the life of the community of believers.”

This double movement of the work of inculturation thus expresses one of the component elements of the mystery of the Incarnation.

5. Inculturation thus understood has its place in worship as in other areas of the life of the Church. It constitutes one of the aspects of the inculturation of the Gospel, which calls for true integration, in the life of faith of each people, of the permanent values of a culture, rather than their transient expressions. It must, then, be in full solidarity with a much greater action, a unified pastoral strategy which takes account of the human situation.

As in all forms of the work of evangelisation, this patient and complex undertaking calls for methodical research and ongoing discernment. The inculturation of the Christian life and of liturgical celebrations must be the fruit of a progressive maturity in the faith of the people.

6. The present Instruction has different situations in view. There are in the first place those countries which do not have a Christian tradition or where the Gospel has been proclaimed in modern times by missionaries who brought the Roman rite with them. It is now more evident that “coming into contact with different cultures, the Church must welcome all that can be reconciled with the gospel in the tradition of a people, to bring to it the riches of Christ, and to be enriched in turn by the many different forms of wisdom of the nations of the earth.”

7. The situation is different in the countries with a longstanding western Christian tradition, where the culture has already been penetrated for a long time by the faith and the liturgy expressed in the Roman rite. That has helped the welcome given to liturgical reform in these countries, and the measures of adaptation envisaged in the liturgical books were considered, on the whole, sufficient to allow for legitimate local diversity (cf. below, nn. 53-61). In some countries, however, where several cultures coexist, especially as a result of immigration, it is necessary to take account of the particular problems which this poses (cf. below n. 49).

Christ who lives in our less fortunate brothers and sisters. However, it is characteristic of the Korean Mass that it is God-directed rather than Christ-directed, an inevitable inheritance of a Confucian background. Confucianism is directed to a remote heavenly Being, and it has always found it hard to accept that the heavenly God could be personal, to actually have come into this world as a human.

Hence, the Korean Catholic Church, which is the closest of all Korean Churches to Confucianism in its values and its beliefs, is still more God-centered than Christ-centered. It is no accident that its Korean name, adopted from the Chinese Church, is Chon-Ju-Gyo or “Religion of the Ruler of Heaven,” while the Protestant Churches are called Ki-Dok-Gyo, or “Religion of Christ.”

A related problem casting further doubts on the value of the present Korean Mass is that the youth find little meaning in it and seldom avail themselves of it. In Korea, as in much of Asia, more than half the population is young. Their lack of interest in the Mass comes from the fact that it is directed more to a distant impersonal deity than it is to a personal God concerned with the individual or social problems of the age.

In a modern culture which values immediate experience over personal decision making, religiously minded people, both young and old, seek direct contact with God through individualized prayer methods rather than through rituals and exercises in which the role of a priest or mediator is predominant. Thus the passivity and secondary role accepted by the majority of these people who attend Mass at present will become less and less popular as time passes.

---

Seeking a balance between meaning and mystery is the challenge for liturgies in all ages.

---

Today’s youth desire greater freedom and meaning in what they do. Therefore, the liturgies through which they celebrate their search for God must reflect this desire in greater variety, greater emotional content, and in greater depth of religious experience. It must also have meaning. This demands the replacement of symbols and themes which have lost their relevance and a new emphasis on message and stated values.

Seeking a Balance

Seeking a balance between meaning and mystery is the challenge for liturgies in all ages. The prevailing culture, be it hierarchical and conservative or egalitarian and unrestrained, will determine and dominate the liturgy of that age unless a reflective process intervenes to restore equilibrium. This reflective process has not yet appeared in Korea nor in many other Churches. The practice has
been to go along with the emotional value system of the prevailing culture. In the Catholicism of recent centuries, this emotional value system has been a world of hierarchical order, uniformity, personal spirituality, and private morality. These are the very characteristics that harmonize with the Confucian side of Koreans and provide the strengths and weaknesses of the present Korean Mass.

At the Pastoral Council, held in 1982 to celebrate the two hundredth anniversary of the Korean Church, the following proposal was made:

In working towards inculturation, on the lines laid down by the liturgical Constitution, the music and art used at funerals and other liturgies should become a new expression of Korean traditional cultures. Achieving this calls for research into the meaning of sacrifice, the shamanistic rites for relieving stress, the autumn thanksgiving festival, the visitation of graves, and community festivals. Studies of Korean dance, music, and visual arts also need to be continued. This should eventually lead to the introduction of traditional elements into Christian liturgy.

Since then, efforts toward inculturation have been mainly on the lines of such research and have opened up a new interest in traditional beliefs. However, this can be a fatal distraction if the relics of the past are used only to bolster the present attitude and to give it a more acceptable facade. To move on to genuine inculturation, an examination has to be made of the present liturgies to see if they have a balance between mystery and meaning, between Christian values and the excessive tendencies in the present culture, and between the God above and the God in the heart.

The final test of an inculturated liturgy is not whether it has local color, offers a traditional, familiar feeling, or creates a joyful mood. It is whether those who participate will have a reasonable chance of experiencing the challenge of Jesus in their lives at the sacred moment of the eucharist and whether it inspires them to change their pastoral music.

8. It is necessary to be equally attentive to the progressive growth both in countries with a Christian tradition and in others of a culture marked by indifference or disinterest in religion. In the face of this situation, it is not so much a matter of inculturation, which assumes that there are pre-existent religious values and evangelizes them; but rather a matter of insisting on liturgical formation and finding the most suitable means to reach spirits and hearts.

Notes
1. Cf. Vatican Council II, Constitution Sacrosanctum Concilium, n. 38; also n. 40.3.
2. Ibid., n. 37.
3. Cf. Vatican Council II, Decree Orientalium Ecclesiarum, n. 2; Constitution Sacrosanctum Concilium, nn. 3 and 4; Catéchisme de l’Église catholique, nn. 1200-1206, especially nn. 1204-1206.
5. Ibid.
12. Ibid.
15. Cf. John Paul II, Apostolic Exhortation Catechesi tradendae, 16 October 1979, n. 53: AAS 71 (1979), 1320: “…concerning evangelization in general, we can say that it is a call to bring the strength of the gospel to the heart of culture and cultures. (... ) It is in this way that it can propose to cultures the knowledge of the mystery hidden and help them to make of their own living tradition original expressions of life, celebration and Christian thought.”
16. Cf. John Paul II, Encyclical Letter Redemptoris missio, 7 December 1990, n. 52: AAS 83 (1991), 300: “Inculturation is a slow process covering the whole of missionary life and involves all who are active in the mission ad gentes, and Christian communities in the measure that they are developing.” Discourse to the Plenary Assembly of the Pontifical Council for Culture, 17 January 1987: AAS 79 (1987), 1205: “I strongly reaffirm the need to mobilize the whole Church into a creative effort towards a renewed evangelization of both people and cultures. It is only by a joint effort that the Church will be able to bring the hope of Christ into the heart of cultures and present day ways of thinking.”
18. Cf. John Paul II, Discourse to the Bishops of Zaire, 12 April
way of life and to go out and work for a better, more Jesus-
aware, society.

This view of inculturation would not accept as suc-
cessful the efforts so far to “adapt” the Mass to Korea. The
values reflected in the present Korean Mass are those of
a passing age, and the emotional needs it touches are not
being re-shaped to face the challenges of living as a
Christian in society. Too much concern has been shown
for orthodoxy, uniformity, and a separateness clothed in
a “Catholic identity.”

An inculturated Mass, East or West, is a meeting of the
Christ event, present day human reality, and traditional
symbols which express the age-old “heritage of truth” in
the culture.

The Road to Inculturation

How can that be better achieved in Korea today? The
suggestions that come to mind may be unremarkable and
even appear secondary, but it seems that a road to
genuine inculturation must begin with such gradual and
tolerable steps.

To draw on traditional symbols, efforts could be made
in the structure of the building and the form of the altar
to create a more “meal-like” atmosphere. Both eating and
sharing have a deep significance in Korean culture.

Art could be used in the sanctuary to convey the
significance of the Eucharist through symbols of sharing,
sacrifice, listening, and community.

To bring present day concerns and reality into the
celebration, the homily could be better used; if the partici-
pants were encouraged to join in it, or freely add their
prayers, then involvement in what is happening in God’s
world would be more obvious.

The final test of an inculturated liturgy is…
whether those who participate will have a
reasonable chance of experiencing the
challenge of Jesus in their lives.

To center the Mass more on the “God among us,” the
hymns could make more use of the words of Jesus in the
New Testament rather than the present devotional themes
directed to a distant God.

The “continuity-man commentator,” who is currently
a cultural necessity, could adopt a more personal and
informal approach, rather than being a disembodied
voice instructing the participants on when to stand or sit
and what to sing next.

A more expressive “kiss of peace,” rather than an
unemotional verbal greeting would do more to create a
sense of community, accompanied perhaps by joining
hands at the Our Father.

Compatibility with Confucianism, or any other cul-
ture, is good, but it should not be allowed to smother the
Christian message.

1983, n. 5: AAS 75 (1983) 620: “How is it that a faith which has truly
matured, is deep and firm, does not succeed in expressing itself in a
language, in a catechesis, in theological reflection, in prayer, in the
liturgy, in art, in the institutions which are truly related to the African
soul of your compatriots? There is the key to an important and
complex question of the liturgy, to mention just one area. Satisfactory
progress in this domain can only be the fruit of a progressive growth
in faith, linked with spiritual discernment, theological clarity, a
sense of the universal Church.”

19. JOHN PAUL II, Discourse to the Plenary Assembly of the Pontifical
20. Cf. JOHN PAUL II, Discourse to the Plenary Assembly of the
1205; also Apostolic Letter Vicesimasquintesannis, 4 December 1988,
21. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium,
n. 19 and 35.3.
Now It's Time for Artists to Lead the Liturgical Renewal

BY JOHN GALLEN, S.J.

In China today symphony orchestras perform Beethoven to packed auditoriums. A few years ago in Iran, during the fiercely authoritarian regime of the Ayatollah Khomeini, the rigid control exercised over every piece of music played was so total that even in hotel lounges the piano player wouldn't dream of risking "As Time Goes By" or anything else suggestive of the world of the infidel West. In China and Iran and everywhere else, music is political. Music is a signal.

Music and all manifestations of art can be so powerfully influential in the lives of most people that governments and religions have forever attempted to sponsor some kinds and suppress others. Martin Luther knew what he was doing when he wrote both words and music for hymns that stirred a people in their depths. The einfach Deutsch ("simple German") of the language was never so compelling as when it was linked to the thunder of "A Mighty Fortress." It seized people's souls! The same logic drove the efforts of the Soviets when they produced a "state art" that was more state than art and so failed to provoke the passions of the people. Rachmaninoff's art turned out to be more enduring in its appeal to Russian spirituality than the officially sanctioned state art, which is why he was outlawed for so many years. Our Jesuit superior told us twenty-year-olds in the early days of our training that we were not permitted to listen to Dinah Shore records "even if she was singing the Tantum Ergo"! Rightly or wrongly, the influence of music was recognized. Dinah gave early warning of the dangerous influence of music that Elvis would later present to some other religious views.

American Soul

Sociologist Franz Schurmann writes in his new study, American Soul: "By soul I mean a force that gives direction." His book searches the history of the American experience to find its soul and in the process finds a revolution present or in the making. Schurmann then examines his findings:

Schurmann's astonishing estimate of the soul in America that drives us forward is clearly a resounding endorsement of the hunger for spirituality that refuses, when all is said and done, to mistake junk food for a substantial meal. America might well be on the journey that transforms people from tourists into pilgrims.

The American (or, at least, North American) context is, of course, the place where most people who read this article are reflecting on the progress of the church's twentieth-century renewal. In this American life, there has been movement beyond a narrow sense of "catholic" as all kinds of people take spiritual solace in recordings of monastic chant and of the twelfth century music of Hildegard of Bingen. And Forrest Cump looks to us like more of a hero than does Rambo. The Holocaust Memorial Museum is pressed to keep up with record crowds, and The Celestine Prophecy has been at the top of the New York Times' best seller list for more than a year. Even when they don't agree with what the Pope has to say, Americans are (usually) glad he's around to say it, either in person, books, on CDs, or videotape. The internet hums daily with the encounters of perfect strangers discussing their most private spiritual quests—a revolution at grassroots!

America and Inculturation

This new Instruction on liturgical inculturation tells us that Christ died and rose "for all in order to gather into unity the scattered children of God" (no. 11). Is this what we Americans have begun to sense in our deepest selves? What about this stunning commentary on our situation: "In him a new world has been born and everyone can
The Roman Liturgy and Inculturation

I. THE PROCESS OF INCULTURATION THROUGHOUT THE HISTORY OF SALVATION

9. Light is shed upon the problems being posed about the inculturation of the Roman rite in the history of salvation. The process of inculturation was a process which developed in many ways.

The people of Israel throughout its history preserved the certain knowledge that it was the chosen people of God, the witness of his action and love in the midst of the nations. It took from neighboring peoples certain forms of worship, but its faith in the God of Abraham, Isaac and Jacob subjected these borrowings to profound modifications, principally changes of significance, but also often changes in the form, as it incorporated these elements into its religious practice, in order to celebrate the memory of God’s wonderful deeds in its history.

The encounter between the Jewish world and Greek wisdom gave rise to a new form of inculturation: The translation of the Bible into Greek introduced the word of God into a world that had been closed to it and caused, under divine inspiration, an enrichment of the Scriptures.

10. The law of Moses, the prophets and the psalms (cf. Lk. 24:27 and 44) was a preparation for the coming of the Son of God upon earth. The Old Testament, comprising the life and culture of the people of Israel, is also the history of salvation.

On coming to earth the Son of God, “born of a woman, born under the law” (Gal. 4:4) associated himself with social and cultural conditions of the people of the Alliance with whom he lived and prayed.22 In becoming a man he became a member of a people, a country and an epoch “and in a certain way, he thereby united himself to the whole human race.”23 For “we are all one in Christ, and the common nature of our humanity takes life in him. It is for this that he was called the ‘New Adam’.”24

11. Christ, who wanted to share our human condition (cf. Heb. 2, 14), died for all in order to gather into unity the scattered children of God (cf. Jn. 11, 52). By his death he wanted to break down the wall of separation between mankind, to make Israel and the nations one people. By the power of his resurrection he drew all people to himself and created out of them a single New Man (cf. Eph. 2:14-16; Jn. 12,32). In him a new world has been born (cf. 2 Cor. 5:16-17) and everyone can become a new creature. In him, darkness has given place to light, promise became reality and all the religious aspirations of humanity found their fulfill-

become a new creature” (no. 11)? Is our pilgrimage in fact a new birth in a new world, a living in a new time of transformation that finds the paschal mystery at its heart, even if not always recognized or named as such? Is the risen Christ the power that gives us direction? Is the risen Christ the American soul?

Liturgy has always been for people the way that their deepest experience of divine presence has found expression in community life. The experience of liturgy is also the force that shapes a people’s life on a regular basis. Its energies are powerful right-brain forces of life that operate within the dynamics of image and symbol and passion, laden with all the richness of intellectual and sensual imagination. The event of liturgy rises out of a people’s experience of the ways that God is alive and moving in their midst. So the Instruction notes:

The creation and the development of the forms of Christian celebration developed gradually according to local conditions, in the great cultural areas where the Good News was proclaimed. Thus were born distinct liturgical families of the churches of the West and of the East. Their rich patrimony [sic] preserves faithfully the Christian tradition in its fullness (no. 17).

The liturgies that arose from these cultures were, as symbol-events, pieces of art in words, gesture, environment, song, sound, movement, color, objects, elements, all in the hands of the assembly that created, crafted, and celebrated.

Liturgy is an art form, done in faith.

Liturgy is an art form, done in faith. Like all human experience, spiritual experience is not abstract but concrete, in a place and time and culture which contains some substantial, some superficial, and some dreadful tokens of its dynamic. And so, as the Instruction points out, “During the course of the centuries, the Roman rite has known how to integrate texts, chants, gestures and rites from various sources and to adapt itself in local cultures in mission territories, even if at certain periods a desire for liturgical uniformity obscured this fact” (no. 17).

During the four centuries from the Reformation to the Second Vatican Council, the church of the West was more concerned with uniformity than with the process of inculturation. This preoccupation is here officially acknowledged and placed in proper perspective, while the ordinary process of inculturation, however important its interruption may have been, is now once more set in motion.

The task of inculturation is enormously complex and difficult. As the Instruction reminds us, “The challenge which faced the first Christians, whether they came from the chosen people or from a pagan background, was to reconcile the renunciations demanded by faith in Christ
with fidelity to the culture and traditions of the people to which they belonged” (no. 20).

In the American context, careful discernment will necessarily monitor every step of the process as we choose what is of substance in our cultural experience and art and thus fit to bear the weight of being the icon of mystery. “The discernment,” we read, “exercised during the course of the church’s history remains necessary, so that through the liturgy the work of salvation accomplished by Christ may continue faithfully in the church by the power of the Spirit, in different countries and times and in different human cultures” (no. 20). Since inculturation is properly understood to embrace both the incarnation of the Gospel within the appropriate cultural forms as well as the ennobling and purifying of culture by this incarnation, enormous care is required in the shaping of cultural symbols that, neither banal nor contradictory, will carry a sense of the mystery-presence. Symbols are meant for soul.

We Must Turn to Artists

During the first thirty years of the liturgical renewal sponsored by the Second Vatican Council the principal task has been the effort to recover the central and authentic core of the liturgical tradition which had often been obscured by the additions and even aberrations of history. The most important and helpful resource persons at work during the first phase of the renewal have been historians and theologians.

In this second stage of renewal, the inculturation of liturgy, now launched by the present instruction, we must turn to the artists among us. What is at stake in the inculturation of the art form that is liturgy is the cultural shaping of symbols. No one is better equipped or more talented than artists to practice this liturgical art! Without losing our historians and theologians, we must now ask artists to play the principal role in liturgical renewal.

American artists, deeply immersed in the church’s liturgical tradition, are our best hope for shaping the song of praise that rises out of the American soul. Our song, our space, our word, our gesture, our action together is a new moment of the church’s life and liturgy which “must be capable of expressing itself in every human culture, all the while maintaining its identity, through fidelity to the tradition which comes to it from the Lord” (no. 18). So American soul can find its way into American liturgy.

What is at stake in the inculturation of the art form that is liturgy is the cultural shaping of symbols. No one is better equipped or more talented than artists to practice this liturgical art!

...
16. The spread of the Gospel in the world gave rise to other types of ritual in the Churches coming from the Gentiles, under the influence of different cultural traditions. Under the constant guidance of the Holy Spirit, discernment was exercised to distinguish those elements coming from "pagan" cultures which were incompatible with Christianity from those which could be accepted in harmony with Apostolic tradition, and in fidelity to the Gospel of salvation.

17. The creation and the development of the forms of Christian celebration developed gradually according to local conditions, in the great cultural areas where the Good News was proclaimed. Thus were born distinct liturgical families of the Churches of the West and of the East. Their rich patrimony preserves faithfully the Christian tradition in its fullness. The Church of the West has sometimes drawn elements of its liturgy from the patrimony of the liturgical families of the East.
Church of Rome adopted in its liturgy the living language of the people, first Greek and then Latin and, like other Latin Churches, accepted into its worship important events of social life and gave them a Christian significance. During the course of the centuries, the Roman rite has known how to integrate texts, chants, gestures and rites from various sources and to adapt itself in local cultures in mission territories, even if at certain periods a desire for liturgical conformity obscured this fact.

18. In our own time, the Second Vatican Council recalled that the Church “fosters and assumes the ability, resources and customs of each people. In assuming them, the Church purifies, strengthens and ennobles them (…). Through the work of the Church whatever good is in the human mind and heart, whatever good lies latent in the religious practices and cultures of diverse peoples, it is not only saved from destruction but it is also cleansed, raised up, and made perfect unto the glory of God, the confounding of the devil, and the happiness of mankind.”

So the liturgy of the Church must not be foreign to any country, people, or individual, and at the same time it should transcend the particularity of race and nation. It must be capable of expressing itself in every human culture, all the while maintaining its identity, through fidelity to the tradition which comes to it from the Lord.

19. The liturgy, like the Gospel, must respect cultures, but at the same time invite them to purify and sanctify themselves.

In adhering to Christ by faith, the Jews remained faithful to the Old Testament, which led to Jesus, the Messiah of Israel; they knew that he had fulfilled the Mosaic alliance, as the mediator of the new and eternal covenant, sealed in his blood on the cross. They knew that, by his one perfect sacrifice, he is the authentic High Priest and the definitive temple (cf. Heb. 6-10) and the prescriptions of circumcision (cf. Gal. 5,1-6), the Sabbath (cf. Mt. 12,8 and similar), and the sacrifices of the temple (cf. Heb. 10) became of only relative significance.

In a more radical way, Christians coming from paganism had to renounce idols, myths, superstitions (cf. Acts 19,18-19; 1 Cor. 10,14-22; Col. 2,20-22; 1 Jn. 5,21) when they adhered to Christ.

But whatever their ethnic or cultural origin, Christians have to recognize the promise, the prophecy and the history of their salvation in the history of Israel. They must accept as the Word of God the books of the Old Testament as well as those of the New.

They welcome the sacramental signs, which can only be understood in the full context of Holy Scripture, and the life of the Church.

20. The challenge which faced the first Christians, whether they came from the chosen people or from a pagan background, was to reconcile the renunciations demanded by faith in Christ with fidelity to the culture and traditions of the people to which they belonged.

And so it will be for Christians of all times, as the words of St. Paul affirm: “We proclaim Christ crucified, scandal for the Jews, foolishness for the pagans” (1 Cor. 1,23).

The discernment exercised during the course of the Church’s history remains necessary, so that through the liturgy the work of salvation accomplished by Christ may continue faithfully in the Church by the power of the Spirit, in different countries and times and in different human cultures.

Notes

22. Cf. VATICAN COUNCIL II, Decree Ad gentes, n. 10.
23. VATICAN COUNCIL II, Pastoral Constitution Gaudium et spes, n. 22.
24. St. CYRIL OF ALEXANDRIA, In Ioannem, I, 14: PG 73, 162C.
25. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 5.
27. Cf. Missale Romanum, Feria VI in Passione Domini, 5, oratio prima: “… per suum crucem instituit paschale mysterium.”
30. Cf. ibid., nn. 1200-1203.
32. Texts: cf. the sources of the prayers, the prayers and the eucharistic prayers of the Roman Missal. Chants: for example the antiphons for 1 January, Baptism of the Lord, 8 September, the Proper of Good Friday, the hymns of the Liturgy of the Hours.
34. VATICAN COUNCIL II, Dogmatic Constitution Lumen gentium, n. 17, also n. 13.
36. Cf. also ST. IGNATIUS OF ANTIOCH, Letter to the Magnesians, 9: Funk 1, 199: “We have seen how former adherents of the ancient custom, have since returned to the new hope; so they have given up keeping the sabbath, and now order their lives by the Lord’s Day instead. . . .”
37. Cf. VATICAN COUNCIL II, Dogmatic Constitution Dei Verbum, nn. 14-16; Ordo Lectiorum Missae, ed. typica altera, Praenotanda, n. 5: “It is the same mystery of Christ that the Church announces, when she proclaims the Old and New Testament in the celebration of the Liturgy. The New Testament is, indeed, hidden in the Old and, in the New the Old is revealed. Because Christ is the centre and fulness of all Scripture, as also of the whole liturgical celebration”; Catéchisme de l’Eglise catholique, nn. 120-123, 128-130, 1093-1095.
Have We Accommodated What We Should Have Inculturated?

BY THERESA F. KOERNKE, I.H.M.

By the power of the Spirit the Word became flesh and dwells among us: In a letter to the eager Italian missionary, Augustine of Canterbury, Pope Gregory I (590-604) voiced the implication of this radically catholic principle:

I prefer that . . . you carefully choose what you have found . . . in any church which can please more the omnipotent God and that you insert into the church of England, which is new in the faith . . . those things you are able to gather from many churches.1

In fidelity to this perennial responsibility, the Congregation for Divine Worship and the Discipline of the Sacraments issued The Roman Liturgy and Inculturation: Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy (mn. 37-40). This 1994 document provides rich fare for thinking through the Gregorian directive—carefully choose what you have found—for the ongoing spiritual renewal implied in any reform. The following is a summary of, and pastoral commentary on, articles 21-32 of that document: “II. The Requirements and Preliminary Conditions for Inculturation.”

Preliminary Considerations

The radically catholic dynamic of the gospel impelled missionaries first to Israel, then to the Hellenistic cultures and outward onto the European continent, eventually giving rise to the ninth century Carolingian cultural renaissance.

For a complex of reasons thereafter, especially the centralization of papal authority, missionaries to the non-European lands of the Americas and Asia assumed that Roman-European Catholicism was normative for the liturgical expression of the faith. Consequently, “European Catholic religion” was exported as a commodity to be consumed and not appropriated personally within the genius of the local culture. And at the time of their reunions with Rome, Byzantine Churches were pre-

Dr. Theresa F. Koernke, I.H.M., is an assistant professor of theology in the Department of Word and Worship at the Washington Theological Union, Silver Spring, MD.

The Roman Liturgy and Inculturation

II. THE REQUIREMENTS AND PRELIMINARY CONDITIONS FOR LITURGICAL INCULTURATION

a) Requirements Emerging from the Nature of the Liturgy

21. Before any research on inculturation begins, it is necessary to keep in mind the nature of the liturgy. It “is, in fact, the privileged place where Christians meet God and the one whom he has sent, Jesus Christ” (cf. Jn. 17,3).39 It is at once the action of Christ the priest and the action of the Church which is his body, because in order to accomplish his work of glorifying God and sanctifying mankind, achieved through visible signs, he always associates with himself the Church, which, through him and in the Holy Spirit, gives the Father the worship which is pleasing to him.40

22. The nature of the liturgy is intimately linked up with the nature of the Church; indeed, it is above all in the liturgy that the nature of the Church is manifested.41 Now the Church has specific characteristics which distinguish it from every other assembly and community.

It is not gathered by a human decision, but is called by God in the Holy Spirit and responds in faith to his gratuitous call (ekklesia derives from klesis, “call”). This singular characteristic of the Church is revealed by its coming together as a priestly people, especially on the Lord’s day, by the word which God addresses to his people and by the ministry of the priest who through the sacrament of Orders acts in the person of Christ the Head.42

Because it is catholic, the Church overcomes the barriers which divide humanity: by Baptism all become children of God and form in Christ Jesus one people where “there is neither Jew nor Greek, neither slave nor free, neither male nor female” (Gal. 3,28).
Thus the Church is called to gather all peoples, to speak all languages, to penetrate all cultures.

Finally, the Church is a pilgrim on the earth far from the Lord (cf. 2 Cor. 5,6): it bears the marks of the present time in the sacraments and in its institutions, but is waiting in joyful hope for the coming of Jesus Christ (cf. Tit. 2,13). This is expressed in the prayers of petition: it shows that we are citizens of heaven (cf. Phil. 3,20), at the same time attentive to the needs of mankind and of society (cf. 1 Tim. 2,1-4).

23. The Church is nourished on the word of God written in the Old and New Testaments. When the Church proclaims the word in the liturgy, it welcomes it as a way in which Christ is present: “it is he who speaks when the Sacred Scriptures are read in the Church.” For this reason the word of God is so important in the celebration of the liturgy that the Holy Scripture must not be replaced by any other text, no matter how venerable it may be. Likewise the Bible is the indispensable source of the liturgy’s language, of its signs, and of its prayer especially in the psalms.

24. Since the Church is the fruit of Christ’s sacrifice, the liturgy is always the celebration of the Paschal Mystery of Christ, the glorification of God the Father and the sanctification of mankind by the power of the Holy Spirit. Christian worship thus finds its most fundamental expression when every Sunday, throughout the whole world, Christians gather around the altar under the leadership of the priest, celebrate the Eucharist, listen to the word of God and recall the death and resurrection of Christ, while awaiting his coming in glory. Around this focal point, the Paschal Mystery is made present in different ways, in the celebration of each of the sacraments.

25. The whole life of the liturgy gravitates in the first place around the Eucharistic Sacrifice and the other sacraments given by Christ to his Church. The Church has the duty to transmit them carefully and faithfully to every generation. In virtue of its pastoral authority the Church can make dispositions to provide for the good of the faithful, according to circumstances, times and places. But it has no power over the things which are directly related to the will of Christ and which constitute the unchangeable part of the liturgy. To break the link that the sacraments have with Christ who instituted them, and with the very beginnings of the Church, would no longer be to inculcate them, but to empty them of their substance.

26. The Church of Christ is made present and signified, in a given place and in a given time, by the local or particular Churches which through the liturgy reveal the Church in its true nature. That is why every particular Church must be united with the universal Church not only in belief and sacramentals, but also in those practices received through the Church as part of the uninterrupted apostolic tradition. This includes,
for example, daily prayer, sanctification of Sunday and the rhythm of the week, the celebration of Easter and the unfolding of the mystery of Christ throughout the liturgical year, the practice of penance and fasting, the sacraments of Christian Initiation, the celebration of the memorial of the Lord and the relationship between the liturgy of the word and the Eucharistic liturgy, the forgiveness of sins, the ordained ministry, marriage, and the anointing of the sick.

27. In the liturgy the faith of the Church is expressed in a symbolic and communitarian form: this explains the need for a legislative framework for the organization of worship, the preparation of texts, and the celebration of rites. The reason for the preceptive character of this legislation throughout the centuries and still today is to ensure the orthodoxy of worship: that is to say, not only to avoid errors, but also to pass on the faith in its integrity so that the "rule of prayer" (lex orandi) of the Church may correspond to the "rule of faith" (lex credendi).

However deep inculturation may go the liturgy cannot do without legislation and vigilance on the part of those who have received this responsibility in the Church: the Apostolic See and, according to the prescriptions of the law, the Episcopal Conference for its territory and the bishop for his diocese.

b) Preliminary Conditions for the Inculturation of the Liturgy

28. The missionary tradition of the Church has always sought to evangelize people in their own language. Often, indeed, it was the first apostles of a country who wrote down languages which up till then had only been oral. And this is right, as it is by the mother language, which conveys the mentality and the culture of a people, that one can reach the soul, mold it in the Christian spirit, and allow it to share more deeply in the prayer of the Church.

After the first evangelization, the proclamation of the word of God in the language of a country remains very useful for the people in their liturgical celebrations. The translation of the Bible, or at least of the Biblical texts used in the liturgy, is the first necessary step in the process of the inculturation of the liturgy.

So that the word of God may be received in a right and fruitful way, "it is necessary to foster a taste for Holy Scripture, as is witnessed by the ancient traditions of the rites of both East and West." Thus inculturation of the liturgy presupposes the reception of the Sacred Scripture into a given culture.

29. The different situations in which the Church finds itself is an important factor in judging the degree of liturgical inculturation that is necessary. The situation of countries that were evangelized centuries ago, and where the Christian faith continues to influence the culture, is different from countries which were C. The Responsibility of the Episcopal Conference, sets out the demand that bishops must carefully discern those elements in a culture which are consistent with Christian worship as well as those which are so closely associated with superstition and error that they interfere with the Christian spirit (no. 31). In admitting elements borrowed from the social and religious rites of a people regard for the catholicity of the faith avoids introducing elements that appear to posit values that are inconsistent with the gospel. In order "to avoid the danger of troubling people without good reason" (no. 32, emphasis added), any changes in rites or texts must be preceded by catechesis and explanation.

Insights for Pastoral Practice

Contemporary studies of ritual reveal that repetitive, interpersonal behaviors not only express some things which can only be expressed through ritual but also, in turn, reinforce the identity and values of a group. The chief rites of the church are the privileged locus in which we attend to and affirm the interpretation of our lives in Christ by the power of the Spirit to the glory of God.

The challenge to re-evaluate our efforts at liturgical inculturation is well made.

After thirty years of effort at inculturation of the liturgy of the sacraments, the Fourth Instruction comes both as encouragement to self-critique and as a conundrum. It is good to recall once more that there is only one priest and one eternal liturgy, not floating above history or tied to one culture but one that bears us and is borne by us from age to age. The word, knit to humanity by the power of the Spirit, continually addresses us with the offer of Trinitarian life; and by the same Spirit, we respond to God who interprets our lives to us: beloved in Christ for the peace and salvation of all the world. This is the fundamental pattern of which the Fourth Instruction says: The church "has no power over the things which are directly related to the will of Christ and which constitute the unchangeable part of the liturgy" (no. 25). To the degree that this pattern is appropriated, to that extent the eye of the heart is enriched and seen by the light of the gospel. Ultimately, this is the rule of faith that shapes the rule of liturgical prayer, which in turn expresses the faith.

With the hindsight of thirty years, the distinction between accommodation and inculturation is clearer. In our eagerness to engage the assembly fully, accommodation may have occurred without sufficient reflection on the fundamental pattern of the one eternal liturgy. Ministers of the liturgy would do well to examine our celebrations for possible objects and behaviors that layer onto or diverge from the primordial pattern of the rites of the
church, especially the eucharist. For example, are such things as “Good morning, everyone,” in place of the liturgical greeting, consistent with the fact that presiders speak in the name of the entire church, rather than in their own? Are extra-biblical readings at Mass expressions of inculturation; or do they indicate that we do not understand the distinctive nature of biblical literature in the context of the liturgy, that is, as the voice of God addressing the people, and as Christ speaking to his Body? Are objects other than bread and wine on the altar table recognized as expressions of our lives in Christ; or, have we forgotten that simple bread and simple wine, never to be returned to their original elements, are the expression of the ongoing, irreversible transformation of our lives in Christ?

Is having the entire congregation voice the eucharistic prayer an indication of participation? Rather, it may be an indication that some of us have not understood, perhaps, that the primary ministry is this: Those who participate in Christ assemble to hear the Christ speak and to offer the one sacrifice, each according to a relationship to the other members. Is our desire to retrieve the sense of the univer-
evangelized more recently or where the Gospel has not penetrated deeply into cultural values. Different again is the situation of a Church where Christians are a minority of the population. A more complex situation is found when the population has different languages and cultures. A precise evaluation of the situation is necessary in order to achieve satisfactory solutions.

30. To prepare an inculturation of the liturgy, Episcopal Conferences should call upon people who are competent both in the liturgical tradition of the Roman rite and in the appreciation of local cultural values. Preliminary studies of a historical, anthropological, exegetical and theological character are necessary. But these need to be examined in the light of the pastoral experience of the local clergy, especially those born in the country. The advice of “wise people” of the country, whose human wisdom is enriched by the light of the Gospel, would also be valuable. Liturgical inculturation should try to satisfy the needs of traditional culture, and at the same time take account of the needs of those affected by an urban and industrial culture.

c) The Responsibility of the Episcopal Conference

31. Since it is a question of local culture, it is understandable that the Constitution Sacrosanctum Concilium assigned special responsibility in this matter to the “various kinds of competent territorial bodies of bishops legitimately established.” In regard to this, Episcopal Conferences must consider “carefully and prudently what elements taken from the traditions and cultures of individual peoples may properly be admitted into divine worship.” They can sometimes introduce “into the liturgy such elements as are not bound up with superstition and error (...) provided they are in keeping with the true and authentic spirit of the liturgy.”

32. Conferences may determine, according to the procedure given below (cf. nn. 62 and 65-69) whether the introduction into the liturgy of elements borrowed from the social and religious rites of a people, and which form a living part of their culture, will enrich their understanding of liturgical actions, without producing negative effects on their faith and piety. They will always be careful to avoid the danger of introducing elements that might appear to the faithful as the return to a period before evangelization (cf. below n. 47).

In any case, if changes in rites or texts are judged to be necessary, they must be harmonized with the rest of the liturgical life and, before being put into practice, still more before being made mandatory, they should first be presented to the clergy, and then to the faithful, in such a way as to avoid the danger of troubling them without good reason (cf. below nn. 46 and 69).
sal priesthood of all believers being confused with the leadership role of ordained priesthood; in other words, do we wrongly assume that participation means "doing what the priest does"? In short, if Roman normativity is found to be imperialistic, then is layering onto or diverging from the primordial pattern of the liturgy really inculturation or facile accommodation?

The challenge to re-evaluate our efforts at genuine liturgical inculturation is well made and well taken. Yet in view of the permission granted for the continued use of the liturgy of Trent, we are left to wonder about the meaning of the directive “to avoid the danger of troubling [people] without good reason” (no. 32, emphasis added). Is it that there has been insufficient explanation of the 1970 Missal of Paul VI on our part? It has been said that in the promulgation of the rites we were good historians but poor anthropologists, who did not appreciate the power of repetitive, interpersonal behavior to shape reality. Perhaps this Roman accommodation to a former theological world-view is an admission of failure to grasp that fact. Perhaps the Tridentine accommodation admits the failure to catechize properly and explain that the primordial pattern of the liturgy had been so layered over by extraneous objects and behaviors that it was almost impossible to encourage anything but watching a sacred drama and following along. Perhaps this is why—out of solicitude—Rome has accommodated this ahistorical nostalgia.

To imagine that the inner dynamic of the gospels, the knitting of the word of God to humanity by the working of the Spirit, can be completely stifled is absurd. In any case, we are all left with the Gregorian directive and admonition: Carefully choose what you have found.

Notes


---

Notes to the Roman document

42. Cf. VATICAN COUNCIL II, Decree Presbyterorum ordinis, n. 2.
44. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 7.
45. Cf. ibid., n. 24.
46. Cf. Ordo Lecturion Missae, edito typica altera, Praenotanda, n. 12: "It is not allowed to suppress or reduce either the biblical readings in the celebration of Mass or the chants that are drawn from Sacred Scripture. It is absolutely forbidden to replace these readings by other non-biblical readings. It is through the word of God in the Scriptures that 'God continues to speak to His people' (Sacrosanctum Concilium, n. 33). and it is through familiarity with the Holy Scripture that the people of God, made docile by the Holy Spirit in the light of faith, can by their life and way of living witness to Christ before the whole world."
49. Cf. ibid., nn. 6, 47, 56, 102, 106; cf. Missale Romanum, Institutio generalis, nn. 1, 7, 8.
54. Cf. VATICAN COUNCIL II, Dogmatic Constitution Lumen gentium, n. 28; also n. 26.
55. Cf. ST. IRENÆUS, Against the Heresies III, 2,1-3; 3,1-2: SCH 211, 24-31; ST. AUGUSTINE, Letter to Januarius 54, i: PL 33, 200: "But regarding those other observances which we keep and all the world keeps, and which do not derive from Scripture but from tradition, we are given to understand that they have been ordained or recommended to be kept by the Apostles themselves, or by the plenary Councils, whose authority is well founded in the Church"; JOHN PAUL II, Encyclical Letter Redemptoris missio, 7 December 1990, nnn. 33-45: AAS 83 (1991), 300-302.
57. Cf. ibid., nn. 102, 106 and appendix.
59. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, nn. 22, 26, 28, 40, 42; Code of Canon Law, can. 2 and passim.
60. Cf. Missale Romanum, Institutio generalis, Prooemium, n. 2; PAUL VI, Discourse to the Consilium for the Application of the Constitution on the Liturgy, 13 October 1966: AAS 58 (1966), 1146; 14 October 1968: AAS 60 (1968), 734.
61. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, nn. 22, 36 §3 and 4; 40, 1 and 2; 44-46; Code of Canon Law, can. 447 ss and 836.
63. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, nn. 35 and 36 §2-3; Code of Canon Law, can. 825 §1.
64. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 24.
66. In the Constitution Sacrosanctum Concilium attention is drawn to nn. 38 and 40: "above all in the missions."
67. Cf. VATICAN COUNCIL II, Decree Ad gentes, nn. 16 and 17.
68. Cf. ibid., n. 19.
69. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 22 §2; cf. ibid., nn. 39 and 40, 1 and 2; Code of Canon Law, can. 447-448 ss.
70. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 40.
71. Ibid., n. 37.
At first glance it may seem that the principles and norms outlined in the recent *Instruction on Liturgical Inculturation* contain very little that is new. This should not be too surprising since the stated purpose of the *Instruction* is to comment on articles 37-40 of the *Constitution on the Sacred Liturgy* (CSL) dealing with “the norms for the adaptation of the liturgy to the temperament and conditions of different peoples.” Accordingly, the *Instruction* hews closely to the principles already enunciated by the CSL, the foundational document of Vatican II’s liturgical reform.

Rev. Mark R. Francis, c.s.v., an associate professor of liturgy at the Catholic Theological Union in Chicago, IL, is the author of Liturgy in a Multicultural Community (*The Liturgical Press*, 1991). He has written extensively about the relationships of liturgy and culture.

It should be remembered, however, that while this document was the first document of the Council to take up the complex issue of culture and faith, subsequent documents, most notably the *Decree on the Missionary Activity of the Church* (Ad gentes) and the *Pastoral Constitution on the Church in the Modern World* (Gaudium et spes), offer a more complete and mature reflection of the Council’s thinking. These documents were extremely influential in interpreting the “cultural adaptation” of the liturgy announced by the earlier document.

Other sources of magisterial teaching, for example, the encyclicals *Evangelii nuntiandi* of Pope Paul VI and *Redemptoris missio* of Pope John Paul II also contain important reflections on the interrelation of culture and the expression of faith in the liturgy.

Perhaps the most important document guiding the overall implementation of liturgical renewal was the

In Lilongwe, Malawi, lay people participate in Sunday Mass at the Poor Clare Community. *Photo courtesy of the Missionaries of Africa.*

Pastoral Music • June-July 1995
III. PRINCIPLES AND PRACTICAL NORMS FOR THE INCULTURATION OF THE ROMAN RITE

[Note: Paragraphs 38-45, which describe the inculturation of various elements of the liturgical action, including music, are treated in the following article.]

33. As particular Churches, especially the young Churches, deepen their understanding of the liturgical heritage they have received from the Roman Church which gave them birth, they will be able in turn to find in their own cultural heritage appropriate forms, which can be integrated into the Roman rite where this is judged useful and necessary.

The liturgical formation of the faithful and the clergy, which is called for by the Constitution Sacrosanctum Concilium, ought to help them to understand the meaning of the texts and the rites given in the present liturgical books. Often this will mean that elements which come from the tradition of the Roman rite do not have to be changed or suppressed.

a) General Principles

34. In the planning and execution of the inculturation of the Roman rite, the following points should be kept in mind: 1. The goal of inculturation; 2. the substantial unity of the Roman rite; 3. the competent authority.

35. The goal which should guide the inculturation of the Roman rite is that laid down by the Second Vatican Council as the basis of the general restoration of the liturgy: "Both texts and rites should be so drawn up that they express more clearly the holy things they signify and so that the Christian people, as far as possible, may be able to understand them with ease and to take part in the rites fully, actively and as befits a community.”

Rites also need “to be adapted to the capacity of the faithful and (...) there should not be a need for numerous explanations for them to be understood.”

However, the nature of the liturgy always has to be borne in mind, as does the biblical and traditional character of its structure and the particular way in which it is expressed (cf. above nn. 21-27).

36. The process of inculturation should maintain the substantial unity of the Roman rite. This unity is currently expressed in the typical editions of liturgical books, published by authority of the Supreme Pontiff, and in the liturgical books approved by the Episcopal Conferences for their areas and confirmed by the instruction Comme le prévoit (1969). This document dealt with the principles of translation of liturgical texts. It highlights the nature of worship as communication and advances the discussion of inculturation by championing the principle of dynamic rather than literal translation of the Latin texts. Even more importantly, the final article plainly declares that “texts translated from another language are clearly not sufficient for the celebration of a renewed liturgy” and calls for new prayers composed in modern languages.

Perhaps the most important document guiding the overall implementation of liturgical renewal was Comme le prévoit (1969).

The present Instruction, therefore, must be interpreted in the light of subsequent conciliar and magisterial teachings since they help provide the ecclesial context for concepts such as “inculturation”—a word that did not even exist when the Constitution on the Sacred Liturgy was being prepared in the early 1960s.

The principles and norms of the Instruction must also be read in the light of the more than thirty years' experience in implementing liturgical renewal—a renewal that has necessarily involved inculturation. For example, the Holy See’s approval of the so-called Zaïrian Rite (the Roman Rite for the Dioceses of Zaïre) in 1987, following almost twenty years of effort by the Zaïrian episcopacy, seems to serve as an implicit model for the Instruction’s understanding of liturgical inculturation. Clearly this document was not written as if the Church is just beginning the process of liturgical renewal. Indeed, like John Paul II’s apostolic letter Vicesimus quintus annus (VQA, December 4, 1988) written twenty-five years after the CSL, the Instruction presumes that we are at an appropriate point in history “to throw light on the importance of the conciliar constitution, its relevance in relation to new problems and the enduring value of its principles” (VQA 2).

How, then, does this document present the relevance of CSL for today? Specifically how does it build on the principles for cultural adaptation outlined in the CSL (37-40) and in subsequent church teaching? Even more importantly, how does this document carry forward the task of liturgical renewal especially in speaking about culture’s relationship to liturgy? We are now at a point in the renewal that has moved beyond the publication of new ritual books to a stage that invites even deeper reflection on how the official ritual books are to be interpreted and used. This goal could be summed up as a call to transform attitudes in such a way that the liturgy becomes the summit and font of the Christian life (cf. CSL 10). Thirty years after the Constitution, we are even more aware that the liturgy’s dialogue with culture plays a crucial role in making this transformation possible.
The Goal of Inculturation

While the Instruction is very careful to stress the need for liturgical catechesis in order for the "young churches" to deepen their understanding of the liturgical heritage of the Roman Rite, this study is done to initiate a dialogue with the received liturgical tradition in order "to find in their own cultural heritage appropriate forms which can be integrated into the Roman rite where this is judged useful and necessary" (no. 33). The dialogical nature of the inculturation process needs to be emphasized here since it is at the heart of the definition of inculturation found in Article 8 of the Instruction as developed by John Paul II in his 1990 encyclical Redemptoris missio (52) and his 1979 apostolic exhortation Catechesi tradendae (53). Inculturation is not only "an intimate transformation of the authentic cultural values by their integration into Christianity and the implantation of Christianity into different human cultures" but also an introduction of peoples "together with their cultures, into [the Church's] own community." Thus, this introduction of new peoples into the Body of Christ necessarily implies that the Church as a whole will be enriched and transformed by the new insights into faith and Christian witness lived in the new Christian settings.

The Instruction's emphasis on the overarching goal of inculturation (no. 35) is its principal contribution to the ongoing agenda of liturgical renewal. While the document repeats the value of preserving the "substantial unity of the Roman rite" and calls for an ordered liturgical development, the goal of inculturation is seen as the Apostolic See. The work of inculturation does not foresee the creation of new families of rites; inculturation responds to the needs of a particular culture and leads to adaptations which still remain part of the Roman rite.77

37. Adaptations of the Roman rite, even in the field of inculturation, depend completely on the authority of the Church. This authority belongs to the Apostolic See, which exercises it through the Congregation for Divine Worship and the Discipline of the Sacraments; it also belongs, within the limits fixed by law, to Episcopal Conferences,97 and to the diocesan bishop.98 "No other person, not even if he is a priest, may on his own initiative add, remove, or change anything in the liturgy."99 Inculturation is not left to the personal initiative of celebrants or to the collective initiative of an assembly.100

Likewise concessions granted to one region cannot be extended to other regions without the necessary authorization, even if an Episcopal Conference considers that there are sufficient reasons for adapting such measures in its own area.

b) Adaptations Which Can Be Made

[For the text of nos. 38-45, see the next article in this issue.]

c) Necessary Prudence

46. "Innovations should only be made when the good of the Church genuinely and certainly requires them; care must be taken that any new forms adopted should in some way grow organically from forms already existing."101 This norm was given in the Constitution Sacrosanctum Concilium in relation to the restoration of the liturgy, and it also applies, in due measure, to the inculturation of the Roman rite. In this field, changes need to be gradual, and adequate explanation given, in order to avoid the danger of rejection or simply an artificial grafting onto previous forms.

47. The liturgy is the expression of faith and Christian life, and so it is necessary to ensure that liturgical inculturation is not marked, even in appearance, by religious syncretism. This would be the case if the places of worship, the liturgical objects and vestments, gestures and postures let it appear as if rites had the same significance in Christian celebrations as they did before evangelization. The syncretism will be still worse if biblical readings and chants (cf. above n. 26) or the prayers were replaced by texts from other religions, even if these contain an undeniable religious and moral value.102

48. The Constitution Sacrosanctum Concilium envisaged the admission of rites or gestures according to local custom into rituals of Christian initiation, marriage and funerals.103 This is a stage of inculturation, but there is also the danger that the truth of the
Christian rite and the expression of the Christian faith could be easily diminished in the eyes of the faithful. Fidelity to traditional usages must be accompanied by purification and, if necessary, a break with the past. The same applies, for example, to the possibility of Christianizing pagan festivals or holy places, or to the priest using the signs of authority reserved to the heads of civil society, or for the veneration of ancestors. In every case it is necessary to avoid any ambiguity. Obviously the Christian liturgy cannot accept magic rites, superstition, spiritism, vengeance or rites with a sexual connotation.

49. In a number of countries, there are several cultures which coexist, and sometimes they influence each other in such a way as to lead gradually to the formation of a new culture, while at times they seek to affirm their proper identity, or even oppose each other, in order to stress their own existence. It can happen that customs may have little more than folklore interest. The Episcopal Conference will examine each case individually with care: they should respect the riches of each culture and those who defend them, but they should not ignore or neglect a minority culture with which they are not familiar. They should weigh up the risk of a Christian community becoming inward looking, and also the use of inculturation for political ends. In those countries with a customary culture, account must also be taken of the extent to which modernization has affected the people.

50. Sometimes there are many languages in use in the one country, even though each one may be spoken only by a small group of persons or a single tribe. In such cases a balance must be found, which respects the individual rights of these groups or tribes, but without carrying to extremes the localization of the liturgical celebrations. It is also sometimes possible that a country may be moving towards the use of a principal language.

51. To promote liturgical inculturation in a cultural area bigger than one country, the Episcopal Conferences concerned must work together and decide the measures which have to be taken so that “as far as possible, there are not notable ritual differences in regions bordering on one another.”

Notes

73. Ibid., n. 21.
74. Cf. ibid., n. 34.
77. Cf. John Paul II, Discourse to the Plenary Assembly of the Congregation for Divine Worship and the Discipline of the Sacraments, 26 January 1991, n. 3: AAS 83 (1991), 940: “This is not to suggest to the particular Churches that they have a new task to undertake following the application of liturgical reform, that is to context is such that the rites would not be understandable to the faithful. Something more than the relevance of the rite is important here. The Church’s very identity and the effectiveness of its primary mission of proclaiming God’s salvation in Christ is at stake. As Anscar Chupungco has often stated: “The refusal to inculturate amounts to a denial of the universality of salvation.”

The Substantial Unity of the Roman Rite

The Instruction (no. 36) emphasizes that one of the goals of renewal, after that of the assembly’s understanding and participation, is preserving the “substantial unity of the Roman rite.” This phrase is taken directly from the CSL (art. 38). While a description of what constitutes “substantial unity” is not contained in the CSL, the Instruction indicates that this unity is now expressed in two kinds of liturgical books: “the typical editions of liturgical books published by authority of the supreme pontiff” and the liturgical books “approved by the episcopal conferences for their areas and confirmed by the Apostolic See” (no. 36).

Interestingly, the duly approved “local interpretations” of the official Latin liturgical books, although far from uniform in many respects, are regarded as instruments of the substantial unity of the Roman Rite. Rather than a call to inflexible uniformity, the “substantial unity of the Roman Rite” is thus being interpreted by this document in a rather broad manner. Admittedly, the document has a concern for abusive and unauthorized modification of the rites (no. 37) and the inappropriate juxtaposition of Christian rites with non-Christian practices, a practice known as syncretism (no. 47). It also states quite plainly that its understanding of liturgical inculturation “does not foresee the creation of new families of rites.” Rather, “inculturation responds to the needs of a particular culture and leads to adaptations which still remain part of the Roman Rite” (no. 36). However, a hallmark of the typical editions of the liturgical books is a pastoral flexibility (cf. footnote 82 of the Instruction).

The manner in which the latest revisions of the typical editions have been made by language groups and episcopal conferences offers an important context for speaking of “substantial unity.” Surely this unity is not found in mere translation of the Latin typical editions, but in implementing the flexibility already built into the approved rites. The most famous example of this is found in the Zaire Rite mentioned above. In this version of the eucharistic liturgy whole ritual sections of the Mass are
transposed and new liturgical ministers are added. This flexibility is also evident in the approval of the revised Rite of Christian Initiation of Adults (1987) and the Order of Christian Funerals (1989) prepared by ICEL.

Therefore, this “substantial unity of the Roman Rite” seems to consist more in fidelity to the wide range of options supplied by the duly approved liturgical books. In this, the Instruction is faithful to the spirit of Vatican II in moving beyond the rigid rubricism of the Tridentine period to a unity based on a diversity of liturgical possibilities sensitive to the cultural reality of the assembly.

Multicultural Concerns

Finally, the document evinces sensitivity to some of the problems that attend inculturation in a multicultural context. Article 49 notes that the relationship between the various ethnic groups in a multicultural society is very complex and constantly changing. National Episcopal conferences should “respect the riches of each culture and those who advance their cause, but they should not ignore or neglect a minority culture or one which they are not familiar” with. The goal, however, is to arrive at a balanced attempt “which respects the individual rights of groups or tribes, but without carrying to extremes the localization of the liturgical celebrations” (no. 50). The Instruction also warns against a kind of simple-minded folklorism that equates inculturation with proposing once again customs from the pre-industrial past in order to artificially shore-up cultural identity—especially for political purposes (no. 49).

Conclusion

While the presentation of principles and norms in the Instruction is far from specific regarding the method or methods a national episcopal conference is to employ in inculturating the liturgy, this document again presents the need, the necessity, to continue the work of inculturating the worship of the church. It has been said that it took more than one hundred years for the Church to assimilate the decisions of the Council of Trent. We need patience in continuing along the path of liturgical inculturation announced by the Second Vatican Council. After all, it has only been slightly more than thirty years since the Roman Rite began its conversation with the cultures of the world. The dialogue is just getting started.

78. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 22 §1; Code of Canon Law, can. 838 §§1 and 2; JOHN PAUL II, Apostolic Constitution Pastor Bonus, nn. 62, 64 §§3; AAS 80 (1988), 876-877; Apostolic Letter Vicesimae quintus annus, 4 December 1988, n. 19; AAS 81 (1989), 914-915.

79. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 22 §2; Code of Canon Law, can. 447 ss and 838 §§1 and 3; JOHN PAUL II, Apostolic Letter Vicesimae quintus annus, 4 December 1988, n. 20; AAS 81 (1989), 916.


81. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 22 §3.

82. The situation is different when, in the liturgical books published after the Constitution, the introductions and the rubrics envisaged adaptations and the possibility of leaving a choice to the pastoral sensitivity of the one presiding, for example when it says “if it is opportune,” “in these or similar terms,” “also,” “according to circumstances,” “either . . . or,” “if convenient,” “normally,” “the most suitable form can be chosen.” In making a choice, the celebrant should seek the good of the assembly, taking into account the spiritual preparation and mentality of the participants, rather than his own preferences or the easiest solution. In celebrations for particular groups, other possibilities are available. Nonetheless, prudence and discretion are always called for in order to avoid the breaking up of the local Church into little “churches” or “chapels” closed in upon themselves. [For footnotes 83-100, see the next article in this issue.]

101. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 23.

102. These texts can be used profitably in the homily, because it is one of the tasks of the homily “to show the points of convergence between revealed divine wisdom and noble human thought, seeking the truth by various paths”: JOHN PAUL II, Apostolic Letter Dominicae censure, 24 February 1980, n. 10: AAS 72 (1980), 137.

103. NN. 65, 77, 81. Cf. Ordo initiationis christianae adultorum, Praenotanda, nn. 30-31, 79-81, 88-89; Ordo celebrandi Matrimonium, editio typica altera, Praenotanda, nn. 41-44; Ordo exsequiarum, Praenotanda, nn. 21-22.

104. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 23.
Soul: It's a word we all associate with church documents; thus, it's no surprise to find it in this document, which carries the weighty subtitle Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy (nn. 37-40). But instead of exhorting us to save our souls, this document challenges us to express our soul! Written in a near lyric form, paragraphs 38-45 recall an artful and challenging line in T. S. Eliot's Four Quartets: "You are the music / While the music lasts." But the lyricism doesn't exactly jump out of the Instruction! The "warning label" which Nathan Mitchell wryly tacked onto the new Catechism of the Catholic Church applies to this Instruction as well: Some Assembly Required! Some persistence is required to discover the soulful music sounding beneath the canonical cacophony (142 footnotes for less than 30 pages of text).

From Adaptation to Inculturation

One's first reaction to this document might be: fourth instruction? Did we miss the other three? Possibly! The first and second came out in the sixties. The third was issued twenty-five years ago! The length of time between documents signals the distance we have covered from "adaptation" to "inculturation." This Instruction calls us to move forward in our understanding of the relationship of liturgy to culture. Vatican II's Constitution on the Sacred Liturgy (Sacrosanctum Concilium, hereafter SC) used a missionary term then in current use when it spoke of liturgical "adaptation" (SC 37-40). The danger in continuing to use that term, notes this present instruction, is that one could think of "modifications of a somewhat transitory and external nature" (Fourth Instruction no. 4). Adaptation too often denotes a monologue: A distant authority "grants" a local church minor refinements in a liturgy that is still essentially imported from the mother Church. Inculturation, on the other hand, signals a dialogue. The term "is a better expression to designate a double movement," says the Instruction (no. 4), quoting John Paul II: "by inculturation, the Church makes the gospel incarnate in different cultures, and at the same time introduces peoples, together with their cultures, into her own community." In other words, inculturation means a conversation in which the culture not only receives from a teaching Church but also gives to a learning Church. This "dialogical" approach is evident throughout the Instruction's discussion of the components which form and shape liturgy.

Language and Music

Liturgical language, for instance, is pictured as a two-way street (no. 39). While its purpose "is to announce to the faithful the good news of salvation," it also brings the people's news ("the Church's prayer") to God. Therefore, precision of expression is neither a sufficient nor a primary consideration. Beauty must find a place! The language of worship must uplift as well as instruct, exult the soul while informing the mind: "[Language] must always express, along with the truths of the faith, the grandeur and holiness of the mysteries." This challenges translators, of course, and local authors of general intercessions as well as homilists, hymn-writers, and the preparers of brief introductions to the day's liturgy or to the readings. Our spoken and written word, in all its forms, is to be the bearer of grandeur and holiness!

The Instruction notes that various "literary genres" make up the liturgy: biblical texts, presidential prayers, psalmody, acclamations, refrains, responsories, hymns, and litanies. But it seems to ask us to identify the various "genres," literary and human, that make up the culture's "genius." For anything that will serve the dialogue, even "expressions from non-Christian religions," may find a place at the worship table.

If the Instruction is noteworthy for considering language as a matter not only of the head but of the heart, it is no less so for proposing music as the key to a people's soul (no. 40). Writing in 1992, the American pastoral musicians gathered for the Milwaukee Symposia re-

Rev. Peter J. Scagnelli, a priest of the Diocese of Providence, RI, and former director of the Diocesan Office of Worship, is currently doing graduate work in liturgy in Boston.
minded us that while “its lyricism was sometimes muted or even suppressed over the centuries, Christian worship remains lyrical at its heart.” The Instruction confirms their insight that “lyricism in worship is a heightened attention to and care for those sonic elements of ritual, whose beauty and vitality can, in a way distinct from any other sense perception, inspire and engage believers in prayer.”

Music and singing must be given “pride of place” in the liturgy precisely because they “express the soul of people.”

Because the liturgy is an action, not a performance, music and singing are essential, both instructing and engaging at one and the same time. Words are words, the Instruction says, but put words to music and you’ve tapped some real potential! A certain “fussiness” is, therefore, justifiable when it comes to the community’s sung prayer because “a text which is sung is more deeply engraved in the memory than when it is read, which means that it is necessary to be demanding about the biblical and liturgical inspiration and the literary quality of texts which are meant to be sung.” Gabe Huck recently noted the same thing in speaking of the relationship between words and music:

Words matter. Words are wonderful possibilities. The good words we learn by heart are endless ways to perceive ourselves, the world, church, God. But words without craft, without art, are deadly when they try to play roles beyond that of informing. Weak poetry, poor poetry, poetry that hurts your ears and your soul should not be sung at the liturgy. And it need not be sung at the liturgy . . . We have to go to the best texts and savor them . . . this isn’t a hobby or luxury: It’s part of the job if you are charged to choose the words others will sing.

More than any other component of liturgy, music links church and marketplace, altar and family table. That which is most specific to the culture can, by that very fact, be the most powerful instrument of transformation: Music’s social and religious role, says the Instruction, makes it the perfect catalyst for integrating secular reality and Gospel values. With admirable inclusivity the Instruction envisions the musical heritage of a given people as all-encompassing of musical forms, melodies, even instruments. And there is no question of a simple, sweeping judgment regarding “suitability,” but rather of a sustained, not-so-simple process that could involve a significant period of experimentation and discernment. Vatican II is invoked again: any elements of the people’s musical tradition can be used in divine worship as long as they are “suitable, or can be made suitable, for sacred use, provided they are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful.”

Gesture and Posture

“The liturgy is an action.” The Instruction (no. 41) reminds us, with these few words, that although language and music have received first consideration, they

The Roman Liturgy and Inculturation

III. PRINCIPLES AND PRACTICAL NORMS (continued)

[Note: Paragraphs 33-37 and 46-51 are treated in the previous article.]

c) Adaptations Which Can Be Made

38. In an analysis of a liturgical action with a view to its inculturation, it is necessary to consider the traditional value of the elements of the action, and in particular their biblical or patristic origin (cf. above nn. 21-26), because it is not sufficient to distinguish between what can be changed and what is unchangeable.

39. Language is the principal means of communication between people. In liturgical celebrations its purpose is to announce to the faithful the good news of salvation and to express the Church’s prayer to the Lord. For this reason it must always express, along with the truths of the faith, the grandeur and holiness of the mysteries which are being celebrated.

Careful consideration therefore needs to be given to determine which elements in the language of the people can properly be introduced into liturgical celebrations, and in particular whether it is suitable or not to use expressions from non-Christian religions. It is just as important to take account of the different literary genres used in the liturgy: biblical texts, presidential prayers, psalms, acclamations, refrains, responsories, hymns and litanies.

40. Music and singing, which express the soul of people, have pride of place in the liturgy. And so singing must be promoted, in the first place singing the liturgical text, so that the voices of the faithful may be heard in the liturgical actions themselves. “In some parts of the world, especially mission lands, there are people who have their own musical traditions and these play a great part in their religious and social life. Due importance is to be attached to their music and a suitable place given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius.”

It is important to note that a text which is sung is more deeply engraved in the memory than when it is read, which means that it is necessary to be demanding about the biblical and liturgical inspiration and the literary quality of texts which are meant to be sung.

Musical forms, melodies and musical instruments could be used in divine worship as long as they are “suitable, or can be made suitable, for sacred use, and provided they are in accord with the dignity of the
place of worship, and truly contribute to the uplifting of the faithful."86

41. The liturgy is an action, and so gesture and posture are especially important. Those which belong to the essential rites of the sacraments, and which are required for their validity, must be preserved just as they have been approved or determined by the supreme authority of the Church. 87

The gestures and postures of the celebrating priest must express his special function: he presides over the assembly in the person of Christ. 88

The gestures and postures of the assembly are signs of its unity and express its active participation and foster the spiritual attitude of the participants. 89 Each culture will choose those gestures and bodily postures which express the attitude of humanity before God, giving them a Christian significance, having some relationship, if possible, with the gestures and postures of the Bible.

42. Among some peoples, singing is instinctively accompanied by hand clapping, rhythmic swaying and dance movements on the part of the participants. Such forms of external expression can have a place in the liturgical actions of these peoples, on condition that they are always the expression of true communal prayer of adoration, praise, offering and supplication, and not simply a performance.

43. The liturgical celebration is enriched by the presence of art, which helps the faithful to celebrate, meet God and pray. Art in the Church, which is made up of all peoples and nations, should enjoy the freedom of expression, as long as it enhances the beauty of the buildings and liturgical rites, investing them with the respect and honor which are their due. 90 The arts should also be truly significant in the life and tradition of the people.

The same applies to the shape, location and decoration of the altar, 91 the place for the proclamation of the word of God, 92 and for Baptism, 93 all the liturgical furnishings, vessels, vestments and colors. 94 Preference should be given to materials, forms and colors which are in use in the country.

44. The Constitution Sacrosanctum Concilium has firmly maintained the constant practice of the Church of encouraging the veneration by the faithful of images of Christ, the Virgin Mary and the Saints, 95 because the honor “given to the image is given to its subject.” 96 In different cultures, believers can be helped in their prayer and in their spiritual life by seeing works of art which attempt, according to the genius of the people, to express the divine mysteries.

45. Alongside liturgical celebrations and related to them, in some particular Churches, there are various manifestations of popular devotion. These were sometimes introduced by missionaries at the time of the initial evangelization, and they often develop according to local custom.

have been considered dynamically. We don’t just listen; we speak, or better yet, we sing! In other words, liturgy is something we do. If there is a language of heart and soul, mind and tongue, there is body language too! And liturgy is something we do together.

There is challenge here to everybody: for presider and assembly, gestures and posture are both expressive and formative. First of all, says the Instruction, what we do with our bodies at liturgy signals our unity. Whatever we bring to liturgy, we bring to communion with each other. Secondly, gestures and posture express our active participation. Though flowing from personal prayer and, hopefully, leading us into deeper contemplation, our time at liturgy is consecrated to the communal celebration of covenant. Finally, body language at liturgy “fosters the spiritual attitude of the participants” (no. 41). The dialogical approach again: In ritual action, we become what we do. The whole range of the human person before God and one another is proclaimed here. With our bodies we are to express adoration, praise, offering, supplication.

Gathered around the altar for eucharist. Office of Indian Ministry, St. Paul. Willis photo.

The Instruction further links music and body language. Singing is “instinctively accompanied” by “hand-clapping, rhythmic swaying and dance movements,” though the document notes that this connection is only made “among some peoples” (no. 42). The Instruction cautions that in the interest of good liturgy, there must never be “simply a performance” but true communal worship (no. 42).

Pastoral Music • June-July 1995
Arts in Dialogue

Non-artists tend to think of the plastic arts in a static way as “just there.” But the Instruction stays on course by seeing them as partners in dialogue. The presence of art helps those engaged in the liturgy “to celebrate, meet God and pray” (no. 43). Nor does the Instruction shrink from the obvious consequence of the Church’s being a large family “made up of all peoples and nations.” Inclusivity requires “freedom of expression.” Again we know this, but it’s reassuring to see it in an official document.

As the Instruction notes, freedom brings responsibility, but it is the kind of responsibility to which every liturgical artist is committed: enhancing the beauty of the community’s worship space, furnishings, vessels, and vesture by “investing them with the respect and honor which are their due.” The liturgical artist attends to all dimensions of the craft: how things are made, where they are placed, what is done to adorn them.

True to the Instruction’s commitment to mutuality, preference is given to local materials, forms, and even colors, “the genius of the people.” A people’s art is part of the awesome dialogue by which the mysteries are expressed and the assembly is drawn into the mystery (no. 43).

Music and singing must be given “pride of place” in the liturgy precisely because they “express the soul of people.”

Our brief survey should indicate how much of a challenge is contained in this Fourth Instruction! Clearly those who serve the community’s liturgy in any capacity have a lot to think about and talk about as the renewal continues. But that very challenge should be our comfort as well! Despite some appearances—and pronouncements—to the contrary, the renewal continues! In 1991 many noted with dismay (or delight!) a papal announcement that, because the reform of the (Latin) liturgical books was completed, the reform was over. This Fourth Instruction is a magisterial balancing of the equation. If from one perspective (and in one language) the reform is over, for the local churches and in a multitude of languages, the liturgical renewal is just beginning. Here is challenge for all of us for years to come, challenge and comfort too: to become the music and to make the music last!

Notes

6. Sacrosanctum Concilium, no. 120.

---

The introduction of devotional practices into liturgical celebrations under the pretext of inculturation cannot be allowed “because by its nature, (the liturgy) is superior to them.”

It belongs to the local Ordinary to organize such devotions, to encourage them as supports for the life and faith of Christians, and to purify them when necessary, because they need to be constantly permeated by the Gospel. He will take care to ensure that they do not replace liturgical celebrations or become mixed up with them.

---

Notes

83. Cf. Code of Canon Law, can. 762-772, especially 769.
84. Cf. Vatican Council II, Constitution Sacrosanctum Concilium, n. 118; also n. 54: While allowing that “a suitable place be allotted to the language of the country” in the chants, “steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them,” especially the Pater noster; cf. Missale Romanum, Instituto generalis, n. 19.
86. Ibid., n. 120.
87. Cf. Code of Canon Law, can. 841.
90. Cf. ibid., nn. 123-124; Code of Canon Law, can. 1216.
91. Cf. Missale Romanum, Institution generalis, nn. 259-270; Code of Canon Law, can. 1235-1239, especially 1236.
95. Cf. Vatican Council II, Constitution Sacrosanctum Concilium, n. 125; Dogmatic Constitution Lumen gentium, n. 67; Code of Canon Law, can. 1188.
100. Cf. ibid.
The Roman Liturgy and Inculturation, Nos. 52-62

Adapting the Liturgical Books for Our Evolving Ritual

BY JAMES H. PROVOST

Liturgical books are the basic instruments used in the Latin Rites for structuring Roman liturgy and for assuring that liturgical celebrations take place within the communion of the Church. Liturgical books are first published in Latin by the Holy See in what is called a “typical” edition, and this edition forms the touchstone for any subsequent printing or translation.

Books, however, are only instruments for celebration. The main concern is that all who participate have an active and fruitful celebration. Therefore, the liturgical book in Latin is not enough, even for a celebration in Latin. Moreover, Vatican II authorized the translation of liturgical books into modern languages, and also authorized appropriate adaptations in addition to translations. We will take a look at the implications of translating and adapting official ritual texts.

Translating: Text and Action

Translations of liturgical books were among the first steps toward implementing liturgical renewal authorized by Vatican II. To help in this process various Roman offices with responsibility for worship and for doctrine issued directives to guide the translators. The key elements of those directives have been summarized in the 1994 Instrucion on Inculturation, no. 53.

Translations must respect the different literary genres and content of the Latin text, be understandable to participants, and be suitable for proclamation and singing. Translators are to pay attention to the relationship between the text and the liturgical action; thus they will not translate word-by-word but translate in keeping with the sense of the Latin text taken in the context of the liturgical celebration. Translators also need to respect the intent that the text is to be spoken aloud, and should be sensitive to the living language of the people. It is in this context, for example, that recent translations have attempted to be sensitive to gender issues in rendering the Latin text into English.

Rev. James H. Provost, former Chancellor of the Diocese of Helena, MT, chairs the Canon Law Department at The Catholic University of America, Washington, DC.

The Roman Liturgy and Inculturation

IV. AREAS OF ADAPTATION IN THE ROMAN RITE

52. The Constitution Sacrosanctum Concilium had in mind an inculturation of the Roman rite when it gave Norms for the adaptation of the liturgy to the mentality and needs of different peoples, when it provided for a degree of adaptation in the liturgical books (cf. below 53-61), and also when it envisaged the possibility of a more profound adaptation in some circumstances, especially in mission countries (cf. below 63-64).

a) Adaptations in the Liturgical Books

53. The first significant measure of inculturation is the translation of liturgical books into the language of the people. The completion of translations and their revision, where necessary, should be effected according to the directives given by the Holy See on this subject. Different literary genres are to be respected, and the content of the texts of the Latin typical edition is to be preserved; at the same time the translations must be understandable to participants (cf. above n. 39), suitable for proclamation and singing, with appropriate responses and acclamations by the assembly.

All peoples, even the most primitive, have a religious language which is suitable for expressing prayer, but liturgical language has its own special characteristics: it is deeply impregnated by the Bible; certain words in current Latin use (memoria, sacramentum) took on a new meaning in the Christian faith. Certain Christian expressions can be transmitted from one language to another, as has happened in the past, for example, in the case of ecclesia, evangelium, baptism, eucharistia.

Moreover translators must be attentive to the relationship between the text and the liturgical action,
Rome, however, does not do the translating; that is the responsibility of the conferences of bishops and, where several conferences share a common language, of a mixed commission like the International Commission on English in the Liturgy (ICEL). The ICEL text is developed by an international team of experts, reviewed by an international board of bishops, and then submitted to the individual bishops’ conferences for approval. A conference can add adaptations appropriate for its own country and, if necessary, some adjustments, even though they be in the translation, which ICEL must approve. Then the Holy See reviews the results and gives its approval before the conference sees to the publication of the translation in its country.

Every translation is itself an adaptation of the Latin “typical” edition—an adaptation to the culture, style of expression, and manner of speaking appropriate to the language. But translations cannot be static documents. A modern language is constantly evolving, so translations need to be reviewed and revised periodically in order to express in an apt way the basic meaning of the liturgical rite. In keeping with Roman directives, ICEL and the English-speaking bishops’ conferences are currently engaged in a review of the translations we have been using, many of which were done twenty to twenty-five years ago.

Adaptation: Beyond Translation

Adaptations occur in the very translation of a Latin “typical edition,” but can also go beyond what is required for a correct translation and provide for the inculturation of a rite in a particular setting. The liturgical books themselves call for this, usually in the “general instruction” which introduces and explains the various responsibilities of episcopal conferences, diocesan bishops, and individual celebrants.

Books are only instruments for celebration ... Therefore, the liturgical book in Latin is not enough, even for a celebration in Latin.

The celebrant makes some adaptations in the very act of celebrating. These take into consideration the physical setting in which the celebration takes place, the condition of the people present, and other very particular circumstances. Other adaptations by the celebrant are called for in the individual rites, usually encouraging a full use of all the options available within the liturgical books.

A diocesan bishop can authorize some adaptations within his diocese. The liturgical books spell some of these out; others are appropriate given the bishop’s responsibility for the catechetical and liturgical life of the diocese. Thus there are directives in various dioceses dealing with liturgical music, the preparation for and celebration of matrimony, specific adaptation to the rites aware of the needs of oral communication and sensitive to the literary qualities of the living language of the people. The qualities needed for liturgical translations are also required in the case of new compositions, when they are envisaged.

54. For the celebration of the Eucharist, the Roman Missal, “while allowing (…) for legitimate differences and adaptations according to the prescriptions of the Second Vatican Council,” must remain “a sign and instrument of unity” of the Roman rite in different languages. The General Instruction of the Missal foresees that “in accordance with the Constitution on the Liturgy, each Conference of bishops has the power to lay down norms for its own territory that are suited to the traditions and character of peoples, regions and different communities.” The same also applies to the gestures and postures of the faithful, the ways in which the altar and the Book of the Gospels are venerated, the texts of the opening chants, the song at preparation of the gifts and the communion song, the rite of peace, conditions regulating communion with the chalice, the materials for the construction of the altar and liturgical furniture, the material and form of sacred vessels, liturgical vestments. Episcopal Conferences can also determine the manner of distributing communion.

55. For the other sacraments and for sacramentals, the Latin typical edition of each ritual indicates the adaptations which pertain to the Episcopal Conferences, or to individual bishops in particular circumstances. These adaptations concern texts, gestures, and sometimes the ordering of the rite. When the typical edition gives alternate formulae, Conferences of Bishops can add other formulae of the same kind.

56. For the rites of Christian Initiation, Episcopal Conferences are “to examine with care and prudence what can properly be admitted from the traditions and character of each people” and “in mission countries to judge whether initiation ceremonies practiced among the people can be adapted into the rite of Christian Initiation, and to decide whether they should be used.” It is necessary to remember, however, that the term “initiation” does not have the same meaning or designate the same reality when it is used of social rites of initiation among certain peoples, or when it is contrary to the process of Christian Initiation, which leads through the rites of the catechumenate to incorporation into Christ in the Church by means of the sacraments of Baptism, Confirmation and Eucharist.
57. In many places it is the marriage rite that calls for the greatest degree of adaptation so as not to be foreign to social customs. To adapt it to the customs of different regions and peoples, each Episcopal Conference has the “faculty to prepare its own proper marriage rite, which must always conform to the law which requires that the ordained minister or assisting layperson, 134 according to the case, ask for and obtain the consent of the contracting parties and give them the nuptial blessing.”135 This proper rite must, obviously, bring out clearly the Christian meaning of marriage, emphasize the grace of the sacrament and underline the duties of the spouses.136

58. Among all peoples, funerals are always surrounded with special rites, often of great expressive value. To answer the needs of different countries, the Roman ritual offers several forms of funerals.137 Episcopal Conferences must choose those which correspond best to local customs.138 They will wish to preserve all that is good in family traditions and local customs, and ensure that funeral rites manifest the Christian faith in the resurrection and bear witness to the true values of the gospel.139 It is in this perspective that funeral rituals can incorporate the customs of different cultures and respond as best they can to the needs and traditions of each region.140

59. The blessings of persons, places or things touch the everyday life of the faithful and answer their immediate needs. They offer many possibilities for adaptation, for maintaining local customs, and admitting popular usages.131 Episcopal Conferences will be able to employ the foreseen dispositions and be attentive to the needs of the country.

60. As regards the Liturgical Year, each particular Church and religious family adds its own celebrations to those of the universal Church, after approval by the Apostolic See.132 Episcopal Conferences can also, with the prior approval of the Apostolic See, suppress the obligation of certain feasts or transfer them to a Sunday.133 They also decide the time and manner of celebrating Rogationtide and Ember Days.134

61. The Liturgy of the Hours has as its goal the praise of God and the sanctification by prayer of the day and all human activity. Episcopal Conferences can make adaptations in the second reading of the Office of Readings, hymns and intercessions, and in the final Marian antiphons.135

Procedure to Follow When Making the Adaptations Provided for in the Liturgical Books

62. When an Episcopal Conference prepares its own edition of liturgical books, it decides about the translations and also the adaptations which are envisaged by the law.136 The acts of the Conference, together with the final vote, are signed by the President and Secretary of the Conference and sent to the Congregation of Christian initiation of adults and children, practices relative to Christian funeral rites, and so on.

Bishops' conferences also may adapt the rites in the liturgical books, and their adaptations are actually published in the version of the liturgical books approved for their territory. These adaptations, which can have a more binding character, must be approved by the Holy See together with the translations of the liturgical texts; The Instruction on Inculturation spells out the process (no. 62) and some of the practical details which are to be observed for this.

The Instruction identifies several rites for which adaptations are appropriate, encouraging that these be developed through the established procedure. For example, it points to the various adaptations a bishops' conference can make in the celebration of the eucharist (no. 54), in the rites for Christian initiation (no. 56), marriage (no. 57), and funerals (no. 58), as well as for blessings (no. 59), the liturgical year (no. 60), and the liturgy of the hours (no. 61). Bishops are also authorized in the liturgical books to approve other adaptations for their individual dioceses for many of these same rites.

Custom: We Do It This Way

It is important to distinguish customs which developed in a local community and which are themselves a form of adaptation from those adaptations made by competent church authorities (diocesan bishops and bishops' conferences). Custom is indeed a source of law if and when the community develops the expectation that this is the way things will be done, but it takes longer for this to have binding force (in many cases, thirty years). Adaptations which begin with local customs can be taken up by a diocesan bishop acting within his competence, or by the bishops' conference acting within its competence, and

Translations and adaptations which are sensitive to the local culture and usages of the people are important elements in inculturation of the liturgy.

---

made into an official adaptation much more quickly. A careful interaction between local experience and official decisions is necessary if adaptations are to be genuine, leading to more fruitful and effective participation and at the same time respecting and building on the communion of the Church.

What happens locally, however, is not always at the initiative of the Christian community. It can be the result of outside influences, some which are in keeping with a genuine Christian spirit but others which are foreign to the faith community. In the area of wedding rituals, for example, some practices are dictated by florists, photographers, and other people in the "wedding industry," and these practices may have little to say about the
genuine meaning of Christian marriage. These practices are not necessarily appropriate adaptations, and it is the responsibility of pastors and bishops to guard against intrusions into the rite which would detract from a fruitful and effective celebration.

Similarly, in regard to funerals there can be customs which do not speak the Christian message of hope and resurrection, or customs which derive from commercial interests. Local adaptations are appropriate within the great flexibility of the revised rite for funerals, but such adaptations must always respect the Christian understanding of the mysteries of death and resurrection.

Who’s Responsible?

Pastors and bishops have a special responsibility to see that adaptations respect the proper spirit of the liturgy. Likewise, bishops’ conferences not only have a responsibility to follow the directives regarding translations, but also to insist that these directives be adhered to in review of translations. The current tension over the use of gender-neutral or gender-sensitive language in the revised translations of the liturgical books is a case in point. The bishops of the United States have overwhelmingly approved various texts prepared in this light by ICEL, but some who disagree with the bishops’ decisions have sought to circumvent the proper process through their personal influence with some officials in the Holy See.

Translations and adaptations which are sensitive to the local culture and usages of the people are important elements in inculturation of the liturgy. The Church has established a careful framework for doing this and has encouraged the bishops and those who work with them to continue this process. The Instruction on Inculturation is one stage in this overall effort, dating back to Vatican II and opening the Church up to being genuinely rooted around the world as we prepare for the next millennium.

Note


for Divine Worship and the Discipline of the Sacraments, along with two copies of the approved text.

Moreover, along with the complete dossier should be sent:

a) a succinct and precise explanation of the reasons for the adaptations that have been introduced;

b) indications as to which sections have been taken from other already approved liturgical books and which are newly composed.

After the “recognition” by the Apostolic See has been received, according to the law, the Episcopal Conference promulgates the Decree and determines the date when the new text comes into force.

Notes

105. Cf. VATICAN COUNCIL II, Constitution Sacerdoscum Concilium, nn. 36 §2, 3, and 4; 54; 63.


108. Missale Romanum, Institutio generalis, n. 6; cf also Ordo Lectionum Missae, editio typica altera, Praenotanda, nn. 111-118.


110. Cf. ibid., n. 232.

111. Cf. ibid., n. 26.

112. Cf. ibid., n. 50.

113. Cf. ibid., n. 56 i.

114. Cf. ibid., n. 56 b.

115. Cf. ibid., n. 242.


117. Cf. ibid., n. 290.

118. Cf. ibid., nn. 304, 305, 308.


120. Cf. Ordo initiationis christiana adulatorum, Praenotanda generalia, nn. 30-33; Praenotanda, nn. 12, 20, 47, 64-65; Ordo, n. 312; Appendix, n. 12; Ordo Baptismi parvulorum, Praenotanda, nn. 8, 23-25; Ordo Confirmationis, Praenotanda, nn. 11-12, 16-17; De sacra communione et de cultu mysterii eucharistici extra Missam, Praenotanda, n. 12; Ordo Paenitentiae, Praenotanda, nn. 35b, 38; Ordo Uctionis in funerale orumque pastoralis curae, Praenotanda, nn. 38-39; Ordo celebrandi Matrimonium, editio typica altera, Praenotanda, nn. 39-44; De Ordinatione Episcopi, presbyterorum et diaconorum, editio typica altera, Praenotanda, n. 11; De Benedictioibus, Praenotanda generalia, n. 39.

121. Ordo initiationis christiana adulatorum, Praenotanda n. 66; Ordo Baptismi parvulorum, Praenotanda n. 26; Ordo Paenitentiae, Praenotanda n. 39; Ordo celebrandi Matrimonium, editio typica altera, Praenotanda, n. 36.

122. Ordo initiationis christiana adulatorum, Ordo Baptismi parvulorum, Praenotanda generalia, n. 302.

123. Ibíd., n. 31; cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 65.


125. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 77; Ordo celebrandi Matrimonium, editio typica altera, Praenotanda, n. 42.

126. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 77.

127. Cf. Ordo exsequiarum, Praenotanda, n. 4.

128. Cf. ibid., n. 9 and 21, 1-3.

129. Cf. ibid., n. 2.

130. Cf. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 81.

131. Cf. ibid., n. 79; De Benedictioibus, Praenotanda generalia, n. 39; Ordo Professionis religiosa, Praenotanda, nn. 12-15.


134. Cf. Normae universales de Anno liturgico et de Calendario, n. 46.

135. Liturgia Horarum, Institutio generalis, nn. 92, 162, 178, 184.


137. Cf. Code of Canon Law, can. 838 §3.
"I Shall Go to See What the End Shall Be"

By Teresita Weind, SND de N

I learned Gospel stories in the homes of my parents, grandparents, and in the Sunday school at Shiloh Baptist Church in Columbus, Ohio. Long before I had experienced the social, economic, political, or religious impact of racial differences and racial preference, I was being given a foothold in the stability of God’s love for me. "Jesus loves me, this I know, for the Bible tells me so. Little ones to him belong; they are weak, but He is strong." "The Lord is my shepherd, I shall not want . . . Even though I walk through the valley of the shadow of death, I fear no evil; for You are with me; Your rod and staff, they comfort me" (Psalm 23:1,4). As early as preschool and kindergarten, we Sunday schoolers sang the songs and memorized the Bible verses that put us in a right relationship to the God of love and compassion.

Now, almost fifty years later, as I look back on those childhood experiences, I am at a loss in trying to recall what those images and lessons meant to me across the age span of three to six years old. All I know is that it was a good and solid foundation for the faith that was nourished in me through adolescence and into my adult life. It has also occurred to me that if I had been asked to shape my own initiation I would hope to have found the wisdom to root everything in God’s gratuitous and generous love. "Yes, Jesus loves me, for the Bible tells me so."

My grandparents were very active in the church. I got to know a different side of them when I was with them for worship. They were highly respected and revered as Deacon and Mother Evans. Their posture and church demeanor testified to personal pride and worth. They were loved and esteemed by the membership. They knew they were loved and sustained in the Blessed Assurance of belonging to Jesus. This assurance and conviction had come down to them through their ancestors and was then shaping them in the culture and traditions that became the African American Church in America.

Sr. Teresita Weind, a vowed sister of Notre Dame de Namur and an African American woman of God, of peace, nonviolence, and compassion, is the pastoral leader of the Neighborhood House of Prayer in the Diocese of Saginaw, MI.

Against odds, opposition, and outright rejection, African Americans discovered and clung to a God whom they refused to identify with the oppressors and the dehumanizing practices that threatened to destroy them. Thanks to the work of Carl Jung, we can now appreciate the contributions of the collective unconscious to the heritage of a given people. In the minds and hearts of Africans brought here to America were to be found the roots of strong family bonds and ties, and of their dependence on a Great and Powerful Creator, and a communal life shaped by song and dance. With these truths breaking through to consciousness, the African Americans received the core of the Gospel and aligned much of their common life within its boundaries. Even in the midst of tribulation and great stress, African Americans embraced the Gospel kernel and allowed it to sprout and grow within their experience. "God so loved the world that He gave his only Son, that whoever believes in him should not perish but have eternal life. For God sent the Son into the world, not to condemn the world, but that the world might be saved through him" (John 3:16-17).

The Depths of Mystery

Theologians have not and perhaps never will thoroughly exhaust the depths of this mystery of God’s love. In the double millennium since the grace of God appeared in Jesus Christ, the mystery has been examined and examined again. Such examination is effective when the search probes the concrete lives of human beings who have shaped behavior, practices, habits, values, and...
traditions around the transcendence and immanence of God in history.

When the probing is filtered through African American culture, it is clear that the Gospel became incarnate in the lives of a people who internalized the meaning of the Suffering Servant of YHWH. African Americans have endured real suffering and abuse in the institutionalized racist structures and systems of North America. The institution of slavery, of itself, was enough to completely wipe out the entire race of Black Americans. Slavery was designed to strip the “coloreds” of dignity, worth, etc.

Mary and Elizabeth. Museo de Arte Moderno, Mexico City.

The Roman Liturgy and Inculturation

IV. AREAS OF ADAPTATION IN THE ROMAN RITE (Continued)

b) Adaptations Envisaged by N. 40 of the Conciliar Constitution on the Liturgy

63. Apart from the adaptations provided for in the liturgical books, it may be that “in some places and circumstances, an even more radical adaptation of the liturgy is needed and this entails greater difficulties.”138 This is more than the sort of adaptations envisaged by the General Instructions and the Praeordiantia of the liturgical books.

It presupposes that an Episcopal Conference has exhausted all the possibilities of adaptation offered by the liturgical books, that it has made an evaluation of the adaptations already introduced and maybe revised them before proceeding to more far-reaching adaptations.

The desirability or need for an adaptation of this sort can emerge in one of the areas mentioned above (cf. above nn. 53-61) without the others being affected. Moreover, adaptations of this kind do not envisage a transformation of the Roman rite, but are made within the context of the Roman rite.

64. In some places where there are still problems about the participation of the faithful, a bishop or several bishops can set out their difficulties to their colleagues in the Episcopal Conference, and examine with them the desirability of introducing more profound adaptations, if the good of souls truly requires it.139

It is the function of Episcopal Conferences to propose to the Apostolic See the modifications it wishes to adopt following the procedure set out below.140

The Congregation for Divine Worship and the Discipline of the Sacraments is ready to receive the proposals of Episcopal Conferences and examine them, keeping in mind the good of the local Churches concerned and the common good of the universal Church, and to assist the process of inculturation where it is desirable or necessary. It will do this in accordance with the principles laid down in this Instruction (cf. above nn. 33-51), and in a spirit of confident collaboration and shared responsibility.

Procedure to Be Followed for the Application of N. 40 of the Conciliar Constitution on the Liturgy

65. The Episcopal Conference will examine what has to be modified in liturgical celebrations because of
the traditions and mentality of peoples. It will ask the national or regional liturgical commission to study the matter and examine the different aspects of the elements of local culture and their eventual inclusion in the liturgical celebrations. The commission is to ensure that it receives the appropriate expert advice. It may sometimes be opportune to ask the advice of members of non-Christian religious about the religious or civil value of this or that element (cf. above nn. 30-32).

If the situation requires it, this preliminary examination will be made in collaboration with the Episcopal Conferences of neighboring countries or those with the same culture (cf. above nn. 33-51).

66. The Episcopal Conference will present the proposal to the Congregation, before any experimentation takes place. The presentation should include a description of the innovations proposed, the reasons for their adoption, the criteria used, the times and places chosen for a preliminary experiment and an indication of which groups will make it, and finally the acts of the discussion and the vote of the Conference.

After an examination of the proposal carried out together by the Episcopal Conference and the Congregation, the latter will grant the Episcopal Conference a faculty to make an experiment for a definite period of time, where this is appropriate.141

67. The Episcopal Conference will supervise the process of experimentation,142 normally with the help of the national or regional liturgical commission. The Conference will also take care to ensure that the experimentation does not exceed the limits of time and place that were fixed. It will also ensure pastors and the faithful know about the limited and provisional nature of the experiment, and it will not give publicity of a sort which could have an effect on the liturgical practice of the country. At the end of the period of experimentation, the Episcopal Conference will decide whether it matches up to the goal that was proposed or whether it needs revision, and it will communicate its conclusions to the Congregation along with full information about the experiment.

68. After examining the dossier, the Congregation can issue a decree, giving its consent, possibly with some qualifications, so that the changes can be introduced into the territory covered by the Episcopal Conference.

69. The faithful, both lay people and clergy, should be well informed about the changes and prepared for their introduction into the liturgical celebrations. The changes are to be put into effect as circumstances require, with a transition period if this is appropriate (cf. above n. 61).

CONCLUSION

70. The Congregation for Divine Worship and the
team, and humanity. In the hands, heads, and hearts of the slave masters, the slave was nothing more than a piece of property to be bought and sold, used or abused according to the whims of the slave holders.

It took strong and deliberate will to live and survive beyond the inhumanities and cruelties that characterized the system of slavery. But it was not only survival that enriched the Church and the nation. It was the theological contribution that was incarnate in freedom from bondage and the spiritual foundations of deliverance. The slaves took the kernel of the biblical Word and personalized it in their lives. Their stories and songs still elicit faith today and bear testimony to an inculturation of the Word of God, the God of Love.

Many African American historians, poets, and theologians have exposed the riches and the depths of the lived experiences of their sisters and brothers, parents, and grandparents, ancestors and forefathers and foremothers. African American spirituals and Gospel music are one segment of the experience that both raise and answer many questions of faith pertinent to that experience. “Didn’t my Lord deliver Daniel; then why not a every man?” “Were you there when they crucified my Lord?” “There’s a balm in Gilead to make the wounded whole. There is a balm in Gilead to heal the sin-sick soul,” and “I know the Lord’s laid His hands on me.” These few, and so many more of the songs from the time of slavery and bondage put flesh and blood on the reality of past suffering and suffering still unfolding among the African Americans on this continent.

Singing the Source and Center

Even though many people seized control and manipulated the lives of human beings of African descent, the culture that emerged out of the enslavement was one that recognized and affirmed the source and center of control. The slave believed that since God created everything, God had control of all creatures in heaven and earth:

The spirituals were inspired by the real presence of a real God in the real world of suffering and oppression.

“He’s got the whole world in His hands.” Out of that conviction, trust, and confidence was opened a way to freedom.

The spirituals were inspired by the real presence of a real God in the real world of suffering and oppression. They point to a real faith rooted in hope and sustained by a deep joy beneath the sadness and sorrow of inequality and injustice. Dynamic preaching and rousing Gospel music shaped a culture that still defines the presence of a vibrant liturgy in many of the churches where African Americans worship, still giving God thanks for libera-
Discipline of the Sacraments presents these rules to the Episcopal Conferences to govern the work of liturgical inculturation envisaged by the Second Vatican Council as a response to the pastoral needs of peoples of different cultures. Liturgical inculturation should be carefully integrated into a pastoral plan for the inculturation of the Gospel into the many different human situations that are to be found. The Congregation for Divine Worship and the Discipline of the Sacraments hopes that each particular Church, especially the young Churches, will discover that the diversity of certain elements of liturgical celebrations can be a source of enrichment, while respecting the substantial unity of the Roman rite, the unity of the whole Church and the integrity of the faith transmitted to the saints for all time (cf. Jude 3).

The present Instruction was prepared by the Congregation for Divine Worship and the Discipline of the Sacraments, by order of His Holiness Pope John Paul II, who approved it and ordered that it be published.


ANTONIO MARIA Card. JAVIERRE ORTAS
Prefect
GERALDO M. AGNELO
Archbishop Secretary

Notes
140. VATICAN COUNCIL II, Constitution Sacrosanctum Concilium, n. 40. 1.
141. Cf. ibid., n. 40.2.
142. Cf. ibid.
Patrician Journeys, Inc.
Custom Designed Choir Tours

Personalized attention, from concept through completion, to the individual needs of your choir:

- Custom Designed Itineraries by a Director of Music Ministry
- Domestic and International Destinations
- All Tours Escorted by an Experienced Music Minister
- Choir Exchange and Host Arrangements

800-344-1443
In NJ: 201-992-3938 • Fax: 201-992-9804

Patricia Sullivan Dimino
Designer/President
Member of: NPM • DMMD • ASTA (American Society of Travel Agents)
DMMD: Professional Concerns

By Eric J. Utsler

Preparation and Planning

You are at Mass, a Mass for which you had hurriedly planned the music. At this point you have just sat down to hear the homily. The presider begins by saying, "There's a wonderful line of lyrics in the hymn (and here you can insert the title of almost any hymn that you DID NOT use or plan to use for this Mass) that really illuminates the readings for today." What do you do? Do you wonder if it's possible to make a sudden, unexpected change in plans? Do you feel frustrated at the lack of communication between you and the presider as well as feeling a sense of self-irritation and blindness when you realize that your planned music does not fit in with the readings at all? And the presider is right, his wonderful line of lyrics does fit!

I hope my little scenario illustrates that both skills in long- and short-term planning and preparation need constant development, communication, and evaluation. In this article I will discuss some ideas for maintaining these skills as we plan for rehearsals, liturgies, seasons, and liturgical years.

The planning of music for a Mass or other liturgy must build on the foundation of planning in the larger context for a liturgical season or liturgical year. Each liturgical year and its cycle of readings has its own shape and identity, based not only on the primary gospel proclaimed that year, but also on the context of the time in which that gospel will be proclaimed. Not only does each gospel contain its own distinct version of stories and events from the life and teachings of Christ, each gospel has its own distinct message.

And each of the four gospels will also fit into your community's daily life differently from year to year. If we reflect, we can see that this application to daily life is based on the events shaping that particular moment in history. Remember, for example, the Gulf War. How did that event influence or alter your liturgical planning and preparation? Or, on a less dramatic level, in what direction has your community advanced musically and liturgically in the three years since a given gospel pericope was last proclaimed?

A Year's Worth of Planning

It's important to begin planning for a whole liturgical year by consulting books, attending workshops, and reviewing records of liturgies from the time that the forthcoming cycle was last used. Further, it is important to reflect on these records and resources in the context of both the present and the twelve months ahead.

Record keeping is a very important tool for use in liturgy preparation. Make sure that liturgy records are catalogued by liturgical year, season, Sunday, and not by chronology. It is easier to find records for a given Sunday or feast day if there is no need to stop and compute which date that celebration fell on three years ago. Also, keeping a running record of how often a song is planned for a liturgy is as helpful, if not more helpful, than records of past, specific liturgies. Although it's useful to know what music was planned and used for the Sixth Sunday of Ordinary Time in a past cycle, it's just as useful to have quick access to information about the frequency a particular song was sung by the community during the past year.

Each year, in the fall, before the liturgical year begins, prepare a repertoire sheet for the coming year. Divide it, for example, into categories such as songs ordinarily used for opening a liturgy, or songs ordinarily used for sending the community forth; other categories include music usually planned for use at the preparation of the gifts, communion,
COME JOIN US!

New music for Liturgy and for the Sacramental Life of your parish.

For SATB Choir and Contemporary Ensemble.

Accompanied by Full Chamber Orchestra!

A CELEBRATION OF NEW MUSIC

Come join a chorus of Music Directors from all over the United States, accompanied by Full Chamber Orchestra.

The Composer will lead you on a breath-taking, passionate, deeply spiritual journey of new, exciting music for Liturgy and for the full Sacramental Life of your parish.

Experience an unforgettable gathering as you become part of this living, singing SATB assembly!


Bronze Ball Room, Section B, Regal Hotel

WEDNESDAY JULY 26, 1995 10:45 AM
or meditation. Use this repertoire sheet to plan what new songs will be introduced to the congregation in the liturgical year, as well as for what acclamations are to be used for particular liturgical seasons. Then, throughout the year, record the date that your community sang a particular song. Make sure that songs are not repeated too often, and that new songs get the attention they deserve in order to become part of the community’s repertoire. Don’t forget the importance of old favorites as well. Doubtless, we’ve all heard members of other congregations (but never ours, right?) say the immortal words, “They sing the same four songs, every week!” If we keep records we can make sure that no member of our own congregation will ever say that about our planning. Or, perhaps more realistically, should it be said, it will be recognized as inaccurate.

Whenever possible plan liturgies in blocks of time, or by season, reading each week’s Scripture individually and consulting liturgy planning guides provided by publishers and independent sources. These resources help bring titles to mind that perhaps have been forgotten, and they can bring great new songs to our attention.

Spread the Word

When the planning is complete, distribute copies to all presiders, deacons, and musicians. They can consult these plans when preparing their homilies, and musicians can have plenty of advance notice to prepare music and to practice in private. (And even gripe about their favorite song being left out, or that their least favorite has been planned.) This type of advance planning enables us to have more control over our schedules. A great advantage to planning in blocks is that it allows us to work on the planning activity without the necessity of pressure. Thus it may be possible to plan needed time for rest, relaxation, or recreation, for we will have at least the hope of making our own schedules more flexible. For many pastoral musicians little, if any, free time would exist without such advance planning. And if we are to stay healthy and sane, we all must have these moments of rest and “re-creation.”

Planning should go beyond distributing lists. Consider forming a weekly liturgy planning team as a “spin-off” of your parish’s committee for worship. Two to four weeks before a liturgy, meet with presiders, deacons, and representatives of the committee to discuss the readings and how they might be approached in the liturgy. It’s a wonderful time to share stories, concepts, and feelings about the readings and about liturgy in general, and to get an idea of what a presider or deacon might say during the homily. This is a time to see if changes need to be made to accommodate ideas not surfaced during the individual music planning. Presiders and deacons will find this time useful in giving them fresh ideas for homilies, and having a team of this nature will free your worship committee to concentrate on overall seasons, and the larger celebrations such as Holy Week services. Everyone involved will learn more about Scripture, and about planning for a unified, cohesive liturgy.

As the time for rehearsal approaches, review the readings to better prepare yourself for the coming liturgy. Should it be necessary, this review will aid you in discussing the readings and music selections with the other musicians. Study your music thoroughly and note any aspects that may need special emphasis during rehearsals.

A Tool, Not an End

These are some of the approaches that have worked for me. I believe if I consulted twenty other pastoral musicians, I would probably have twenty other methods that work equally well. Each pastoral musician must ask around, must find out what’s worked for others, and what has not. The point is to come up with your own system, and not fear to change it if that will lead to improvement. And finally, keep in mind that planning is a tool, not an end in itself. A good plan can be an aid in clarifying the big picture, in setting goals, and attaining objectives. A good plan can be of great value in the wise use of resources, but flexibility must never be sacrificed. If what was planned four weeks or four months ago doesn’t seem like such a good idea as time for the particular liturgy approaches, then change the plan. After all, the ultimate goal is not the perfect plan, but rather a well-crafted musical liturgy that serves the people who participate.
ALL YOUR FAVORITE OCP MUSIC — AND NOW, ALL YOUR FAVORITE NALR MUSIC!

Glory & Praise Hymnals Available Now!
Glory & Praise Comprehensive Edition (Hardbound)
Glory & Praise Classic Edition (Hardbound)
Young People's Glory & Praise (Hardbound)

Join Us at the NPM National Convention & Visit with our Composers & Staff at the OCP Booths 600-611

CALL OR WRITE TODAY FOR MORE INFORMATION: Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213
1-800-LITURGY (548-8749) and ask for Customer Service, (FAX) 1-800-843-8181, (24-hour Voice Mail Orders) 1-800-977-5397
Reviews

Price Correction

World Library Publications has issued a correction to the prices of some parts of its new We Celebrate Worship Resource (see the review in the December-January 1995 issue of Pastoral Music). The price for the Cantor/Choir edition of We Celebrate is as follows: Vol. 1, $19.95; Vol. 2, $11.95. Prices are not affected by the number of copies ordered.

Subscribers to the We Celebrate resource program receive one copy of keyboard accompaniments (Volumes 1 and 2) at no charge—a $55.00 value. Keyboard Accompaniment, Volume 1, $34.95; Keyboard Accompaniment, Volume 2, $10.95.

Choral Recitative

Awake, Arise, Lift Up Your Voice. SAB choir, and organ. (Easter). Barrie Cabena. Jaymar Music, Ltd. Available from Oxford University Press. #02.314. $1.50. Simple, direct, and vigorously forthright are adjectives describing this anthem by this Canadian composer. For those choirs lacking tenor voices, this is a good choice for Easter. The organ part adds a dimension of color and rhythmic élan.

O Jesus, I Have Promised. SAB choir, and organ. (General). Barrie Cabena. Jaymar Music, Ltd. Available from Oxford University Press. #02.317. $1.50. This piece is an easily learned and effective anthem which can be used for the Sundays of the year; likewise it can be used for funerals, memorials, and also for reconciliation services. Voice ranges are congenial and the organ score has a voice all its own which adds to the overall effectiveness.

The Eye of the Lord. SATB choir, and piano. Mark Hill. World Library Publications. #6605. 95¢. With the words of Psalm 33, “The eye of the Lord is upon those who worship,” and a flowing arpeggiated accompaniment, the composer has crafted a moving anthem for the gift procession, a communion anthem, or even for an occasional prelude to a sung eucharist. This piece is well worth knowing.

Now Sing a Song of Joy. Unison and SATB voices, with keyboard. Kenneth T. Koscio. Choristers Guild. #CGA663. 95¢. Koscio’s composition is destined to be a crowd pleaser, especially if you can use a children’s choir alternating with the SATB choral parts. It’s easy to learn, and has a lift reminiscent of some Irish folk melodies. Well worth your examination.

And No Bird Sang. SATB voices, keyboard accompaniment. Douglas Wagner. Harold Flammer Music. #A-6041. $1.10. This piece offers choristers a moving and poignant Lenten work that can be repeated with good effect during the forty days prior to Easter. It moves from unison to two-part, three-part, and finally to a big-voiced Kyrie, eleison, then gently receding to a quiet ending on the words, “When Christ did come to die.” It is moderately easy in all parts, but decidedly effective when careful attention is paid to the dynamics indicated.

Sing to the Lord a Jubilant Song. SATB voices, accompanied. Jon Paige. Harold Flammer Music. #A-6841. $1.10. Cast in a rollicking 6/8 meter that is enhanced by voices moving from range to range, and voice couplings for variation, this work is an effective paean of praise for festivals, holy days, and parish celebrations. A good choice where rehearsal time is limited and effects are essential.

Shout for Joy to the Lord. Douglas Nolan. Text based on Psalm 98. Harold Flammer Music. #D-5439. $1.10. A strong modal flavor characterizes this opus which begins with a strongly-forced repetitive statement that sets the stage for the remainder of the work. The transparent accompaniment allows the vocal parts to stand forth in clear relief. In short, this is an anthem that can be used often with good effect.


Pastoral Music • June-July 1995
Flammer Music. #A-6843. $1.25. Common chords together with common harmony, and simple rhythms are all deftly and effectively used to create an Easter anthem of vitality and enthusiasm. The occasional chorale divisi adds to the effectiveness, although it need not be used if sopranos are in short supply. Trumpet parts are appended to the vocal score.

Fear Not, Ye People of Zion. Jon Paige. Text based on John 12:15. Harold Flammer Music. #A-6847. $1.10. How many times have we looked for a good anthem for Palm Sunday? Jon Paige’s setting of John 12:15 fills the need admirably and effectively. Unison writing combined with good substantial choral parts underpinned by a solid accompaniment enhances the overall usefulness of the eleven-page anthem for the opening of Holy Week.

Breathe On Me. Music by Dana Mengel. SATB choir, with keyboard accompaniment. Art Masters Studio. #665. $1.10. Delicately crafted keyboard and vocal writing on the words of Edwin Hatch allow this easily learned anthem to offer fresh musical clothing for the venerable “Breathe on me, breath of God” text. Charmingly simple, but never naive, this quiet musical utterance deserves a sometime place in your repertoire.

I Will Exalt You. Music and text by Cindy Berry. Based on Psalm 145. Harold Flammer Music. #A-6830. $1.10. This piece is a substantially crafted anthem that would add a festive note to parish celebrations through the year. The words of Psalm 145 receive a strongly defined, rhythmic treatment that allows the message of the text to stand forth. There are occasional divisi spots that are essential if the “sparkle and brilliance” of the writing are to be effectively crafted. Good choice for a festival day celebration.

James Burns

Organ Recitative

A Victorian Organ Album. Comp. and ed. Malcolm Archer. Oxford University Press. As Mr. Archer tells us in his afterword to this collection, “the contents of this anthology were all written by composers active during the lengthy reign of Queen Victoria (1837-1901), a period in which the organ achieved supremacy as the king of instruments dominating cathedral, church, and concert hall.” Of the ten composers represented here, the best known are John Steiner, Edwin Lemare, C. Hubert H. Parry, and C. V. Stanford. Particularly noteworthy are Parry’s Chorale Prelude on “Eventide” (he composed the tune as well), and Stanford’s Intermezzo Founded upon an Irish Air (the tune we know as “Danny Boy”), and the rousing arrangement by W. T. Best of Mendelssohn’s War March of the Priests. This collection contains some rousing good encore material.

Epilogue for Organ. Healey Willan. Randall M. Egan Publishers. EO-167. $3.95. Part of the publisher’s series of “Classic Reissues,” this brief work by Healey Willan will find a very welcome place in my repertoire as an occasional postlude. Willan was a fine composer; the style and difficulty of the present piece fall between the shorter choral preludes and the monumental free works such as the heroic Introduction, Passacaglia and Fugue. Recommended.

Four Centuries of Italian Organ Music. Ed. Barbara Owen McAfee. Music DM 00264. $10.00. This well-chosen collection contains twenty-seven brief pieces from the Frottole Intabulate (1517), through Marco Enrico Bossi (1861-1915). Owen’s editorial procedure is exemplary, as is usual with her work. None of the pieces demands much of the performer, but each—most of which are little known—could be used as a model of its genre. Particularly delightful is the Toccata by Benedetto Marcello, a study in repeated notes and chords.

Craig Cramer

Books

Complete Works of Eugene Walsh


When the history of the modern liturgical renewal in the United States is written, there will be a number of names standing out for acclaim. Many names will represent areas of special contribution. The most familiar names are those of the scholars who made their scholarship available for necessary tasks in the renewal. Among these—and to provide only a few examples—will be represented the great teachers such as Diekmann and McManus; the strategists of liturgical renewal like Rotelle and Kronnicki; great diocesan leaders: Coughlin, Broccoli.

But there were also the popularizers, the men and women who set a goal of moving the liturgical renewal from the ideas of the Council, from the books of the reform, out into the lives of the people. Standing out among these was a white-haired, bombastic, sharp-witted, controversial, old Sulpician priest, Eugene Walsh. Even during his successful careers as theologian and seminary professor (St. Mary’s in Baltimore), while surviving the rigors of being a postconciliar seminary rector (Theological College in Washington, DC), “Geno” set out to bring the liturgy alive in the parishes—a role he continued into his “retirement.”

The mechanics of his efforts were talks, seminars, booklets, and visits. The style was vintage Geno: a simple message, based on a precise theology, delivered in an organized and logical manner. But Geno’s secret weapon was the authority conveyed by his white hair. It gave his message an authenticity—“Don’t tell me, Father, that this will not work. I’m a whole lot older than you and I’ve served my time in the trenches”—that none of the younger liturgical popularizers could match.

Father Eugene Walsh died in 1989. But a major portion of his work has been reissued in a series of six booklets by OCP Publications. Each booklet is intended to stand on its own, and among the subjects there is some overlap, but together they give an entire liturgical theology with its practical application.

Giving Life: Ministry of the Parish Sunday Assembly comes as two booklets: “A Leader’s Guide” and an “Assembly Edition.” The leader’s guide, not at all to be viewed as a “priest’s” guide, opens with Father Walsh’s stress on conversion as the operative principle with which he will work. It explains the Sunday assembly, how it is structured, what it is intended to do, and how its goals can be achieved by the work of the leader.

The assembly guide again explains conversion as the operative idea, and then points out the essential nature of the personal investment of all members of the assembly. Hospitality (and this is always an essential element in any Walsh work), listening, responding, going forth, eucharist, mission, discipleship are all explained, and their consequences shown.

Celebration: Theology, Ministry, and
Practice is concerned with the “what, who, how, where, when, and why of liturgical celebration.” This booklet is meant as a guide to the ministers of the assembly and as an explanation of how the trees form the entire forest. The explanation in the theology section is simple and straightforward, as are the subsequent explanations of putting that theology into practice.

Proclaiming God: Love in Word and Deed is the booklet about the liturgy of the word. It is filled with simple, easy to understand suggestions (although in typical “Geno” style, each suggestion is given as a mandate) for making real what a reading of the word means. He is emphatic about the power of the word and the need to free that word to become a reality to the assembly.

The same style marks Proclaiming God: Love in Song. Geno was a long-time choir director and musician. He had a deep regard and respect for the role of music in liturgy and its correct use therein. The emphasis in all his works on the ministry of the entire assembly takes on special importance as he contrasts the ministry of the assembly with the unique role played by music ministers.

The final booklet of the series is Spirituality: Christian Life in the World Today. Walsh referred to this little work as autobiographical, as reflecting his journey into spirituality. But it is not a story of that journey so much as the story of the result. It is an outlined, structured account of what a spiritual journey and the life containing that journey can look like.

Evaluating these works is not easy. Father Eugene Walsh was a formidable person, both in life and in writings. Few of those who knew him could be neutral in their assessments. I fit into this uneasy category. I respected him, but was never one of those who was particularly impressed by him. His writings reflect his strong personality; they could have been written by no one else.

And these booklets are Geno at his finest. He is a master of making liturgy doable, possible, real. Some liturgists will have differences of opinion about various of his views on subjects such as servers, music ministers, and the like. Others will, or may, find his emphasis on the assembly overstated, or his theological explanation of conversion a bit out of focus. Some of those deeply concerned about rubrical purity will, perhaps, find his work sloppy and his approach egalitarian. But he was a master of rubrics, and it is possible that he understood what the rubrics actually are much better than others who depend on them but do not use them.

All in all the six booklets are excellent. They were written for and can best be used by the people who are the church. They are popular, yet scholarly. And anyone who understands or achieves an understanding of all that is in them will know much about liturgy. On my Basque scale of excellence they rate a six.

Now: A final word about Eugene Walsh. He chose to become a bridge between what had been and what was coming into being. He knew that he could accomplish something in liturgical renewal precisely because, even before the Council, he was a seasoned, successful priest. Besides the legacy of his work in liturgy, he leaves another legacy of example: an example of how priests today need to be bridges to the church of tomorrow. His statement to a group of priests resisting liturgical renewal—“You don’t have the option, Fathers, of living in the past. You gave up that right at baptism and ordination”—is equally applicable to those resisting the roles of women in the church, shared responsibility, and collaborative ministry.

Dining in the Kingdom of God


This is another “bridge book” by an author I have always respected and admired, viewing the eucharist as much more than the recollection of the Last Supper, but extending it out to all of the meals mentioned in Luke’s Gospel and beyond that. It makes connections between events, things, people, and brings those connections to light and examination.

LaVerdiere’s style is easy, readable, and practical. His status as a scripture scholar shows in his mastery of the subject; and his experience as a priest and lecturer shows in his ability to write, keeping the goal of understanding foremost.

This is the book to give to someone who cares about Scripture, liturgy, and theology. This is the book to take with you on vacation for the scholarly read between mysteries. It rates a six on my scale of seven.

W. Thomas Faucher
Compare this hymnal with any other single hymnal or disposable worship aid, and you will agree that nothing else provides a repertoire as sought after and expansive as does Gather Comprehensive. The combination of Gather—Second Edition with 230 of the most popular and best-known hymns from the Church's long tradition makes this a virtual anthology of the most widely sung liturgical music—a book that will satisfy assembly and musician well into the next millennium. Many will concur: this hymnal has it all!

Place this handsome hymnal in the pew next to GIA's Sunday's Word containing readings, psalms, eucharistic prayers, and entrance and communion antiphons, or use it with any disposable worship aid.

Why not make music the issue in your parish? Consider Gather Comprehensive.

Call today for information or to order your own copy:
1-800-GIA-1358

GIA Publications, Inc.
7404 S. Mason Ave.
Chicago, IL 60638
(708) 496-3800
Albert Schweitzer, Musician


Reverence for Life. With these words, Albert Schweitzer summed up his central concept of life's meaning for himself and others. A truly great humanitarian, Schweitzer, a medical doctor who helped those in need in Africa, was a brilliant theologian, philosopher, Bach scholar, and organist. It is perhaps a rare organist who has not read Schweitzer's two-volume work on J. S. Bach.

However, Murray's work is probably the first book that has been written about Schweitzer as a musician. Why we have had to wait so long for such an approach is a mystery, but the wait was worth the product. It is inspirational and is being welcome. We're all familiar with the great humanists of our century-

Possibly, there are those who will wish to read some of Schweitzer's own works as a prelude to reading Murray on Schweitzer. They should start with Out of My Life and Thought: An Autobiography; after that, The Edge of the Primeval Forest; then The Philosophy of Civilization, The Quest of the Historical Jesus, The Mysticism of Paul the Apostle, and close with A Psychiatric Study of Jesus.

Murray himself is an outstanding organist and an experienced biographer, for he has written a book on his own teacher Marcel Dupré. Particularly enjoyable in his treatment of Schweitzer is his sense of the need to prepare us for a particular accomplishment of his subject. He fully supplies us with information about this great teacher's predecessors, the applicable scholarship, and the master's performance practices, all before he tells us about the approach and convictions of the humanist-musician.

Schweitzer was a pupil of the great organist Charles Marie Widor. Eventually, student and teacher collaborated on critical editions of the organ music of Bach. Again, just about every organist has studied the Eight Little Preludes and Fugues in the Widor-Schweitzer edition.

After chapters which treat of the two musicians' fruitful collaboration, Murray then probes the tradition to which Schweitzer is the heir. This is followed with an examination of his work as a scholar, stylist, organ builder, reformer, recitalist, editor, and writer. In addition, there are selected letters, stoplists of organs, and a moving essay on Schweitzer's philosophy of reverence for life. A compassion, kindness, charity, and love of humanity permeates his life and it comes through in the gentle way Murray treats him and his achievements.

This is an excellent book and should be held, to paraphrase the Constitution on the Liturgy regarding Gregorian chant, in a position of "pride of place."

Samuel Coleridge-Taylor: The Development of His Compositional Style


Any new books, articles, or republished music by one of the greatest Black composers in history are most welcome. Prolific and immensely popular during his lifetime in his native England, Coleridge-Taylor was the son of a West African doctor and a British mother. His well-crafted style was based on the classical traditions of the Royal College of Music where he received his training. But his style was also a result of his fervent desire to embrace and manifest in his music African and African-American elements. Taylor inspired a renaissance in the United States of what was then termed Negro art and culture. Prominent leaders in this renaissance were Booker Washington, Paul Laurence Dunbar, W. E. B. DuBois, the Tuskegee Singers, and many others.

The name Coleridge-Taylor is after the English poet, Samuel Taylor Coleridge. The possibility that Samuel's sister was possibly Coleridge-Taylor's mother has received scholarly examination in a recent, provocative article in The Music Quarterly. The musician's maternal origins are mysterious. The composer (1875-1912) overcame many prejudices and obstacles to become critically acclaimed.

Coleridge-Taylor was a religious person and he composed a small but very fine repertoire of music for church, including seven anthems. Three of these have recently been republished in new editions from Broude Brothers, Publishers; they are worthy of use by Catholic churches.

Jewel Taylor Thompson traces the development of his compositional style by using examples from selected works to show influences of classical practices and approaches, as well as West African...
and African-American elements. Additionally, the influence of English and American poetical works is demonstrated in his compositions, including his most famous work Hisaathla's Wedding Feast. Also studied are the twenty-four Negro Melodies, African Romances, and incidental music for the theater.

This examination of Coleridge-Taylor is a very fine work and important for all those who want to increase their knowledge and appreciation of this great talent. He deserves a wider recognition, and Jewel Taylor Thompson has added another useful book to what is at best a limited bibliography. She is minister of music at the Abyssinian Baptist Church in New York City where she directs three choral ensembles and serves as part-time organist.

The bibliography omits reference to excellent theses from scholars at Oberlin and Harvard. More research is always welcome, including studies of the marvelous songs that Coleridge-Taylor wrote using an African-American dialect provided by Paul Laurence Dunbar. Little of his music is currently available; the organ music and remaining church anthems deserve publication. This work is a valuable contribution to an appreciation of a special person with a unique talent.

Born for the Muses: The Life and Masses of Jacob Obrecht


Jacob Obrecht may not be a familiar name today, but during the early Renaissance Obrecht was famous for his outstanding Mass settings. There are thirty odd surviving Mass settings and these reveal to us the exemplary polyphonic techniques that were so much a part of Dutch-Flemish style.

Rob Wegman has expanded his doctoral dissertation to give us an in-depth study of the life and the cultural milieu of Obrecht. A priest and composer, Obrecht was a familiar personage in the important courts and cathedrals of his day: Antwerp, Bruges, Innsbruck, Rome, and Ferrara. Wegman’s book is solid and musicologically thorough, but not particularly suitable for light reading. It is full of musical examples and analyses. For those who are willing to be intellectually challenged, this is a first-rate study.

Obrecht was a near-contemporary of Josquin des Prez, one of the greatest composers of liturgical, polyphonic music. Wegman’s work does much to give Obrecht the recognition, perhaps hitherto lacking, as a superior composer of the cyclic Mass and creator of polyphonic ingenuity.

We see the music unfold against social and cultural conditions of an era rich in the finest Catholic church music. The author weaves exhaustive biographical and genealogical information with musical analysis. As a well-traveled and celebrated composer, Jacob Obrecht wrote excellent music that is perhaps technically assertive, but always convincing.

William Tortolano

Crossing the Threshold of Hope


Pope John Paul II's workbooks: they write encyclical. Or so it seemed, until a book writer was elected Pope. The Acting Person, a philosophical rebuttal to Marxist materialism, and Love and Responsibility, a pastoral response to the perennial questions of university students about romance, sex, and love preceded Crossing the Threshold of Hope.

The impetus of this book was a set of probing questions by Vittorio Messori, an Italian newspaper reporter. Indeed, the questions are interesting, but the answers of Pope John Paul II are written in the form of "press conference" answers: part of the question is approached, part of it remains unanswered.

For the informed Catholic, the Pope’s answers are not new. Their greatest interest lies in the fact that they partially reveal some of the influences on the Pope’s personal theological thought. This book reveals a key insight in Pope John Paul II’s thought as it is influenced by his pastoral experience in a Marxist state and is based on university experiences.

A question remains: “When a pope writes books, what are the consequences for his world image?” In breaking out of the inherited role of the pope, and even in becoming Time Magazine’s Man of the Year, John Paul II has created a new challenge for his successor.

Hugo Lightfoot

About Reviewers

Mr. James M. Burns is director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music consultant for the Carmelite Monastery in Baltimore, MD.

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

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

Mr. Hugo Lightfoot is a freelance pastoral musician currently working in the Washington, DC, area.

Dr. William Tortolano is professor of music/fine arts at St. Michael’s College, Colchester, VT.

Publishers

Art Masters Studio, Inc. (AMSI), 2710 Nicollet Avenue So., Minneapolis, MN 55408-1696. (612) 872-8831.

Ashgate Publishing Co., Old Post Road, Brookfield, VT 05036. (802) 276-3162.

Harold Flammer Music—see Shawnee Press

Jaymar Music—see Oxford

Alfred A. Knopf—see Random House

OCP Publications, 5336 NE Hassalo, Portland, OR 97213. 1 (800) 548-8749.


Random House, 201 East 50th Street, New York, NY 10022.

Scarecrow Press, 52 Liberty Street, PO Box 656, Metuchen, NJ 08840. (908) 548-8600.

Scolar Press—see Ashgate

Shawnee Press, 49 Waring Drive, Delaware Water Gap, PA 18327. 1 (800) 962-8584.

World Library Publications, 3815 N. Willow Road, PO Box 2703, Schiller Park, IL 60176-0703. 1 (800) 621-5197.
CALENDAR

ALABAMA
MOBILE
June 5-10; 12-17

ALBERTA
EDMONTON
July 3-14; 17-28

CALIFORNIA
BURLINGAME
July 3-7
NPM Choir Director Institute. Place: Mercy Center. Registration deadline: June 2. Contact: NPM Schools and Institutes, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 722-2262.

SACRAMENTO
July 10-14
NPM Cantor School at Christ the King Retreat Center. Registration deadline: June 9. Contact: NPM Schools and Institutes, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.

SAN DIEGO
June 11-16
Association of Anglican Musicians Annual Conference: Approaches to and Diversity in Worship. Sites: University of San Diego; Mt. St. Mary’s College, Los Angeles. For more information contact Carol Foster at (213) 936-1846.

SAN DIEGO
July 9-13
Annual Conference of The Hymn Society in the United States and Canada. Held in cooperation with The Choristers Guild. Topic: Hymns: A Foundation of Faith; We Sing, We Remember, We Believe. Major addresses by John Thornburg, John Bell, Fred Kaan, Thomas Day. Also hymn festivals, showcases, worship, workshops. For more information, call 1 (800) 784-7090.

SAN FRANCISCO
June 16-July 28
Graduate courses at USF in spirituality, theology, Bible, adult religious education. Tuition grants available to all graduate students. Contact: USF Summer Program in Theology, Box X, 2130 Fulton Street, San Francisco, CA 94117-1080. (800) 474-0220.

COLORADO
DENVER
June 11-14

DENVER
July 23-27

WINTER PARK
July 24-30
1995 Evergreen Church Music Conference: Becoming a More Effective Church Musician. Presenters include David Conte, Marilyn Hetzel, Donald Pearson, Frederick Swann, Thomas Troeger, others. Site: Iron Horse Resort Retreat, Winter Park. Contact: Evelyn Nienaber, St. John’s Episcopal Cathedral, 1313 Clarkson, Denver, CO 80218. Phone: (303) 831-7115, ext. 17; fax: (303) 831-7119.

DISTRICT OF COLUMBIA
GEORGETOWN
June 19-23
Thirty-Second Annual Institute on Sacred Scripture. Presenters include Dianne Bergant, John Donahue, and Jerome Murphy-O’Connor. Contact: School for Summer and Continuing Education, Georgetown University, Washington, DC 20057. (202) 687-5719.

WASHINGTON
June 11-13

GEORGIA
ATLANTA
July 17-21
NPM Choir Director Institute. Location: Simpsonwood Conference and Retreat Center. Registration deadline: June 16. Contact: NPM Schools and Institutes, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.
Join us in celebrating our 45th Anniversary at the NPM in Cincinnati, World Library's birthplace!

**Presentations**

**KEYNOTE ADDRESS ON THE PSALMS** – Rev. Lucien Deiss, CSSp

PLENUM ANNIVERSARY MUSICAL EVENT featuring

World Library's Best and the Young Musicians' Award Recipients

PLENUM MUSIC SHOWCASE featuring We CELEBRATE WORSHIP RESOURCE

SPECIAL EVENT – Every Time I Feel the Spirit, Celebrating the Life and Ministry of Sr. Thea Bowman – Michael O'Neill McGrath, OSFS

LITURGICAL DANCE with John and Consuelo Zuniga West, the Espére Dancers – Gloria Weyman, Artistic Director

**Workshops**

Laura Dankler – Let's Start at the Very Beginning:
Music Basics I and II

Rev. Lucien Deiss, CSSp – Psalms as the Prayer of the Church

William Ferris – Rehearsal Techniques for Choir Directors

Lorenzo Florián – Hispanic Psalmody

– Hispanic Music Ministry Basics

Lee Gwodz – Demonstration of Children’s Choir Techniques

– Vocal Pedagogy for Children's Voices

Mike Hay – A Voice Cries Out: A cappella Vocal Leadership for Cantors

Alan Hommerding – Plain and Fancy: Skills for Organists

Steve Jancz – Music for the Stages of the RCIA

Carl Johengen – Sunday Survival Skills for Music Directors

Mary Jo Quinn – Music Ministry for Small Parishes

– Choosing Basic Music Repertoire

Ron Rendek – Don't Fret! Skills for the Guitarist in Liturgy

Visit our booth at NPM this summer!

World Library Publications, a division of J. S. Paluch Company, Inc.
3826 N. Willow Road • Schiller Park, Illinois 60176
1 800 566-6150 • Fax 708 671-5715
ILLINOIS

BELLEVILLE

July 31-August 4


CHICAGO

June 12-30

Summer Institute, sponsored by Catholic Theological Union. One-week courses in Scripture, lay preaching and presiding, theology, etc. Presenters are from the CTU faculty. Credit available. Contact: Keiren O’Kelly, Catholic Theological Union, 5401 S. Cornell, Chicago, IL 60615. (312) 753-5316.

INDIANA

FERDINAND

June 10-July 9

Week-long retreats using various approaches to prayer and spirituality. Contact: Kordes Enrichment Center, 841 East 14th Street, Ferdinand, IN 47532. (800) 880-2777.

NOTRE DAME

June 19-22

Pastoral Liturgy Conference. Focus: “See, I Am Making All Things New.” Contact: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. Phone: (219) 631-5435; fax: (219) 631-6968.

RENSSELAER

June 19-July 31

Thirty-Sixth Summer Session of the Rensselaer Program of Church Music and Liturgy. Extensive graduate/undergraduate courses in music. Liturgy courses include liturgical year, sacraments, music as pastoral prayer, eucharist. Faculty: James Challancin, Marilyn Schaubers, Ralph Verdi, Mary Jane Wagner, Charlotte Zalot, others. Contact: Lawrence Heiman, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47979. Phone: (219) 866-6272; fax: (219) 866-6100.

RENSSELAER

June 26-29

Mini Session, sponsored by the Rensselaer Program of Church Music and Liturgy. Topic: Understanding and Enriching the Rites (adult initiation, Pastoral Music • June-July 1995


MARYLAND

ANNAPOLES

August 7-11


MARIOTTIVILLE

June 25-30


MASSACHUSETTS

BOSTON

August 7-11


MINNESOTA

COLLEGEVILLE

June 12-14


COLLEGEVILLE

July 9-21


NORTHELD

July 17-21

St. Olaf Conference on Music. Faculty includes Kaare Nordstoga, John Ferguson, Cathy Molkebost, Kenneth Jennings, more. Clinics, workshops, choirs. Registration deadline: June 24. Contact: Office of Church Relations, St. Olaf College, 1520 St. Olaf Avenue, Northfield, MN 55057-1098. Phone: (507) 667-3841; fax: (507) 667-3923; Internet: gorderj@stolaf.edu.

ST. PAUL

July 17-21

NPM Composition School. Location: University of St. Thomas. Registration deadline: June 16. Contact: NPM Schools and Institutes, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.

NEBRASKA

CREIGHTON

June 12-July 6; July 10-August 3

Christian spirituality program. Two summer sessions. Contact: Creighton University, 2500 California Street, Creighton, NE 68178.

OHIO

CINCINNATI

June 5-9


CINCINNATI

June 12-15

Symposium on Spiritual Direction. Topics include Ignatian discernment (Margot Merz); Jungian typology, the enneagram, and spiritual direction (Clare Gebhardt); dreams and spiritual direction (Robert Thesing); women’s issues (Virginia Froehle). Credit available. Contact: Athenaeum of Ohio,
Eighteenth Annual NPM Convention. Topic: As a Story Handed Down. Place: Cincinnati Convention Center, Regal Cincinnati (NPM Headquarters Hotel), and nearby churches. Advance registration deadline: June 30. Contact: NPM Convention, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.

OKLAHOMA

OKLAHOMA CITY
August 7-11

NPM Organ/Choir Director Institute. Location: Diocesan Pastoral Center. Registration deadline: July 7. Contact: NPM Schools and Institutes, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.

PENNSYLVANIA

VILLANOVA
June 20-22

Annual Theology Institute: Teach Us to Pray. Presenters: Mary Collins, Janet Ruffing, Elizabeth Tellow, others. Contact: Francis Figo, Theology Institute, Villanovia University, 800 Lancaster Avenue, Villanova, PA 19085-1699. (610) 519-4768.

RHODE ISLAND

NEWPORT
August 14-18

NPM Cantor School. Location: Salve Regina University. Registration deadline: July 14. Contact: NPM Schools and Institutes, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.

SOUTH CAROLINA

ROCK HILL
August 6-11

Summer Bible Institute. Topics: The Book of Daniel (Tosi Craven), The Development of the Eucharist according to Acts (Eugene LaVerdiere). Location: The Oratory, Center for Spirituality. Contact: Summer Bible Institute, The Oratory, PO Box 11586, Rock Hill, SC 29731.

TENNESSEE

SEWANEE
July 10-16

45th Annual Sewanee Church Music Conference. Choir training, keyboard workshops, anthem reading sessions, and more. Faculty includes Robert L. Simpson, Stephen G. Schaeffer, Robert McIver, Lorrie Meservey, Charles L. Beaudrot, Jr., more. Site: The University of the South and the DuBose Conference Center, Sewanee and Monteagle, Tennessee. Contact: Bruce R. Smedley, Registrar, 22 South Reese Street, Memphis, TN 38110-4606. (901) 327-7801.

TEXAS

SAN ANTONIO
July 3-14

Word Alive Catholic Bible Institute. Presenters include Georg Montague, Gregory Vail, Kathleen Weber. Contact: Catholic Biblical Institute, St. Mary’s University, Box 90, San Antonio, TX 78228-8590. (210) 436-3227.

VIRGINIA

WINCHESTER
June 18-23; 25-30

Shenandoah Conservatory Church Music Institute VII: Children’s choir methods and materials, choral conducting, rehearsal and vocal techniques, more. Credit available. Contact: Shenandoah Conservatory, 1460 University Road, Winchester, VA 22601. (703) 665-4633.

WASHINGTON

TACOMA
July 10-15


WISCONSIN

HALES CORNERS
July 31-August 4

John Neumann Summer Institute with Rosemary Haughton, Sidney Callahan, others. Contact: Sacred Heart School of Theology, 7335 South Highway 100, Hales Corners, WI 53130. (414) 425-8300.

TURKEY

ISTANBUL
June 20-July 16


Please send information for Calendar to: Rev. Lawrence Heiman, c. op.s., Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978.
NPM Chapters

Change is rarely easy, especially when it involves saying farewell. A case in point: We have to say farewell to two current Chapter directors who have to give up their positions because of changes in their lives. Sandra Derby, from the Galveston-Houston Chapter, is resigning her position as diocesan director of music to pursue graduate studies at the University of Texas. And Brother Terry Nief, of the Fort Wayne-South Bend Chapter, has accepted a position as director of music/worship coordinator at SS. Peter and Paul Church, Ottawa, OH.

We at the National Office thank Sandy and Brother Terry for all the time and talent they have contributed to keeping their Chapters alive and well. We're especially grateful that they have let us know their change in status! When a director steps down, we are glad that they enable someone else to take their place or, at least, notify the National Office, so that we can do whatever is necessary to keep the Chapter going.

Unfortunately, there are times when we learn that a Chapter director has relocated only when a piece of mail is returned, stamped by the postal system “Forwarding Order Expired.” A concerned Chapter member called recently to ask about the status of his Chapter, since he had gotten no notice of meetings. We learned that the Chapter director had relocated, but made no arrangements for a successor. Fortunately, that concerned Chapter member graciously offered to help reactivate the Chapter, and it thrives once again. It’s wonderful to see Chapters getting renewed energy when new leadership surfaces.

So if you haven’t heard from your local Chapter director for a while, please let us know . . .

Many of our Chapters are taking advantages of the special Chapter discounts for Convention registration. When you get to Cincinnati, don’t miss the special events for Chapter officers: the meeting of Chapter directors on Monday, July 24 (10:30-Noon); the meeting of Chapter officers on Wednesday, July 26 (12:30-2:00 p.m.); and the Chapter directors’ banquet on Thursday, July 27 (5:30 p.m.). Consult the Convention program for the location of all these events.

See you in Cincinnati!

Rick Gibala
National Chapter Coordinator

Altoona-Johnstown, Pennsylvania

On April 25, the Chapter celebrated its first anniversary with a dinner at the Calvin House. Dr. Fred Moleck, the guest speaker, addressed the topic “The Evolution of the Pastoral Musician.” In our first year, we’ve published several issues of our newsletter, edited by Louis Paul; we conducted retreats and a cantor workshop; and we hosted events with Rev. J.

Arlington, Virginia

Chapter members gathered at Squire Rockwell Restaurant for their annual luncheon on Shrove Tuesday. On May 13-14, the Chapter held its annual Choral Festival with guest clinician Marty Haugen. The two-day event took place at St. Anthony Church, Falls Church, VA; Donnie Isaac was the host musician.

Patti Pulju
Chapter Director

Camden, New Jersey

Rev. Mark Falcone was the guest presen- ter at the annual clergy-musician relationship meeting, held at Ye Olde Midway Inn on March 8. The first of what we hope will be our annual choir festivals took place on May 10 at St. Mary’s in Williamstown, with Michael Sheerin as guest conductor.

Nancy Deacon
Chapter Director

Suzuki ToneChimes
Now Your Whole Choir or Music Class Can Participate Affordably!
Uniquely easy and gratifying to play, Suzuki ToneChimes are overtone tuned & engineered to produce beautiful music and endure year after year.

We’ll Help You Get Started.
Our Suzuki ToneChime method book series makes it easy, even if you’ve never taught or played ToneChimes before. Call us Toll Free, your music class will be glad you did!

1-800-854-1594

Pastoral Music • June-July 1995
Charleston, South Carolina

Our Chapter’s Sixth Annual Choral Festival was hosted by Prince of Peace Church on February 3-4. This year’s guest conductor was Laetitia Blain.

Robin Nazor
Chapter Director

Denver, Colorado

In March, this newly formed Chapter met at Most Precious Blood Church for a program on “Making Ordinary Time Extraordinary,” conducted by Tony Haas. In April, at St. Mark Church, Chris Nyholm offered a program on psalms, and in May, at Presentation of Our Lady Church, Kathy McGovern presented “New Ways to Do the Entrance Rite and Recessional.”

Lillian Deidel
Chapter Director

Dubuque, Iowa

The Dubuque-Waterloo Chapter sponsored an Epiphany Concert on January 9 at Immaculate Conception Church.

Ruth Craig Knapp
Chapter Secretary

Fort Wayne-South Bend, Indiana

On February 7, Chapter members gathered in Sacred Heart Rectory, Warsaw, and in May we gathered at the home of Dorothy Sweeney.

Brother Terry Nufer
Chapter Director

Galveston-Houston, Texas

Four diocesan composers presented their newly composed music for liturgical use on Sunday, April 30, at the Chancery at St. Dominic Center.

Sandra Derby
Chapter Director

Hartford, Connecticut

Francis Dillon of St. Maurice Parish, New Britain, conducted a workshop on February 6, on improving choir conducting skills. This event was held at St. Jo-

Scranton, Pennsylvania

“Liturgy’s Call to Social Justice” was

St. Louis, Missouri

Craig Courtney conducted a choral reading clinic on February 20 at St. Peter’s Church. St. Genevieve DeBois Parish hosted a choral festival on May 15. The Duchesne Branch met in March to discuss the liturgical needs of rural and small parishes; their second annual choir festival took place on May 22 at St. Mary’s Institute.

David Kowalczyk
Chapter Director

Sr. Luella Dames, crsr
Duchesne Branch Director

Rochester, New York

Sue Wallenhaupt conducted a program in January at St. Bernard’s Institute on movement and music. In February, Helen Halligan presented a program on using handbells. Our May music show-case illustrated ways to incorporate choirs of adults and children with handbells, choirs and contemporary groups. Maria Grout, the Chapter secretary, includes minutes from each program in the Chapter newsletter.

Ron Fabry
Chapter Director

Washington, DC

Sr. Jane Duke led a day of recollection for pastoral musicians at St. Anselm’s Abbey on Saturday, March 11. In May, our Chapter combined with the Arlington, VA, Chapter to host Marty Haugen.

Ann Shoich
Chapter Director

Pastoral Music • June-July 1995
Hotline

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

This service is provided by the Membership Department at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. Please ask for Margie Kitty; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Position Available

**CALIFORNIA**

**Music Director.** Mission San Juan Capistrano, PO Box 697, San Juan Capistrano, CA 92693. Immediate opening for full-time position to supervise liturgical music, adult choirs, and cantors. Requires music degree, 5 years choral conducting, organ, knowledge of Catholic liturgy, skilled organist and communicator. English/Spanish required. Competitive salary, benefits. Send résumé, salary history to above address. HLP-4497.

**Director of Music Ministries.** Old St. Mary’s Cathedral, 660 California Street, San Francisco, CA 94108. Full-time position in Paulist parish by 7/1/95. Responsible for 3 weekend, weekday noontime, and special liturgies; and direct 2 adult choirs. Requires competency in organ, piano, choral direction; and familiarization with Apple and IBM. Degree(s) in music preferred, but experience required. Send letter/resume to Music Search Team at the above address. HLP-4499.

**DISTRICT OF COLUMBIA**

**Organist/Assistant to Director of Music and Carillonneur.** Basilica of the Shrine of the Immaculate Conception, Michigan Avenue & Fourth Street, NE, Washington, DC 20017-1566. Full-time position requires excellence in organ performance, choral accompaniment, sight reading, knowledge of the Roman Catholic tradition, planning daily musical eucharistic celebrations. For full description, write to Dr. Leo Nestor/Dr. Elaine Walter at above address. HLP-4493.

**FLORIDA**

**Music Director.** Church of St. Maurice, 2851 Stirling Road, Fort Lauderdale, FL 33312. Progressive liturgy southern Florida parish needs a music director experienced in organ, piano, and choir. Part-time position. Salary negotiable. Send complete résumé to above address. HLP-4512.

**GEORGIA**

**Director of Liturgy/Music.** St. Thomas Aquinas Church, 335 Rucker Road, Alpharetta, GA 30021. Full-time position if keyboard competent, otherwise 30 hours/week for 2,200-household parish. Responsible for planning/overseeing liturgies, training/supervising staff, cantors, and choirs. Degree in liturgy/music preferred; experience required in renewed Catholic liturgy, RCIA. Salary $19-25K plus benefits. Send résumé/references to Search Committee at above address. HLP-4503.

**Director of Music/Liturgy.** St. Thomas the Apostle Catholic Church, 4300 King Springs Road, SE, Smyrna, GA 30082. Full-time position available 7/1/95 in suburban Atlanta parish. Direct adult choir and cantors. Advise/oversee LifeTeen band, contemporary ensemble, children’s choir. Work with clergy in liturgical planning. Professional skills in teaching correct vocal techniques for cantors and adult choir essential. Must be thoroughly familiar with postconciliar liturgical practices and comfortable working with contemporary and traditional music. Salary commensurate with training and experience. Full archdiocesan benefits package. Send résumé to Rev. Donald Baribeau at the above address. HLP-4508.

**ILLINOIS**

**Director of Music.** St. Irenaeus Church, 78 Cherry Street, Park Forest, IL 60466. (708) 748-6891. Full-time position at 1,000-household parish with 4 weekend liturgies. Requires expertise in all liturgical music styles, choir development/directing, cantor training, assembly participation, development of other music programs, wedding and funeral liturgy planning, organ and piano, group prayer, and communication. Salary $21K with full diocesan benefits. Send résumé/3 references to Music Director Search at above address. HLP-4509.

**INDIANA**

**Organist/Music Coordinator.** St. Thomas the Apostle Parish, 1405 N. Main Street, Elkhart, IN 46514. Full-time position for 1,500+ family parish. Responsible for working with a variety of musical groups and developing the parish school children’s music program. Salary negotiable. Please send résumé and references to Fr. Richard F. Hire, Pastor, at the above address. HLP-4501.

**Director of Liturgy/Music.** St. Paul Parish, 814 Jefferson Street, Tell City, IN 47586. Full-time position for 1,250-family parish. Requires liturgy, ministry training; vocal, choral, and keyboard skills. BA in music required, liturgy preferred. Responsibilities include three weekend liturgies, funerals, weddings, other sacramental celebrations. Competitive salary plus benefits. Send résumé to Music Director Search at above address. HLP-4517.

**IOWA**

**Liturgical Director/Music Coordinator.** Parish of St. Edward, 1423 Kimball Avenue, Waterloo, IA 50702. A parish of 1,800 families is seeking a qualified candidate for a full-time position. Salary commensurate with qualifications and experience. Contract starting date open to negotiation. Forward résumé to Search
IN A LIFETIME, A CHURCH ORGANIST WILL PLAY MORE THAN 3000 MILES OF SHEET MUSIC.

HERE'S HOW TO MAKE IT WORTH THE TRIP.

If you plan on spending some time with an instrument, shouldn't it be an instrument worthy of your time? One that is capable of capturing your interest and imagination week after week?

At Wicks we believe that in order for you to inspire a congregation with your music, you also need to be inspired. Intelligent stoplists, skillful execution and artistic workmanship combine to make Wicks Organs the ideal vehicle for your musical expression.

Call 1-800-444-WICK for a test drive.

Call or write for our free videotape tour:
Wicks Organ Company
160 Fifth Street,
P.O. Box 129
Highland, Illinois 62249
1-800-444-WICK,
OR 618 654-2191
FAX 618 654-3770
Committee at the above address. HLP-4498.

KENTUCKY

Liturgist/Music Director. Blessed Mother Church, 515 E. 22nd Street, Owensboro, KY 42303. (502) 683-8444. Position available 7/1/95 in 900-household parish with 4 weekend liturgies. Requires background in Vatican II liturgy; managerial skills to work with volunteer instrumentalists, cantors, choirs, proficiency in choral direction and organ performance. Salary/benefits commensurate with education/experience according to diocesan guidelines. Send résumé/3 references to Music Director at above address. HLP-4465.

Directeur of Music. St. Joseph Church, 702 West Broadway, Mayfield, KY 42066. (502) 247-2843. Full-time position for 500-family parish with school. Catholicism not a pre-requisite; willingness to learn liturgy a must. Requires competency in choral direction, voice, organ, and piano. Music degree in organ/keyboard preferred. Salary negotiable. Send résumé, references, salary history, demo tape (if available) to Fr. Patrick M. Bittel at the above address by 7/1/95. HLP-4514.

MARYLAND

Music Director. St. Raphael Church, 1590 Kimblewick Road, Rockville, MD 20850. Full-time position for 2,500-family parish. Responsibilities include five weekend liturgies, co-planning with pastoral staff and liturgy committee for all parish life and worship programs. Requires music degree with choral directing, keyboard, and organ skills. Salary commensurate with experience. Send résumé to Search Committee at above address. HLP-4515.

MICHIGAN

Spiritual Development Director. For Upper Peninsula of Michigan. Position available June 1995. Serve as Department Head and Director of Office of Worship and School for Lay Ministry, MA in liturgical studies with administration and teaching skills. Send résumé to Mr. Richard Schaefer, Diocese of Marquette, PO Box 550, Marquette, MI 49855. HLP-4492.

MISSOURI

Liturgist/Music Director. St. John La Lande Parish, 704 Range Street, Blue Springs, MO 64015. Full-time position at 1,400-family suburban parish beginning 7/1/95. Requires piano/organ, choral conducting skills. Responsibilities include coordinating parish liturgies, facilitate music ministry, music resource person for sacramental celebrations and school liturgies. Degree and/or experience in music and liturgy. Send résumé to Fr. Mike Clary at above address. HLP-4506.

Organist. St. Francis Borgia Catholic Church, 311 West Second Street, Washington, MO 63090. (314) 239-6701. Position requires knowledge and experience of Catholic liturgy, to play a newly restored Kilgen organ for 4-5 weekend liturgies, holy days, and some weddings and funerals. Practice with choir and cantors. Salary commensurate with experience. Send résumé with two reference letters to Doris Dimaya at the above address. HLP-4519.

Cathedral Music Press Presents . . .


Organ Voluntaries for the Church Year by L. Dean Bye (94482).

Easy to moderate organ solos for the church organist. Selections are for festival times, as well as other church holidays. Pedal requirements are basic, and suggested registrations are included. Book $5.95.

Be sure to attend our showcase on "New Organ Repertoire for All Seasons" presented by L. Dean Bye in the convention center on Tuesday, July 25, at 10:45 AM.

A wonderful selection of organ and instrumental books for liturgical use will be on display in the Cathedral Music Press Booth #208-210, at the NPM convention in Cincinnati on July 24-27, 1995. Some of the items featured will be our top-selling solo flute book (pictured) and our full line of organ repertoire for all occasions. We will also be displaying a large selection of instrumental CDs and cassettes which are wonderful for background music and meditation.

CATHEDRAL MUSIC PRESS
A Division of Mel Bay Publications, Inc.

Pastoral Music • June-July 1995

Director of Music/Liturgy. St. Boniface Martyr Church, 12 Main Avenue, Sea Cliff, NY 11579. Full-time position in a 1,300-family parish located on North Shore of Long Island. Principal organist; coordinate/schedule liturgical and liturgical ministries; establish, direct adult choir; train cantors. Experience/knowledge of music, some liturgy preferred. Full benefits, weddings/funerals extras. Send résumé to above address. HLP-4501.

Music Director/Organist. St. John Cantius Church, 479 New Jersey Avenue, Brooklyn, NY 11207. Responsibilities include four weekend liturgies and directing Spanish- and English-language choirs. Position requires familiarity with Roman Catholic liturgy and an interest in diverse musical styles, particularly Spanish and Gospel music. Contact Rev. Edward Mason or Sr. Margaret Smyth at the above address. HLP-4513.

Director of Music Ministries. Our Lady of Victory Parish, 810 Neeb Road, Cincinnati, OH 45233. (513) 922-4460. Full-time position available for 1,800-family suburban parish. Responsibilities include weekend liturgies, wedding consultations, funerals, adult choir. Experience with children’s liturgies desirable. Requires keyboard skills and experience with Catholic liturgy. Salary $22-29K, commensurate with education, skills and experience. Contact Fr. Patrick Duffy at above address. HLP-4503.

Director of Music. Church of St. Mary, 1347 East 49th Place, Tulsa, OK 74105. Full-time position available July 1. Responsibilities include weekend liturgies, weddings, funerals, holy day liturgies, adult choir. Position requires strong keyboard/choral skills and experience with Catholic liturgy. Job description available upon request. Send résumé/references to Music Director Search Committee at the above address. HLP-4494.

Organist/Choirmaster. St. Philip’s Episcopal Church, 142 Church Street, Charleston, SC 29401. Requires good choral/organ/people skills; blending traditional/classical with contemporary music; familiarity with Episcopal liturgies. Master’s degree or equivalent, 3-5 years experience. Three manual, 51 rank Casavant-Frères organ in church. Appleton organ in Chapel. Salary commensurate with qualifications. Send résumé to Reverend James E. Hampton, Jr., at above address. HLP-4516.

Pastoral Music Director. St. Peter’s, San Antonio, TX. Full-time position at 1,300-family parish for a special person to direct our vibrant music ministry. Requires skill in vocal coaching, pipe organ performance, and understanding of Catholic documents relating to the Sacred Liturgies. Send résumé to Rick McLaughlin, 221 East Edgewood Place, San Antonio, TX 78209. HLP-4510.

Consultant Available

Workshops for your Parish. Over 20 years experience training/directing choirs of all ages, cantor programs, and all areas of music ministry. Available to expand and/or upgrade your music ministry program through workshop(s) anywhere in U.S. Consult/design special music sound systems, unique organ and orchestra combinations especially for Catholic Liturgy. Member of NPM and DAMD. Call (619) 226-6360. HLP-4518.

For Sale

Hymnals. 200 copies of Glory and Praise hymnal, GPHB-COM-SB, 1994 hardcover edition. Good/excellent condition. Cost: $3.00 each plus shipping. Contact: Michael Prendergast, St. Ann Cathedral, 715 3rd Avenue, N, PO Box 1708, Great Falls, MT 59403-1708, or call (406) 727-6683, M-F, 8-4 MST. HLP-4507.

Miscellaneous

ORGAN LESSONS ON VIDEOTAPE. Part I: Manual and Pedal Technique, 32 minutes, $29.95. Part II: Registration, 56 minutes, $29.95. Write: ALLEN ORGAN CO., PO Box 36, Macungie, PA 18062-0036. Check, money order, or Visa/Mastercard, or phone (610) 966-2202. HLP-4152.


Pastoral Music • June-July 1995
Roundelay 2

BY BENET WELLUMS

All of us have wished for it, at one time or another. All of us have imagined the liturgical "dream team": the perfect congregation (probably NPM Convention participants singing spontaneously in four parts at some cathedral or other), the ideal choir, cantor, instrumentalists, presider, preacher, dancers, and so on, all gathered in the perfect setting for, say, the Paschal Vigil. In our minds and hearts, we have heard that first outcry singing the gathered assembly into the beginning of this ideal service: "Christ our light!"

On a smaller scale, we may have pictured ourselves in place of the current cantor, presider, organist, guitarist, preacher who is standing before us, as we ground out teeth and thought, "I could do better than that." Then our imaginations showed us the scene: ourselves in place of whoever, actually doing better than she or he could ever do.

Well, technology will probably make such dreams into reality soon...or at least into virtual reality. A CD-ROM currently available, The Cosmology of Kyoto, offers a "virtual" tour through imperial Kyoto, the capital of Japan, about the year 1000. The tour is from the perspective of someone operating with the worldview prevailing at that place and time, which included belief in the reality of demons and dragons. Those demons appear at the most inconvenient times...

Those demons appear at the most inconvenient times...

One highlight of the tour is a visit to a Buddhist temple and "virtual" participation in a service in that temple. It is this part of The Cosmology of Kyoto that suggests real possibilities for future CDs aimed at pastoral musicians. Picture it: NPM presents the Virtual Sung Worship CD. Choose your ritual and its setting.

Dr. Benet Wellums is the pen name for several worthy NPM members, whose contributions to this column are otherwise anonymous.

Kevin Mayhew will present a Reading Session of the Newest and Most Popular Titles from the Mayhew-Brodт Catalogue, music that is ideal for both large and small parish music programs. The session begins at 3:45 p.m. Wednesday, July 26 (Break F).

Mayhew Brodt

Visit us at Booths #706 and #708 at the NPM National Convention where we will be featuring choral and organ music from the distinguished catalog of Kevin Mayhew.

Mayhew Brodt

Company, Inc.

1409 E. Independence Blvd.
R.O. Box 9345
Charlotte, NC 28299
1-800-438-4129

Pastoral Music • June-July 1995
See Christ in Each Other’s Eyes

BY DAVID HAAS

When we gather to pray, we do so in hope, offering ourselves in worship because we confess that Jesus Christ is the Lord of our lives. Our hope is rooted in our faith in Jesus, revealed in the gospel, and in the great confession proclaimed in the Hebrew Scriptures, that God is the source of all creation, and that all that God has made is good.

Hope can be sustained only if it is rooted in a lived faith, one that we can see acted out by others, one that we can find guiding our own actions. Such faith is an act of love expressed in our care for each other and made present sacramentally in our rituals.

Music ministers as leaders of sung prayer must be heralds of this hope. It has always been so: From the time of the *hazzanim* in the synagogues of early rabbinic Judaism, music ministers have always been called to be fully invested in the lives of the people they serve. This involvement in the community is essential for one who must sing not only the joys but the sorrows of life as well. This requires of song leaders the ability to sing their own laughter and tears, their own faith and hope.

When Hope Has Died

Such a challenge seems all but impossible of fulfillment in these days, when despair permeates our collective experience of the world and even of the church. Divorce and the breaking apart of families are realities in every community; domestic violence, abused and abandoned children, poverty, and incurable sickness seem to be more prevalent than at any other time—or at least more widely reported than ever before. The “growth industries” of twelve-step recovery programs and self-help books and tapes are bold expressions of the deeply hidden realities of shame, addiction, co-dependency, chronic depression, and hopelessness. Recent surveys point to crime and violence as overwhelming concerns in North American societies; war and genocide are rampant on several continents; hunger and homelessness surround us. And the number of lives lost to AIDS grows at a rate that is difficult to fathom.

Those who were engaged in movements for social justice and peace twenty years ago now despair, as they find new forms of racism and discrimination added to old ways of oppression. Clericalism and domination by the powerful in the institutional church have led to mass discouragement and frustration for dedicated professionals and for volunteer ministers, as well as for other members of the baptized community. Revelations of sexual abuse of young victims and subsequent cover-ups by members of the clergy have left people unbelievably disillusioned. Theologians have been silenced, shamed, and punished for seeking the truth of faith. Parishes are being closed because there are not enough male celibate priests to serve them, and faithful communities are being deprived of the eucharist on the Lord’s Day because gifted women and married men are told that their gifts are not wanted, since they cannot truly “represent Christ.”

This litany of woes can cripple us and inflict on us an insidious and devious sickness of spirit: It can lead us to believe that there is no possibility of change, or of a better way to live. This sickness can lead to the death of hope and a surrender to the “isms” that seem to control our destiny—perfectionism, capitalism, nationalism, consumerism, sexism, racism.

The first step in curing this sickness is to recognize that we are sick and that we need to be cured. As the poet D. H. Lawrence once sang:

I am not a mechanism, an assembly of various sections.
And it is not because the mechanism is working wrongly,
that I am ill.
I am ill because of wounds to the soul, to the deep emotional self,
and wounds to the soul take a long, long time, only time
can help

Mr. David Haas is a well-known liturgical composer, workshop leader, author, and recording artist. He presently serves as director of the Emmaus Center for Music, Prayer, and Ministry, St. Paul, MN, a resource center and network for ministry development. This article is adapted from his keynote address at the 19th Big Island Liturgy and Arts Conference at Malia Puka o Kalani Church, Hilo, HI. November 1994.

74
and patience, and a certain difficult repentance
long, difficult repentance, realization of life’s mistake,
and the freeing oneself
from the endless repetition of the mistake
which mankind at large has chosen to sanctify.¹

It is not enough just to recognize the sickness, as
Lawrence notes in his final lines, for our times have
enshrined the “culture of victimhood” as a “sanctified”
way of life. We have to believe that we can be healed, and
we have to recognize where to find the cure. The ritual
expression of this recognition comes in the ancient cry
inherited from the early Greek-speaking church: Kyrie, eleison! Lord, mercy! We are sick, but this sickness will not end in death, for God will lead us to healing.

The visionaries who can help us name both the sickness and its cure often are the artists who live and work among us. We know that we should look to artists because they are often the first victims of oppression. Those who inflict oppression bear most the force of hope, the great enemy of those who would control our lives and our future. Musicians, artists, and poets wield forms of language and expression that are difficult to silence, even when the artists themselves have been confined or killed. Deprived even of life, however, musicians and poets still sing in a voice of hope that calls us to salvation and liberation, to events that turn the world upside down, to

a way of life beyond predictability and control.

I am deeply concerned these days, as I go from parish
to parish, because I keep meeting people who feel hope-
less, who no longer cling to the vision of liberation and
new life sung by our poets and musicians. We have lost
faith in God as the final shaper of our history, the God of
wonders and fresh beginnings. We have lost hope.

Without Vision, the People Perish

This hope is not just a nice feeling or a longing for a little pleasantness in an ugly world. It is a movement that
believers find present in our history, a movement of
transformation and conversion. Hope is sometimes re-
stored by dramatic, unimagined changes, such as those
we have lived through in our church and in the wider
society; changes ranging from the eventual success of the
“suffragette” movement that began in the early years of
this century, to the gains of the civil rights and peace
movements of the ’60s and ’70s, to such dramatic recent
events as the fall of the Berlin Wall and the collapse of
European communism.

But we know, because we have experienced it, how
often a hope placed in such events can be crushed by what
follows: the continuing and growing sexual abuse of
women; the rebirth in our times of racism (often called
other things, such as “ethnic cleansing,” “a recovery of
national identity,” or “a re-evaluation of our company’s
mandate”); the rise of local wars in Bosnia, Somalia,
Rwanda, Peru, Mexico, and in so many other countries;
the growth of neo-fascism and radical nationalism to
replace a failed communism.

We need to turn to the visionaries and heroes who can provide a firmer basis for our hope, one founded not so
much in the belief that “every day, in every way, we’re
growing better and better,” but one based in something
like the prayer of Habakkuk: Though everything may
seem to turn out wrong, “yet will I rejoice in the Lord; I
will exult in the God of my salvation” (see Habakkuk
3:17-19). Visionaries are the ones who not only dream of
possibilities, but who are also convinced that a new
future is waiting. They jump into the river of history not
because they are convinced that smooth waters lie just
downstream, but because they believe that their work
will help to create a pool of peace, a gentler channel for
those who will follow.

Those who leap into the river’s flow this way must be
prepared to be the victims of ridicule, sabotage and,
sometimes, assassination. They know that transforma-
tion, conversion, radical change, or liberation will not
come without cost. We are witnesses to the cost paid by
such heroic visionaries in society as Mohandas Gandhi
and Martin Luther King, Jr., by prophets in the church
such as Henri de Lubac, Karl Rahner, Hans Küng, Charles
Curran, all silenced for their pursuit of the vision, and
that may be why there seem to be so few visionaries and
heroes these days: We have learned or know how to count
the cost.
A Warranted Vision

Here is the challenge for those who believe the gospel: We are all called to be visionaries of the reign of God, the coming of the kingdom of justice and peace. Our rituals are supposed to enact the vision in ways that will strengthen us to carry this dream with us into history’s flow. The Scriptures challenge us with this vision again, and again. Isaiah becomes the representative of all the prophets as he shouts in God’s name: “Bringing offerings is futile; incense is an abomination to me. . . . Learn to do good; seek justice, rescue the oppressed, defend the orphan, plead for the widow” (Isaiah 1:13,17). And the Letter of James echoes the cry of the prophets, applying their plea for justice to the fledgling Christian communities: “If a brother or a sister is naked and lacks daily food, and one of you says to them, ‘Go in peace; keep warm and eat your fill,’ and yet you do not supply their bodily needs, what is the good of that? So faith by itself, if it has no works, is dead” (James 2:15-17).

Visionaries jump into the river of history not because they are convinced that smooth waters lie just downstream, but because they believe that their work will help to create a pool of peace, a gentler channel for those who will follow.

In other words, the call to be visionaries of hope and justice and to let our rituals echo that vision is not some nice offshoot of Christian faith or a fine extracurricular activity for our spare time. Living now in the kingdom of justice and peace, making ourselves sacraments of that kingdom’s presence, is the very call of our baptism. It is the challenge with which Jesus began his ministry, quoting Isaiah: “The Spirit of the Lord is upon me, anointing me to bring good news to the poor . . . to proclaim release to the captives and recovery of sight to the blind, to let the oppressed go free, to proclaim the year of the Lord’s favor” (Luke 4:18-19).

We bring justice to the poor and oppressed not because it would be compassionate to do so in an increasingly cruel world, but because this is the very gift that God has chosen to give us. This is the gift that we celebrate Sunday after Sunday at eucharist, as we ask God to fill us with the Spirit so that we may become “one body, one spirit in Christ . . . an everlasting gift to you.” We pray that “this sacrifice, which has made our peace with God, will advance the peace and salvation of all the world” (Eucharistic Prayer III). Because we have experienced the overwhelming love of God poured out in Christ, we commit ourselves to loving one another as Christ has loved us. “No one has greater love than this, to lay down one’s life for one’s friends” (John 15:13).

If we echo the question that a lawyer once posed to Jesus “And just who is my neighbor?” (Luke 10:29), we will hear Jesus tell us today: Your sister is any hungry child born into poverty; your brother is the sexually abused boy or the gay man, alone and in deep shame, dying of AIDS. Your sister is the reforming alcoholic and the teenager whose future has been destroyed by an addiction to crack; your brother is the fetus that was never allowed to be born. Your sister is the woman raped or beaten; your brother is a criminal in prison. Your sister is the elderly woman left alone and unloved. Embrace as your friends the millions who cannot find jobs, and those others too discouraged even to look for work. These are your brothers and sisters. Who will speak for them: Who will be the sacrament of the prophets’ vision for them? “Who will speak if we don’t?”

Thank God for the heroic visionaries who remind us of what we are called to be, of what our rituals are supposed to model for us: the kingdom of justice and peace. Those who live the vision and who force our rituals to speak clearly that vision make the rest of us squirm because they call us to our baptismal responsibility, challenging us to go beyond ourselves, to name and live the vision in the midst of an impossible situation. They call us to sing the vision, even though the world seems deaf to our song.

We need rituals that will reveal the evidence of God’s grace at work in our world, that will offer us reasons for authentic hope. We need to celebrate the witnesses who have planted the vision and opened our eyes to see it. We need to experience the truth that healing is possible, that it is not foolish to believe, that we can move beyond hurt, pain, suffering, and death. We have to be able to sing our faith that peace, justice, and freedom are possible, because the reign of God is among us. We have to be able to sing that God is in charge, and that Christ lives in us. We must have sacraments that reveal Christ.

What we require of liturgical forms and practice is an ability to say and enact clearly what one member of a tiny congregation in the middle of a poverty stricken and crime ridden community once said when asked what the church meant to her: “Oh, that’s easy! In this place, it don’t matter who ya are; it don’t matter what ya wear; it don’t matter how ya talk; it don’t even matter what ya done! In this place, everybody’s loved and accepted. But, ya know what the greatest thing about this place is? Ya can see Christ in everybody’s eyes!”

Notes

Worship resources to fit your every need


With three different formats of Celebrating the Eucharist, you decide which edition fits your needs best! All editions include the complete Order of Mass, the Proper and all Sunday readings, and more, in an easy-to-read, continuous-page format. All editions provide music for every liturgical occasion.

The Liturgical Press
St. John's Abbey • P.O. Box 7500 • Collegeville, MN • 56321-7500

Call 1-800-858-5450, ext. 2226, or fax 1-800-445-5899
The officials of the Cathedral of Our Lady of Lourdes in Spokane, Washington realized their organ requirements were unusual. In addition to their two existing pipe organs and carillon, they desired a third organ for even greater musical versatility. Two identical consoles were specified, one at either end of the sanctuary.

Each console was to be equipped with MIDI and capable of controlling all three organs. After an exhaustive search, Cathedral officials found the Allen Organ Company uniquely suited to meet their extraordinary demands. No matter how unusual your musical needs, Allen can fulfill them, too.

Contact your Allen representative for a free consultation.