PASTORAL
# Music

Our 40th Year

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

MAY 2016

# Inculturation
## Lessons Learned in Africa

NPM

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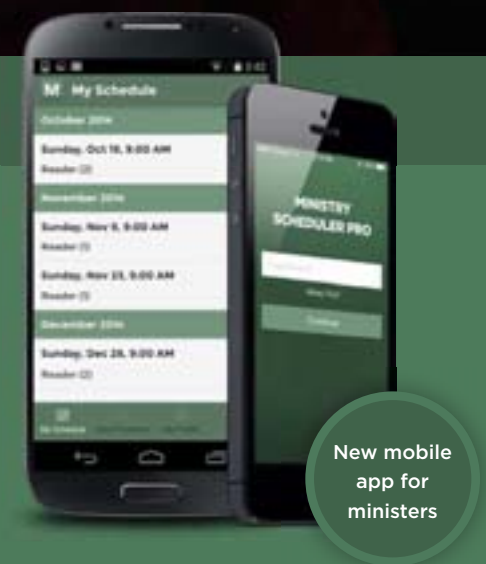


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# From the President

### Dear Members and Friends:

When we, in many parts of the United States, think about cultural diversity and the Sacred Liturgy, we might imagine using a variety of languages for the readings from Scripture in the Liturgy of the Word; using a multilingual response to the intentions of the Universal Prayer (Prayer of the Faithful), perhaps with intentions offered in more than one language; or choosing music from cultures and tongues that represent the diverse makeup of this liturgical assembly. Sometimes we might think of the challenges that a parish with changing demographics faces, as a community welcomes people of an unfamiliar culture or country of origin.

At the NPM Winter Colloquium in January, members of NPM's Director of Music Ministries Division (DMMD), under the guidance of Father Mark Francis, CSV, explored the theories and principles that guide the preparation of the Liturgy in culturally diverse settings. At our Convention in Houston this coming July, Brother Rufino Zaragoza, OFM, will join Fr. Francis for the DMMD Members' Institute to continue the conversation with a discussion of practical considerations and the application of principles for the Liturgy in culturally diverse communities.

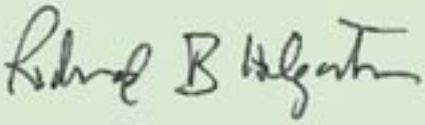
In some dioceses and archdioceses, the question of cultural diversity is a bigger challenge than in others, as parishes now see not two or three diverse cultural groups within a parish but a whole range of diverse languages and cultures gathered within a single community. In many ways, the Church in the United States is a witness to the universality of the Catholic Church, as we, more than many other nations, have lived through the growing pains of new forms of inculturation of the Liturgy.

This issue of *Pastoral Music* explores some of the challenge of inculturation of the Liturgy as it has been experienced in Africa. The Western European influence on the historically dominant culture of the Church in the United States has been readily apparent; it has allowed the Roman Rite to be inculturated and celebrated with more or less relative ease and comfort, and that fact has led many to resist the call for more extensive cultural adaptation of signs and symbols, musical forms and styles, and the rites themselves. The Church in other parts of the world, however, where influence from "the West" has been less significant, has welcomed adaptation in far more radical ways. We have much to learn from these experiences, especially as our communities are now being blessed by the presence of members of the faithful who have come from those lands where inculturation of the Liturgy has meant something altogether different than what many of us (myself included) have understood or experienced due to our limited perspectives.

If you have not yet made plans to join us in Houston to study the challenges of inculturation and to experience days of prayer, worship, and music in the culturally diverse setting of the Archdiocese of Galveston-Houston, now is the time to decide to join us. If you can't make it to Houston for the whole convention, consider joining us for the Multicultural Intensive, which runs from Thursday evening (including the Convention Eucharist and the Fiesta that will follow it!) until Saturday afternoon, with programming in three languages. This is a new offering for us, and is a great option for those who cannot get away for the whole week or for those who simply want to focus on a few days of enrichment.

I look forward to seeing you in Houston!

God's peace,



*Rev. Msgr. Rick Hilgartner*
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NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

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# PASTORAL Music

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## INCULTURATION: LESSONS LEARNED IN AFRICA



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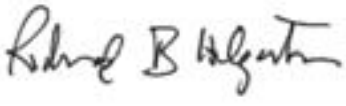
NPM has been committed since its founding in 1976 to encouraging the Church's song of praise to God in the Sacred Liturgy. Today, aided by the work of NPM in preparing and supporting well-trained pastoral musicians, the music of the Catholic Church in the United States is becoming ever stronger, and the people continue to sing praise to God and grow in holiness.

Funding for the Association comes primarily from our members through dues, attendance at the convention and other programs, donations to the Annual Fund, and also through support from our industry partners. We recognize that every bit of financial support from our members represents a significant sacrifice on the part of your parishes and your own personal resources. Your gifts to the Annual Fund in particular demonstrate that you know the value and importance of the work of NPM for the Church. NPM cares deeply for the Sacred Liturgy, and your care for NPM shows that you value the Liturgy as well.

In the name of the Board of Directors and all the leadership of the Association, I express my thanks for all those listed here who contributed to the 2015 Annual Fund. This year, 319 donors or donor groups contributed nearly $47,000 to support our Association. If there are any errors or omissions in the lists on these pages, please accept our apology and send a correction to NPMSing@npm.org or call us at (240) 347-3000.



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

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- **Savings**—members are entitled to a special substantially discounted fee when registering for NPM conventions, institutes, and webinars.
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NPM publications bring you features, news, and enrichment for ministry. Periodical publications include:

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

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

## Job Hotline

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

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

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

- **Certified Director of Music Ministries** for the professional director.
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- **Basic Organist Certificate** to certify a musician's achievement of the fundamentals of service organ playing expected of musicians serving Roman Catholic parishes.
- **Dual Certification with the American Guild of Organists** for NPM organist members: Service Playing and Colleague.
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## Invite a Friend to Join Today!

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

- **Join while registering** for the 2016 Annual Convention.
- **Join Online** at www.npm.org and click on "Membership."

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

## Convention 2016

### Ch-ch-ch-changes

Family circumstances change; people have multiple responsibilities that they have to juggle; presenters look for a better fit in the announced convention schedule. So as we get close to the 2016 Convention in Houston, we've had to do some rearranging of presenters and sessions, particularly for the **Multicultural Institute** (Thursday evening through Saturday afternoon). Titles and presenters for some of the workshops have changed from what appeared in the printed brochure. The information online is accurate. But you may want to double-check the latest information.

**Please note:** If you have already registered, and you see that one or more of the workshops that you listed has changed, you do not need to contact the National Office to make any changes. You will be able to attend the breakout session of your choice.

Here's what has changed for the Multicultural Institute from what appeared in the printed brochure:


**Breakout F**

F-05. Gift of the Earth and Work of Human Hands: Embracing the Message of *Laudato si*. Tony Alonso and Marty Haugen. (*New topic.*)

F-10. Thánh Ca Dân Chúa/Exploring a Hymnal Resource as an Introduction to Vietnamese Composers and Repertoire. Presentation will be in English. Paul Nguyen and Rufino Zaragoza, OFM. (*Change of topic and presenter; formerly workshop G-07; specification of language.*)

F-13. Presenter is Sister Doris Turek, SSND.

**Breakout G**

G-05. The Inculturation of Vietnamese Liturgical Music through the Lens of the Composers and Performers, Part 1. Fr. Xuan-Thao. Presentation in Vietnamese. (*Change of topic and presenter.*)

G-07. Vietnamese Language and Pronunciation Basics. Paul Nguyen. Class will be offered in English. (*Change of topic and presenter; clarification of language for presentation.*)

G-08. The Heart of Worship—One Parish's Remarkable Day of Prayer. Fr. Drew Wood. (*Change of topic, presenter, and language.*)

G-09. Presenter is Sister Doris Turek, SSND.

**Breakout H**

H-05. The Inculturation of Vietnamese Liturgical Music through the Lens of the Composers and Performers, Part 1. Fr. Xuan-Thao. Presentation in Vietnamese. (*Change of topic and presenter.*)

H-06. Presented in English. (*Language clarification.*)

H-11. Presented by Thai Pham.

**Breakout I**

I-05. Vietnamese Liturgical Inculturation: From Ancestor Veneration to Good Friday Devotions. Rufino Zaragoza, OFM, and Vincent Cao. Presented in English. (*Change of one presenter; clarification of language for presentation.*)

I-08. Sacred Music in the Rite of Matrimony / Thánh nhac cho Nghi thúc Hôn Phôi (English / Spanish / Vietnamese). Presenters: Michelle Abeyta and Fr. Daokim Nguyen. (*Change of presenters.*)

**Breakout J**

J-02. INSTITUTO: Téchnicas de Vocalización. Estella García López. Ven a aprender técnicas para mejorar tu habilidad como cantante y miebro de un coro unido y bendecido. La música bien ejecutada elva la celebración y fomenta la fe. (*Clarification.*)

J-04. Incorporates J-05. Asian American Catholic: Diversity within Diversity. Ricky Manalo, CSP. So you have Catholics from various Asian cultures who won't speak to one another or even be in the same room with one another? You have Catholics in various age groups who feel distanced from younger or older members with the same cultural background? How can all of this work in one, holy, Catholic, and apostolic Church?

J-05. Incorporated into J-04.

J-08. Music for the Rite of Funerals (English / Spanish / Vietnamese). Michelle Abeyta , Fr. Daokim Nguyen. (*Presenters named.*)

J-10. Bilingual Liturgies within the Vietnamese Community: Tensions, Models, and Resources. Paul Nguyen and Rufino Zaragoza, OFM. Presented in English. (*New topic; clarification of language for presentation.*)

. . . and, of course, Thursday's name in Spanish is "Jueves."

## When You Come to Houston . . .

If you arrive early or stay over after the Convention, take time to visit "La Virgen de Guadalupe: Empress of the Americas" at the Houston Museum of Natural Sciences, an exhibit that combines theology, history, politics, devotion, and pop culture.

Some other options for those visiting Houston include "Friday Flicks on the Lawn" on Fannin Street; Ghost Tours of Texas in Galveston; and the national tour of "Wicked," which should be in town when we are. For more information and more options, go to Visit Houston (http://www.visithoustontexas.com)

# INSTITUTES

## Guitar and Ensemble: Sold Out!

This year's Guitar and Ensemble Institute, scheduled for June 27–July 1 in Milford, Ohio, is full. Even the additional spaces we managed to provide have been taken.

But here's good news: You may want to register for one of our new "Institute Plus" programs in Grand Rapids (in June) or Albuquerque (in October). They will offer many of the benefits of the Guitar and Ensemble prorgram . . . plus! Read on.

## Institute Plus

This new institute, scheduled for June 13–16 in Grand Rapids, Michigan, responds to members' requests for a program in which pastoral musicians—instrumentalists, liturgists, and cantor / psalmists—could refresh and sharpen skills and still find time for prayer and reflection. Sound good?

The NPM Institute Plus brings together—for the first time—the best of NPM's Guitar Ensemble, Cantor / Psalmist, and Pastoral Liturgy Institutes and melds them with the service of a noted and familiar retreat director.

The schedule offers plenty of time for you to break open the concepts presented by your teachers and to work in a relaxed, supportive atmosphere. Additionally, your spiritual life will get a boost through daily prayer, time with a spiritual director and retreat master, and a closing Eucharist.

For more information, turn to page fifty-six in this issue.

## Institute Plus Bilingüe

This institute, scheduled for Albuquerque, New Mexico, October 13–15, responds to members' requests for a shorter but rich bilingual program in which pastoral musicians—instrumentalists, liturgists, and cantor / psalmists—could refresh and sharpen skills and still find time for prayer and reflection. Sound good?

The NPM Institute Plus brings together the best of NPM's Guitar Express, Cantor / Psalmist Express, and Pastoral Liturgy Express programs *plus* the service of an experienced retreat director who will give your your spiritual life a boost through communal daily prayer and personal guidance.

**The sessions will be presented in both English and Spanish.**

Read more about this fall program on page 57 in this issue.

## Conference of Roman Catholic Cathedral Musicians

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met in Hartford, Connecticut, and other nearby cities from January 4 to 7, 2016, for its thirty-third annual gathering. Ezequiel Menéndez, director of music at the Cathedral of Saint Joseph, Hartford, and Ladislaw Pfeifer, director of music at the Cathedral of Saint Michael the Archangel, Springfield, Massachusetts, designed and directed the conference gathering with help from the support staff of the Cathedral of Saint Joseph and the CRCCM Steering Committee (Michael Batcho, Anthony DiCello, Donald Fellows, Teri Larson, Ezequiel Menéndez, and Christoph Tietze, with advisors Gerald Muller, Leo Nestor, and James Savage).

The conference began with an evening recital on Monday that featured the choirs and organist of St. Michael Cathedral. Tuesday's schedule began with Mass at which Archbishop Leonard Blair was the ordained celebrant. There was a recital of music for brass, organ, and bandoneón (Argentinian concertina) that featured The American Brass Quintet and Ezequiel Menéndez, organist. Following the recital, the conference participants gathered to read the winning composition of the CRCCM Proper Antiphon Competition Contest that set the entrance and Communion antiphons for the Chrism Mass. Of the twenty-five entries, the winning settings were written by Normand Gouin, who was present for the reading session.

Lunch at the Mark Twain House was followed by the first of two business meetings and private tours. There were two afternoon lectures—"A Survey of the Repertoire of Sacred Music of Spain" by Gustavo Sánchez, head of the Escolanía (Boys' Choir) del Monasterio del Escorial in Madrid and associate professor of music

El Escolanía del Monasterio del Escorial at CRCCM Conference in St. Mary Church, New Haven, Connecticut.

at the Universidad Autonóma de Madrid, and "The Msgr. John Edward Ronan Catalogue and Contextual Examination of Choral Music Manuscripts" by Robin Williams, founding director of the Saint Michael's Choir School at Saint Michael's Cathedral in Toronto. The day concluded with an elegant banquet at The Hartford Club.

Wednesday, spent in Springfield, began with Morning Prayer, at which the Most Reverend Mitchell T. Rozanski, bishop of Springfield, served as celebrant and homilist. Next came a composers reading session of compositions by CRCCM colleagues. The second of two business meetings included the nomination of new members of the steering committee and discussion of future conference locations.

The afternoon continued with two lectures. James Savage, emeritus director of music at Saint James Cathedral, Seattle, discussed the development of the cathedral's annual Guadalupe service. The second lecture featured a survey of the music program at the Cathedral of Mexico City by organist Jesús López Moreno. Wednesday evening featured a concert by organist Jesús López Moreno and the Chorus Angelicus and Gaudeamus choirs, directed by Gabriel Löfvall and accompanied by Don Fellows.

The final day of the conference consisted of a day trip to New Haven that began with Morning Prayer at Yale Divinity School's Marquand Chapel. Then participants enjoyed a private tour of Yale's Collection of Musical Instruments. Folllowing the tour, Peter Latona, director of music at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, gave a demonstration of the 1871 Hook organ in nearby Saint Mary Church. This was followed by a demonstration of the 1928 Newberry Organ in Woolsey Hall by Thomas Murray, senior professor of organ and university organist since 1990.

Conference participants gathered at the St. Thomas More Catholic Center for the final lecture of the conference, "The Hispanic Music Ministry: Its Presence, Challenges, and Accomplishments," by Olfary Gutiérrez, director of Hispanic music ministry at the Cathedral Basilica of the Sacred Heart in Newark, New Jersey. Her presentation was followed by a panel discussion about the discussions that inspired the conference programming. All of the panelists agreed that there should not be differing standards of musical quality for Liturgy, no matter the language or cultural background of the participants.

The final concert, at St. Mary Church, featured El Escolanía del Monasterio del Escorial, under the direction of Gustavo Sánchez and accompanied by Fr. Pedro Alberto Sánchez. The concert was made possible by the generosity of the Knights of Columbus, who also offered participants a tasty reception at the Knights of Columbus Museum in New Haven.

The 2017 meeting of the CRCCM will take place in Detroit, Michigan, and Toledo, Ohio.

*This report is based on a summary provided by Brian F. Gurley, director of music and organist at the Cathedral of the Immaculate Conception in Albany, New York.*

# Inculturation

## Lessons Learned in Africa

Easter Mass, Regina Mundi Catholic Church, Soweto, South Africa

# Local Music Traditions and Inculturated Roman Catholic Liturgy in Africa

By Wilson Ol'Leka Shitandi

Any discussion of the role of local music traditions in inculturating Roman Catholic Liturgy in African comes with its own challenges. First, the geographical and cultural vastness of the continent offers a wide spectrum of musical expressions, substance, and categories that cannot exhaustively be covered in an article of this size. Second, the evolution and development of Roman Catholic liturgical music in Africa has undergone many phases of a transformational process. These phases began with the introduction of the music traditions of the early Church (largely characterized by Gregorian chant renditions) to the first African converts; then the constitutions and resolutions of Vatican Council II (1963–1965) with its far-reaching effects on the traditional Liturgy; and later the coming of the African Synod to Kenya and all of Africa in 1995.

So the focus here narrows to the local music traditions and Catholic Liturgy of the Church in

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Sub-Saharan Africa and the southern Horn of Africa. There are three reasons for this choice. First, there is simply not much information available to the writer regarding Roman Catholic musical expressions in the African-Arab peninsula. Second, there seem to be consistent and similar trends in the liturgical music uses and performance practices among the Catholic faith communities found in the southern part of the Sahara desert. And third, there are the firsthand experience and the insider's view of the music and liturgical systems in this area that the writer brings to the unfolding narrative.

Another important note for this unfolding narrative is an emphasis on the expression "Roman Catholic Church" (herein abbreviated, unless otherwise stated, as RCC). In the recent past, Africa has witnessed the emergence of pseudo-Catholic movements such as the "Reformed Catholic Church" and breakaway factions such as the "Legio Maria Church of African Mission." These movements exhibit worship practices and music uses akin to those practiced in the Roman Catholic Church. But this study has no intention of encompassing or making reference to the rituals, liturgical rites, and musical repertoire of those movements. Rather, we will focus on the music traditions and liturgical practices interpreted and appropriated by the Church (a term that will be used interchangeably here with RCC). To this end, the subject matter of the study could logically and systematically be dealt with by looking briefly at the Second Vatican Council's resolutions and the resultant effects of these resolutions down to the coming of the Synod of Bishops to Africa.

## Vatican Council II and Africa's Music

In acknowledging that, in a world that was continually developing, the Church has to keep abreast of things that are happening around the world, The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* at Vatican II aimed to institute liturgical reforms that would accommodate new issues and concerns emerging around the globe. The reforms and consequent recommendations of the Council raised great hopes for Africa. For instance, in Kenya, Shitandi (2001) records: "The Vatican Council II resolutions signaled a new spring for Liturgy and for liturgical music in particular. New songs, new instruments are now heard everywhere."[1]

The hopes in this period could not have been explained in any better way than the realization that among the Council's liturgical reforms were the resolve to simplify the rites, the use of Latin and modern languages, and the incorporation of local and national customs. Argordoh (2000:20) captures this excitement when he reports that:

> The [Roman] Catholic Church has, so far, been ahead of all Christian Churches in Ghana by breaking the bondage to alien musical culture in worship. Catholic Fathers in northern Ghana, instead of translating Western hymns into people's languages, rather encouraged the people to express their new-found Christian faith in songs and dances that have grown out of their tradition. In southern Ghana, the [Roman] Catholic Church has long encouraged the use of traditional dances and instruments in their congregations. For example in the Catholic Diocese of Kumasi, there are musical groups like the "Nnwonkoro," "Dehyema," "Sunsum," and Christian Youth Organizations which perform traditional tunes during worship. In the Volta region among the Ewe congregations, a traditional group called "Trinita Hadziha (Trinity Choir), which performs in "Agbadza" style, features prominently in most services. [Roman] Catholic Church choirs in most congregations throughout Ghana also use traditional instruments like the Xylophone, drums, bells, rattles, beaters, and whistles.

Argordoh's report provides evidence of how the liturgical reforms as instituted by the Council were warmly welcomed by the faithful in Africa. In Kenya, the atmosphere was no different. The recommendations of the Council were taken seriously virtually throughout the country. Consequently, the Kenya Association of Liturgical Music (KALM) was founded in 1972. The purpose of KALM (which has now been replaced by, the Catholic Liturgical Music Association of Kenya—CLIMAK) was to share and coordinate efforts that were being made by various church institutions around the country (Kenya Episcopal Conference—KEC: 1990) to implement the Council's recommendations. Indeed, efforts by Kenyan composers and musicians saw a dramatic change in the ways of worship and liturgical celebrations. New spirited forms of worship have, since then, been witnessed in many parishes. The music of the Church is now characterized by sung Masses (based on traditional tunes and in national and local languages). There are also arrangements and adaptations of African folk melodies enriched with harmonic and rhythmic additions modeled on the principles of Euro-American classical music systems. Newly composed hymns based on liturgical and secular themes and mostly

in contemporary styles have also featured in varied ways. Gospel hymns and choruses by charismatic prayer groups and evangelical and praise and worship teams have lately been accommodated in the whole spectrum of the new RCC musical soundscape (see the musical illustrations that follow).

## Some Examples

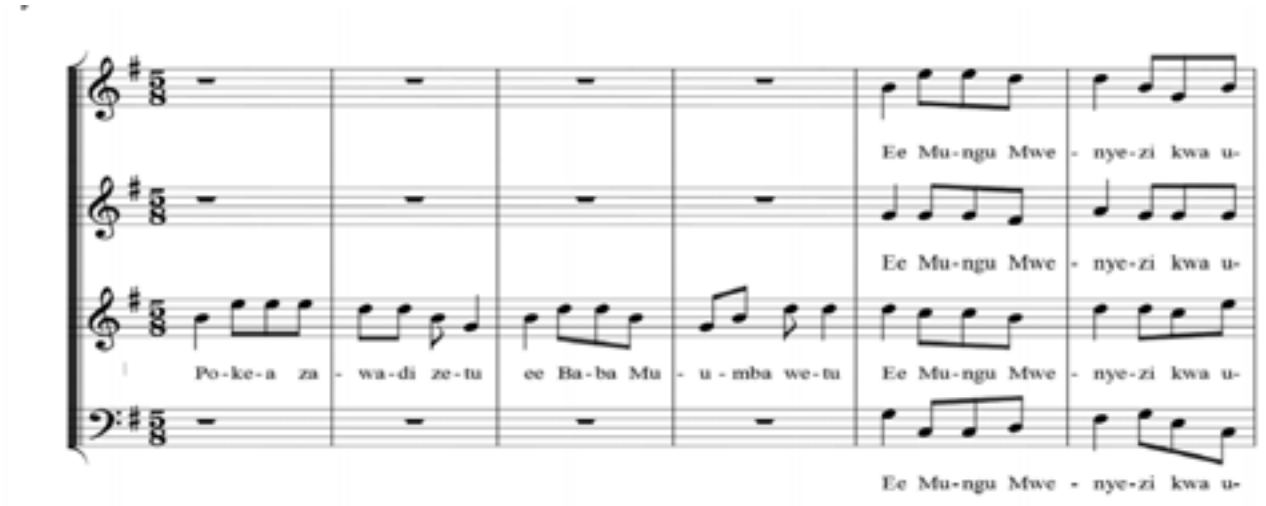
Our first illustration of what's been happening is an excerpt from an offertory processional that is based on a popular Agikuyu[2] traditional tune with a Kiswahili text (Example 1).

Example 2 is a Gospel processional based on an arrangement of a popular Luo traditional tune with a text derived from the dholuo language.[3]

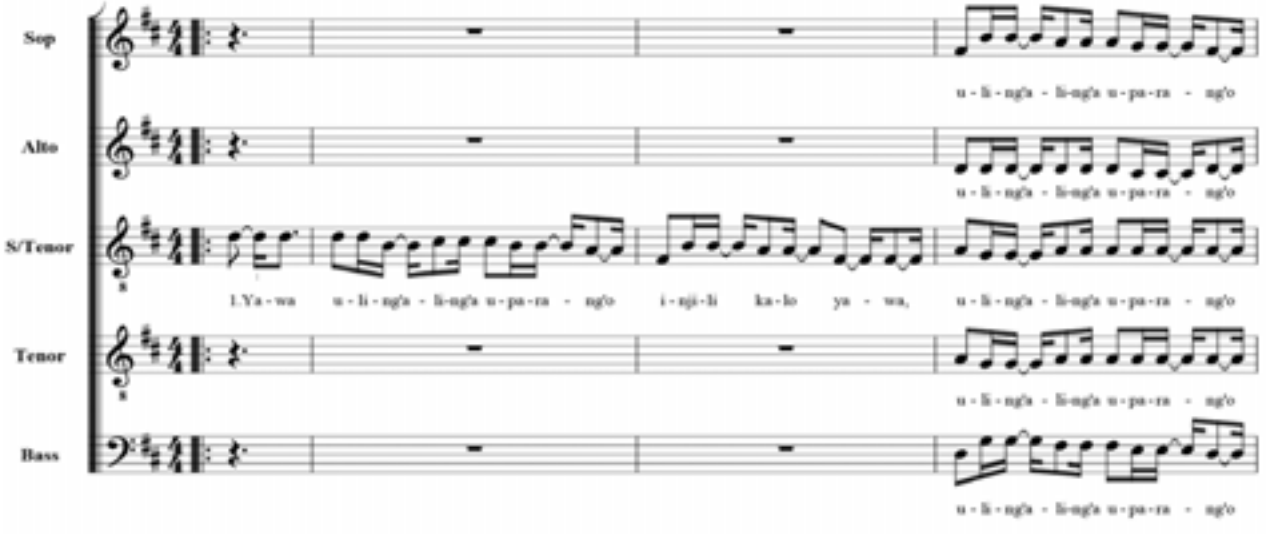
The third example (see next page) is the opening section of the *Kyrie* excerpted from *Centenary Mass* by Fred Amor. The setting of the Mass is based on the Ewe traditional folk tunes of the "zigi" musical heritage.[4]

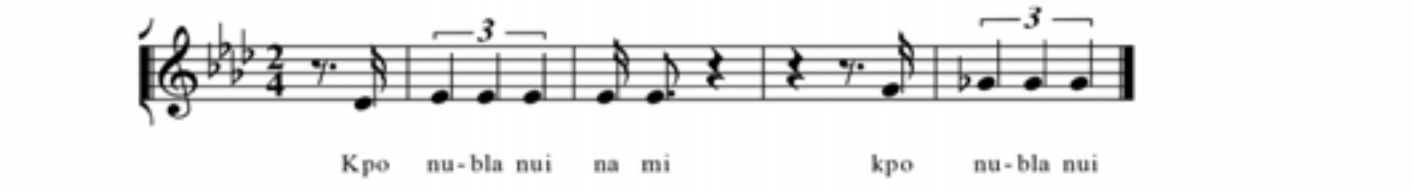
And a fourth example (see next page) shows the adaptation of a musical passage that constitutes a concluding rite commonly intoned during the Easter Season; its rendition is based on the Gregorian chant tradition.

Such changes in the RCC soundscape in Africa have not meant the total replacement of Latin as the Church's

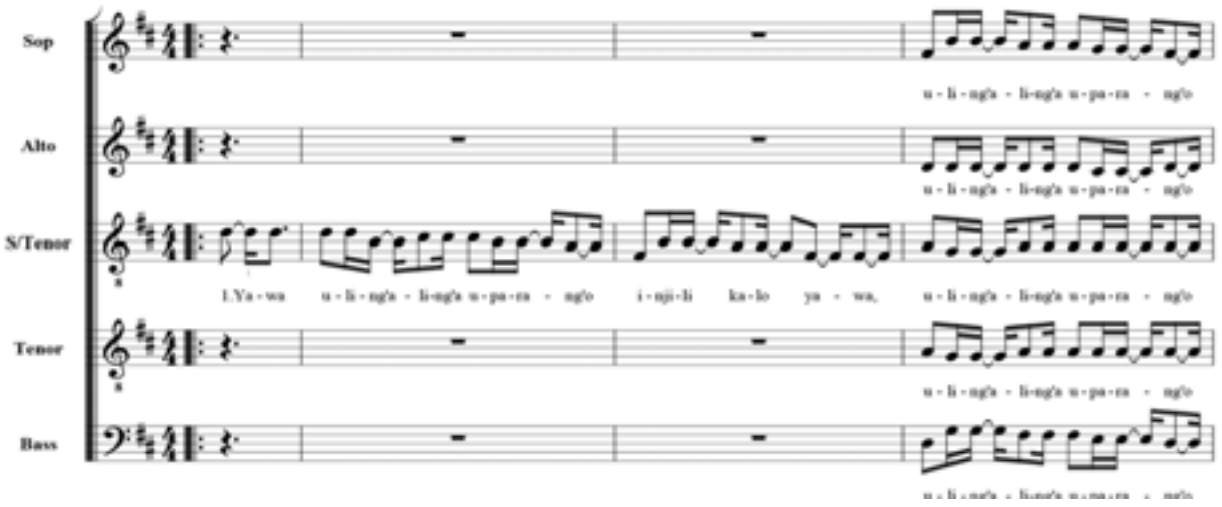



Example 1 (above); Example 2 (below)






Example 3 (above); Example 4 (below)




official language or Gregorian chant as the official music of the Church. A few traces of chants (mostly within the intoning of the Mass by the priest) are still experienced (see page twenty). In some isolated cases, especially during the canonical or office hours, Liturgies are conducted in Latin. Similarly, the Order of Worship in the Mass is still modeled on the stringent construction of the Roman Rite. The five main sung parts of the Order of Mass (*Kyrie, Gloria, Credo, Sanctus,* and *Agnus Dei*) as well as sections of the *Proprium Missae* (Proper of the Mass) continue to constitute and shape the main liturgical and musical themes of the Church.

It is also important to observe here that though the developing settings of these categories and other parts of liturgical music in African are based on traditional folk tunes and the expression of the musical genius of the people, they maintain the call-and-response structure that is characteristic of African music and, at the same time, coincides with ancient responsive forms of liturgical singing. The antiphonal style of psalms, the repetition of litanies, and the responsorial forms of the Liturgy (like the *Kyrie*) seem to align with traditional African musical styles and structures.

## Local Music Traditions in the Inculturation of Roman Catholic Liturgy

In discussing the role of music traditions in the inculturation processes of the Roman Catholic Liturgy in Africa, this section highlights, among other things, how the music has *changed* the way Liturgy is celebrated, which aspects of the Liturgy receive more emphasis and which ones receive less, and finally how the local music has been used to change the Roman Catholic rituals, thus making them more African. It is fair to mention here that discussions in this section will largely draw on the practical experiences of the writer in matters of liturgical music in Kenya, whose inculturative trends are shared by RCC faith communities across sub-Saharan Africa.

Here, then, is a list of ways in which the incorporation of local music traditions has changed the way the Church's Liturgy is celebrated and understood:

- Use of local and national languages, for example, the use of Kiswahili (Kenya's national language) or Luganda

(Uganda's national language).

- Use of traditional African instruments instead of the organ or piano. Examples of such traditional instruments include the *Djembe* drum from Ghana, the *Engoma* (Ganda drum), and the *Kayamba* (a hand shaker widely used in Kenya).
- Liturgical celebrations seem, in most cases, to be timeless (or at least longer than might expected by Europeans or Americans) because the main sections of Eucharistic celebrations are interspersed and punctuated by anthems, hymns, choruses, and traditional tunes (that might themselves be long and cyclic), besides the incorporation of additional rituals that may not be necessarily within the formal Order of Mass.
- Textual themes that are understood and resonate well with the life experiences of a people.
- Enlivened and spiritually inspiring Liturgies.
- A high level of participation by the faithful.
- Improved interpersonal relationships and effective communication between the celebrant (or the cantor) and the congregants.
- More unified fellowship and communion as one body of Christ since everyone seems to enjoy and converge on the same familiar melodic themes.
- On special occasions (for example, when marking certain anniversaries), Liturgies are conducted in open fields or under tents because of the huge turnout of worshipers, most of whom may turn up to listen to new tunes and dance in processions, view public displays by various performing groups, and enjoy additional "entertainment packages."
- Multiple Masses are held on Sunday in response to different categories of worshipers, needs, and interests. For instance, there could be a Mass conducted in English (Kenya's official language), one in Kiswahili (Kenya's official and national language), and one in Luhya (one of the indigenous dialects found in Kenya).
- Emergence of more forms of liturgical celebrations. For example, there now exist Liturgies for praise and worship teams, youth groups, women and men guilds, and fellowship groupings affiliated with specific ethnic communities. These Liturgies do not necessarily conform to the order and script enshrined in the Church's ecclesiastical framework.
- Readings and the Liturgy of the Word are occasionally enacted in an African traditional style.
- Liturgies are characterized by celebrants, Mass servers, ushers, and most musical groups adorned in special African attire and not in the formal and traditional vestments of the Roman Rite. (Use of costumes or special African attire is also used during choir competitions in place of traditional choir robes as well as in liturgical celebration.)
- Various forms of liturgical celebrations, hymn books, music pamphlets, and scores are constant features in many parishes.
- Use is made of recordings of liturgical proceedings (digitally archived material, for instance), recorded excerpts of Mass and other liturgical celebrations, and audio and video recordings of liturgical songs performed by individuals, choral groups, and praise and worship teams.

The two charts that follow on the next page illustrate aspects of the Liturgy of the Mass that are predominantly or less predominantly characterized by the use of local music expressions and the impact of local music on emphasizing or de-emphasizing aspects of the Liturgy.[5]

The first chart looks at local musical expressions incorporated in various parts of *Ordinarium Missae* (the Order of Mass, traditionally understood as the "invariable" parts of Mass).

The second chart examines local musical expressions incorporated in various parts of *Proprium Missae* (the Propers, understood as the "variable" parts of the Mass).

St. Cecilia Holy Cross Choir from the Roman Catholic Dandora Parish in Nairobi presenting an item during a music competition.

| Liturgical themes/sessions | Musical activities/expressions | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | CH | C | D | I | U | W | L/S | S/S | S | S/E |
| *Kyrie* (Lord have Mercy) | ♦ | × | × | ♦ | ×× | ×× | × | √ | √ | × |
| *Gloria* (Glory to God) | ♦ | √ | √ | √ | √ | √ | √ | × | ♦ | √ |
| Credo (Apostle Creed) | ♦ | ♦ | ♦ | ♦ | × | × | √ | √ | √ | × |
| Sanctus /Benedictus (Holy Holy Holy…) | ♦ | √ | ♦ | √ | × | × | ♦ | √ | ♦ | √ |
| Holy Eucharist Prayer | √ | × | × | ×× | ×× | ×× | ×× | √ | √ | ×× |
| Lesser Doxology | √ | ×× | × | ♦ | × | ×× | ♦ | √ | √ | ×× |
| *Pater Noster* (Lord's Prayer) | ♦ | × | ♦ | ♦ | × | × | ♦ | √ | ♦ | × |
| *Agnus Dei* (The Lamb of God) | ♦ | × | ♦ | ♦ | × | × | ♦ | √ | ♦ | × |

| Liturgical themes/sessions | Musical activities/expressions | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | CH | C | D | I | U | W | L/S | S/S | S | S/E |
| *Introit* (Entrance) | × | √ | √ | √ | √ | √ | √ | × | × | √ |
| *Alleluia (Gospel procession)* | ♦ | √ | √ | √ | ♦ | ♦ | √ | ♦ | × | √ |
| Gradual (Responsorial psalm) | √ | × | ×× | ♦ | ×× | ×× | ♦ | √ | √ | × |
| Offertory/procession | × | √ | √ | √ | √ | √ | √ | × | × | √ |
| *Pax Domini (*(Sign of peace) | ♦ | √ | √ | √ | √ | √ | √ | × | × | √ |
| Holy communion | ♦ | × | ♦ | √ | ×× | ×× | ♦ | √ | ♦ | ×× |
| Thanksgiving | × | × | √ | √ | √ | √ | √ | × | × | √ |
| *Ite missa est* (Concluding rite) | √ | ×× | ×× | ×× | ×× | ×× | × | √ | × | ×× |
| Exit procession | ×× | √ | √ | √ | √ | ♦ | √ | × | × | √ |

**Key to the Symbols used in the charts on page 18**

| | | | | | |
|---|---|---|---|---|---|
| CH | = | Chanting | C | = | Clapping |
| D | = | Dancing | I | = | Instrumentation |
| U | = | Ululating | W | = | Whistling |
| L/S | = | Lively, spirited singing | S/S | = | Semi-solemn or solemn singing |
| S | = | Spoken | S/E | = | Shouts of excitement or joy |
| √ | = | Encourged | ♦ | = | Not quite encouraged/subdued |
| x | = | Not encouraged | xx | = | Not encouraged at all |

## Is Roman Catholic Liturgy Being Africanized?

The question of whether or not the RCC Liturgy in Africa has truly been made more African beyond being simply responsive to the people's culture is a discussion that continues to elicit both divergent and convergent views. Shitandi (2001) reported that sixty percent of respondents of a study conducted in Nairobi indicated that the RCC Liturgy cannot be said to be African yet. The respondents argued that the Mass and much of the singing are still based on the Roman rites. In addition, they based their stance on the fact that due to forces of social change, the Church has resorted to borrowing from neighboring denominations and other diverse sources, thus rendering the music eclectic rather than music with a defined identity.

Contrary to that position, thirty percent of the respondents approved the contention that the Liturgy is African. The respondents' views were that RCC liturgical celebrations can be said to be African because they incorporate traditional tunes, traditional musical instruments, contemporary tunes, and other elements of local music traditions that make the Liturgies livelier.

## The Synod for Africa

These opposing views are best explained by the story of inculturation and the situation of the Church at the time of the Special Synod for Africa (1994). Arguably, as that meeting of bishops made clear, sections of Roman Catholic faith communities in Africa are still grappling with the whole concept of incultutation and the idea of Africanizing the Liturgy,

Though the Second Vatican Council led the Church into tremendous transformation and reformation, a section of the foreign clergy in Africa and some African laity—the diehard faithful of the old Liturgy—did not seem to welcome the idea of inculturation wholeheartedly. In his study, Shitandi (2001) notes that a section of the Church (mostly the congregations of foreign clergy and laity) holds onto a conviction that what they once regarded as Holy Mass has become too noisy, almost to a state of absolute hullabaloo, all in the name of African styles of singing in frenzy and ecstasy.

This situation prompted Archbishop Raphael S. Ndingi Mwana'a Nzeki of Nairobi (in a pastoral letter dated August 6, 1999) to instruct parishes to revert from singing to *reciting* certain parts of the Mass. These parts, therefore, were not to be sung at all. The Archbishop's instruction was perhaps in line with the words of Hayburn (1979:513) when he observed that:

> Sacred music, being a complementary part of the solemn Liturgy, participates in the general scope of the Liturgy, which is the glory of God and the sanctification and edification of the faithful. Its proper aim is to add greater efficacy to the text, be more easily moved to devotion and better disposed for the fruits of grace that belong to the celebrations of the most holy ministry.

Coupled with this attitude was the issue of truly contextualizing the Liturgy through inculturation and evangelization. Solutions to the challenges of inculturation and evangelization were to be found in the deliberations of the African Synod.

In April 1994, Pope John Paul II opened the special Assembly for Africa of the Synod of Bishops in the great Basilica of St. Peter in Rome (AMECEA: 1995).[6] The bishops at the Synod remarked that Christians in Africa, because the faith was not received into their culture, often live in two separate worlds: The world of traditional religion and customs and the world of Christian faith. Often they feel tension between their culture and their faith and move from one to the other. They are like frogs that have two legs on land and two in the water: When there is disturbance in the water, they jump onto dry land, and when there is trouble on land, they

On a rainy November 26, 2015, Pope Francis celebrated Mass on the campus of the University of Nairobi, Kenya. *Photo courtesy of David Mutua, Catholic Agency For Overseas Development (CAFOD).*

rush into the water. In another example of the situation, it was suggested that some Christians pray the rosary in the morning and take to witchcraft in the afternoon.

The problem is compounded for the Church in Africa in deciding which cultural elements would be desirable and suitable in the Liturgy and how to inculcate Christian values into human culture without destroying the ecclesiastical order and teaching of the Church. To overcome this challenge, the Church has resorted to inculturation, which was defined as the process by which the Roman Catholic Church blends Christianity with cultural elements from a particular community without destroying its ecclesiastical identity. It has followed from this approach that the Church in Africa has found itself with the great task of encouraging her members to express both African and Christian practices fully without impinging on the doctrinal values and tenets enshrined in canon law and Catholic theology, guided by biblical wisdom. To be able to realize this task, new musical styles and uses began to emerge as a result of the postconciliar encouragement of inculturation, but the question of authentic Africanization of the faith and its ritual still remains to be explored.

## Musically at Home

Until the early 1960s (Mak'Okeyo 2001:14) the Mother Church in Africa conducted worship and singing in Latin, a very difficult language for many Africans. Most of the songs were in Gregorian chant, a few were in Ambrosian chant, a few more used strict western rhythms, and a very few were in both free and strict rhythms. Mak'Okeyo (ibid.) observed that this situation prompted two things. The first was a "corrective" action by indigenous Kenyan scholars who reworked traditional church hymns to conform to local musical idioms. This included an imitation of Latin texts in order to impose some ethno-linguistic sense on the music.

The second developed at Vatican II. By 1967, the implementation of the Council had started to bear fruit. The local church (Mak'Okeyo: ibid) was called on to make meaningful adaptations of church music and its actual performance while making it conform to the categories and substance of traditional music of the people. This reformation, Mak'Okeyo (ibid.) notes, was intended to enhance evangelization and gain more "sheep" for the Lord's "flock."

In a nutshell, then, despite divergent opinions regarding the impact of the inculturation process on the RCC Liturgy in Kenya, the Church is believed to feel musically at home while celebrating the Liturgy of the Word and the Liturgy of Holy Mass. Related to this development is enhanced participation: The whole congregation sings. This active involvement is perhaps due to the fact that most of the singing is dialogical or responsorial, characteristic of traditional folk music. Members of the congregation can now respond with refrains more than ever. Songs sung during different

**"Despite divergent opinions regarding the impact of the inculturation process on the RCC Liturgy in Kenya, the Church is believed to feel musically at home while celebrating the Liturgy of the Word and the Liturgy of Holy Mass. Related to this development is enhanced participation: The whole congregation sings."**

liturgical celebrations are deliberately chosen to make them not only meaningful but also appropriate to the occasion of the ecclesiastical calendar (Mak'Okeyo 2001:16).

The Church has also put in place groups of specialists at deanery, diocesan, and national levels to systematize the incorporation of desirable cultural practices into the Liturgy and into any published traditional music repertoire of hymns and other types of sacred music. The faithful are increasingly becoming consciously and meaningfully involved in participating in the events of worship and evangelization, with which they seem to have come to terms. In the end, after all is said and done, the Church shall become a witness to the second coming of our Lord and Savior Jesus Christ.

**Notes**

1. All reference works are listed at the end of this article.

2. *Agikuyu* is the largest ethnic community in Kenya with a population of approximately four million people,

3. *Dholuo* is an indigenous dialect of the Luo people of Western Kenya. The population of Luo people is approximately 3.5 million, according to the recent population census in Kenya.

4. *Zigi* is one of the oldest types of music found among the Ewe of Ghana. The alluring influence of *Zigi* has penetrated the Christian churches of every denomination. It is common today to hear performances of *Zigi*-derived music used for worship with liturgical texts set to the traditional rhythms.

5. This tabulated information is extracted from a study conducted between 2000 and 2001 that sought to bring to the fore the "Emerging Trends in the Liturgical Music of the Catholic Church in Kenya" (Shitandi, 2001). The summary echoes sentiments by a section of the respondents who argued that, despite succeeding in incorporating certain elements of local musical traditions into the Liturgy, more still needs to done to realize a truly African-spirited Liturgy. Findings from the study indicate that the following aspects of the RCC Liturgy need to be enlivened a lot more by introducing more elements of African musical expressions: homily (sermon), Eucharistic Prayer, Litany of the Saints, gradual or responsorial psalm, and the concluding rites.

6. A second Special Assembly for Africa of the Synod of Bishops took place in 2009. Its focus was on issues of social justice and reconciliation, as indicated in the "Message to the People of God" from this Assembly. The text is online at http://www.vatican.va/roman_curia/synod/documents/rc_synod_doc_20091023_message-synod_en.html.

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# The Zairean Liturgy: Exemplar of an Inculturation Project

By Valentine U. Ibeka

Simply defined for its use here, "inculturation" is the adaptation of Catholic Liturgy and institutions to the culture of an indigenous people among whom the Gospel is being proclaimed. It is the process by which values proclaimed through the Gospel and the worship promulgated by the Church are integrated into autonomous cultures, thereby transforming them and simultaneously introducing these cultures into the life of the Church. At the close of the Second Vatican Council, a call was made for the various episcopal conferences to seek ways of introducing elements of their cultures compatible with Christianity into their local churches in such a way that the Gospel is made incarnate in the lives of their people.

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For the Church in Africa, such a mandate was long desired but at the same time challenging, since the continent is a culturally diverse one. Additionally, there was a fear (actually unfounded, it was discovered in practice) of nudging the faithful back to their traditional religion under the guise

Procession with gifts during a "Zaire Rite" Mass in Bunkeya, Katanga Province, Democratic Republic of Congo.

To view video on YouTube, read QR code here or go to https://www.youtube.com/watch?v=8n-fJ-O_iCc.

of inculturation. Besides, most African theologians and liturgists at this time had been groomed by the dogmatic pre-Vatican II theology and rites and thus had to struggle, first, with the numerous changes made by the Council, so they did not consider the inculturation project something to be embraced with enthusiasm. For the enthusiasts however, there were some concerns about the most plausible way to go about inculturation. Consequently, it took almost a decade after the Council before significant changes were made in the Liturgy of some local churches, with the church in Zaire taking the lead.

In this article therefore, I intend to examine the significance of the inculturation project in local churches and simultaneously present the "Zairean Liturgy," an inculturated rite used in a section of Africa,[1] as motivational both for church ministers and the people of God at large.

## On the Need for Inculturation

If the message of the Gospel is to transform and have a lasting effect on a people, it is essential that it be conveyed using familiar signs and symbols. Pope Paul VI endorsed this idea by affirming that "evangelization loses much of its power and effectiveness if it does not take into account those to whom it is directed, by using their language, symbols and images in answering their questions and in dealing with their real lives."[2] Accordingly, inculturation as an ecclesiastical project seeks to employ the cultural elements of a particular people, such as their language, local musical instruments, gestures, dance patterns, arts, images, and various other cultural elements to convey and prompt the living out of the Christian message.

The Christian message which comes to people meets them immersed in a culture. Neglect of a people's traditions or insensitivity to their cultural demands creates an adverse effect on the faith that is being planted. Such neglect in some cases also bears a cost that could be disadvantageous to the universal Church.

A good example of this is the outcome of the early evan-

**"I must note that inculturation is somewhat challenging for culturally diverse [communities. But] what is important is that such communities find appealing elements that run across various cultures and that could make worship dynamic while preserving necessary decorum."**

gelization in China. When Catholic missionaries came to China, they were confronted with the question of indigenous Chinese rites. Should the Christians of China be allowed to continue the cult of their ancestors, which to outsiders may resemble idolatry but to the Chinese is proper and traditional honor paid to ancestors? This was the problem. We know that the first missionaries—the Jesuits—allowed these practices to continue, but later, at the instigation of the Franciscans, Rome forbade the continuation of these rites. This singular act led to the dramatic and definite rejection of Christianity by a nation that contains more than one-fifth of the entire human population.[3]

Proper inculturation however, also requires avoiding certain excesses by considering what should be taken from the culture and what should be dropped or avoided. In other words, it is important to find out what is really essential and what is accidental both in the culture and in Christianity. For as Pope Paul VI also notes:

> Evangelization risks losing its very substance and entirely disappearing if it trivializes or denatures its content by the way it expresses it or if, in the interests of adapting the universal truth to a particular situation, it throws the truth away and breaks the unity upon which universality depends.[4]

The Episcopal Conference of Zaire, among many others, has been able to identify these essentials and has retained them and accordingly forgeg a Liturgy that is substantially Catholic and simultaneously African in orientation. It is important to note that the Church in Zaire has always been prominent in the effort to make the Christian faith at home in Africa. Even before the Second Vatican Council, the bishops in Zaire took up positions aimed at encouraging the development of Christian African philosophy and theology.

The Zairean Rite Project itself began in 1969 and was presented to the Holy See on December 4, 1973. It was approved by the Congregation for Divine Worship on April 30, 1988, as the *Missel Romain pour les Dioceses du Zaire* (*The Roman Missal for the Dioceses of Zaire*). The reason for such a designation was to assure preservation of two basic elements, namely, that this ritual book stood within the Roman Church and to establish its uniqueness as Zairean. The rite was formulated by allowing certain unique adaptations, particularly with reference to gestures, format, structure, and—more significantly—an alteration of the sequence of the rituals for the Eucharistic celebration. The Zairean Rite notably became popular with its use at the Opening Mass of the African Synod in Rome in April 1994.

## The Format of the Zairean Liturgy[5]

The model of the Zairean Liturgy is that of *Palabre Africaine* (African Palaver), a situation in which listening and talking lead to reconciliation and communion; it is well celebrated with traditional materials that are quite symbolic to the people. Clay pots are used for burning incense in place of the thuribles. The ciborium and chalice are made out of carvings from precious woods instead of coated metals. The priest is dressed in the robes and regalia of a Zairean chief rather than that of a Roman high officer (as used presently in the Roman Rite). Altar servers are adults (male and female) who carry spears used as a guard for their traditional chiefs. The language of the celebration is entirely indigenous.

The Eucharistic celebration begins with the invocation of the saints and the community's ancestors (whom they put on the same pedestal with the canonized saints). For the entrance procession, the celebrant together with the servers dance into the space, circle the altar, and, with this dance, venerate all four sides of the altar. After venerating the altar with the dance (and not a bow), the celebrant greets the people and gives a brief introduction to the readings of the day. He then invites the faithful to unite themselves to the entire communion of saints by saying: "Brothers and sisters, we who are living on earth are not the only followers of Christ; many have already left this world and are now with God. But together with them, we make up one great family. Let us join ourselves to them, and especially to the ancestors and saints, so that this sacrifice may gather us into one body."

Afterwards, all stand, and the celebrant offers the following prayers: "Holy Mary, be with us; you who are the Mother of God, be with us. Here is our prayer: Be with us,

and be with all who celebrate Mass at this time." And the congregation responds: "Be with us, be with us all." Other similar prayers like this are offered and, at the end of this prayer session, the *Gloria* is sung boisterously, orchestrated with every available musical instrument and accompanied with a joyful and rhythmic dance by everyone present. After the *Gloria*, the collect is prayed. This is then followed by the readings. Unlike other forms of the Roman Rite, however, the lectors have to ask the celebrant for blessings, just as the deacon does before proclaiming the Gospel.

After the readings is a unique rite which is the called "Enthroning the Gospel." This is done with more joyous singing, loud acclamations, and the sporadic production of traditional Lingala / Swahili melodic reverberations (a sound very close to the neighing of the horse), while the celebrant shows the Book of the Gospels to the people and at the same time processes rhythmically. On getting to the lectern, he begins the following dialogue: "Brothers and sisters, the Word was made flesh." The people respond: "And he dwelt among us." Then the priest says: "Let us listen to him." All remain silent for a while; then the Gospel is proclaimed with the people sitting. Sitting is considered an apt posture for listening to the Gospel reading, since elders stand and speak in traditional Africa, while the younger ones sit, look up to them, and listen with rapt attention. After the Gospel, the minister concludes in the following words: "He who has ears to hear . . ." and the congregation respond: "Let him hear!" This exchange is followed by the homily.

The penitential rite follows the homily. The positioning of the penitential rite (act of penitence) at this point in the Mass is distinctive for the Zairean Church, reflecting the belief that the effect of the instructions, admonitions, and—sometimes—reprobation received during the homily should move people to proper penitence for their sins. The post-homily penitential rite therefore begins with the celebrant inviting the people in the following words: "Brothers and sisters, the Word of God has enlightened us. We know that we have not always followed it. Let us ask the Lord to give us the strength we need to lead better lives." There is a silent pause, and then the people express their sorrow by taking up an attitude of repentance with heads slightly bowed and arms crossed on the breast. Instead of the *Confiteor*, penitential prayers that address the community specifically are said, intersected by the *Kyrie,* which is usually sung. On

Choir boys at Basoko, Democratic Republic of Congo. *Photo by Julien Harneis, used with permission.*

Sundays and holy days of obligation, the celebrant at this point sprinkles the people with holy water, and a song with a penitential theme is sung.

Having observed the penitential rites and thus considering themselves cleansed / worthy of Christian communion, the faithful then exchange the sign of peace. Next comes the prayer of the faithful. The presentation of gifts (offertory) is done in a grandiose manner: Those who have offerings process to the altar to present them. Not only is money offered; gifts and food items are also brought forward to the altar. On some occasions, animals used as libation in traditional religion, such as fowls, goats, sheep, or bulls, also accompany these gifts (a clear depiction and reminder to the community that the Eucharistic celebration is a sacrifice).

For the Eucharist proper, the words of the prefaces and

the prayers are modified to address the community's specific spiritual and material needs in addition to bringing out key elements of the African cultural worldview; however, the words of institution (consecration) remain unchanged. It is also necessary to note that the Eucharistic Prayer (with the exception of the words of institution) is usually dialogical with some intermittent responses, making it more participatory and active for the congregation than the nearly passive congregational mode of the Roman Rite. During the reception of Eucharistic Communion, when the minister says "Body and Blood of Christ," the communicant responds "I believe" instead of "Amen." The prayer after Communion is particular to the Zaire Missal, and the dismissal is characterized by joyful procession and dancing out of the center of worship (with the exception of funeral Masses).

In 1969, Pope Paul VI became the first pope in modern times to visit Africa.

## The Zairean Liturgy and the Rest of Us

While the Zairean Liturgy is in itself interesting, fascinating, and enriching, different churches have lessons to draw from it—not just from the theological and aesthetical dimensions of this Liturgy but also from the fundamental desire to see that Christian worship is made culturally meaningful and enjoyable to those who participate in it. But while inculturation such as that expressed in the Zairean Liturgy is appreciated in worshiping communities that are monocultures, I must note that inculturation is somewhat challenging for culturally diverse ones. Nevertheless, for those who are really optimistic about it, what is important is that such communities find appealing elements that run across various cultures and that could make worship dynamic while preserving necessary decorum. This is important so that, far from conceiving of liturgical worship as a boring activity that should be concluded in the shortest possible time, worshipers would see it as culturally attuned and as something they could identify with and, therefore, something they long for. Pentecostal communities seem to do better in this regard. While they do not serve as models for us, it is important that our communities do their homework properly and see what we could incorporate from our various cultures into our worship of God.

**Notes**

1. The nation in Central Africa for which this rite was developed was named Zaire (its fourth name in eleven years) from 1971 to 1997; it then returned to an earlier name: The Democratic Republic of the Congo (DRC). The DRC is the second largest country in Africa by area, the largest in sub-Saharan Africa, and the eleventh largest in the world. The Democratic Republic of the Congo is also the most populated officially Francophone country, the fourth most populated nation in Africa, and the nineteenth most populated country in the world. Christianity is the majority religion in the Democratic Republic of the Congo, and at least half of these Christians are Roman Catholic.

2. Pope Paul VI, apostolic exhortation *Evangelii Nuntiandi* (EN, December 8, 1975), 63.

3. Okere, T. I., *Culture and Religion* (Owerri, Nigeria: Black Academy Press, 1974), 44.

4. EN, 63.

5. Much of this section is lifted from *The Roman Missal for the Dioceses of Zaire* (*Missel Romain pour les Dioceses du Zaire*), Conference Episcopale du Zaire (Kinshasa, Democratic Republic of the Congo: Editions du Secretariat General, 1989).

# The Eucharist in African Perspective

By James Chukwuma Okoye, cssp

The title of this article makes assertions which have not always gained common assent. One is that any matter of faith (here the Eucharist) can be understood and expressed differently across time and across cultures. Another is that an African way of looking at things exists. The first raises the question of the unity of faith in the diversity of expressions; the second that of the unity of humanity in the diversity of cultures. I here take up reflections begun in a paper in 1992 entitled "The Eucharist and African Culture" (Okoye, 1992).[1]

## Questions of Culture

Are Africans really so different from other people? Are there characteristic traits which distinguish them from all others? Not long ago a missionary in Africa had this to say: "In an age of rapid translation, the mass diffusion of new books . . . it would be as bizarre to expect the growth of a characteristic African Liturgy or theology as to expect the growth of English ones" (Hastings, 1967: 31).

The "bizarre" is actually in progress: Elements of an African Liturgy and theology are in process. Some doubters point to the increasing impact of globalization and internet culture: A global culture, it is affirmed, is not only setting the pace but is actually in the process of assimilating all cultures to that of Europe and the United States of America. Any programs based on a supposed African culture would be labor lost; what is more, it would be working against the insurmountable currents of civilization. It would be like returning Africa to the Dark Ages and snuffing out the light brought by colonization.

What is culture, and how resilient can it be in the face of the onslaught of "modernity"? Culture is not a reality on the ground; it is in the mind. It is constituted by lines of demarcation that the mind draws between peoples and groups. The mind may see all persons as similar (in contrast

*Continued on page thirty-two*

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Kneeling at Mass at Notre Dame du Rosaire de Kologh-Naba Catholic Church in Ouagadougou, Burkina Faso.

to animals, for instance); it would then include all persons in a species called humanity. When the mind chooses to concentrate on what is proper to each person, however, it discovers not humanity but individuals, no two of whom on earth are ever the same. All human persons are thus somewhat similar and somewhat different. The mind may draw a line across peoples and discover Americans. Americans drink coffee, the British drink tea; Americans are warm, the British are cold. Americans play baseball and basketball, the British play cricket and soccer. Advertisers know how to exploit cultural sensitivities. Mazola Oil is advertised in Britain as healthy, in America as full of flavor.

When the mind looks closer at Americans it finds Amerindians, African Americans, Anglo Americans, Hispanic Americans, and others. It is the same with Africa. Depending on how the mind draws the line, it will discover *an* African culture or African *cultures*—Bantu culture, HamitoIslamic culture, Negroid culture, and so on. What the mind attends to are worldviews and spontaneous explanations of reality, characteristic behaviors and institutions, elements of history and tradition, characteristic differences in material culture. All derive not from *nature* but from *nurture:* Culture is learned through socialization. An example from the socialization of children may help make the point. In the United States a parent would say to a child: "Look me in the eye and tell me what happened." To avoid the parent's gaze would be to be caught in a lie. In most of Africa, however, children do not fix their eyes on parents or young persons on elders; that would be gross disrespect, even a challenge to authority. But an African born and bred in the United States would probably be socialized to look everyone in the eye, including elders. Traits taken in isolation do not make a culture; they must be viewed in concert with other traits and in context.

Are human beings then imprisoned in culture? How is understanding and communion between individuals and cultures possible? Difference is never absolute; there is always an element of sameness. Further, all share the same human quests of happiness, success, communion; all are affected by the same vital passions of joy and sadness, fear and hope. The configurations of these differ, however.

The presence of a trait in a culture does not mean that every person in that culture shares the trait. Some Americans actually prefer soccer to baseball or American football! The line of culture is the trend set by the dominant majority.

Culture is not static: Americans have continued to change since 1776. But just as a person retains identity while going through the life cycle, so culture retains a certain homogeneity through all its changes, unless it is violently altered, for example, through conquest or exile.

There are three levels of culture: material culture, institutions of society, and worldview. *Material culture*—house, furniture, food, appliances—is easily adaptable. Arab Bedouins have integrated cell phones and computers into their desert tent lifestyle! Old habits are given up, new habits and skills are learned, but culture stretches itself to integrate these. Societal *institutions* are more resilient—for example, marriage and family mores, traditions of sickness and death. The Constitution of the United States is one institution which is very significant for American culture, and "amendments" keep it in line with changes in society. The *worldview,* which enshrines models of how the universe

works, is at the deepest level of culture and is least amenable to change. An element of the American worldview is that all human persons are born equal and are subject to equal treatment. Another is that the individual is paramount.

As regards Africa, the seedbed of culture is village life. The African is fully a person in his or her village life. "Man is man in his village life . . . security, unconditional readinesses to share, complete surrender of individuation" (Taylor, 1963: 86). Even with the advent of urbanization, "home" is still the village. Some vital areas of life, like marriage and death, are governed by the customs and mores of the village. Rural populations still predominate in Africa: Malawi and Rwanda are ninety percent rural, Burundi is ninety-five percent, and Tanzania ninety-six percent *(Spearhead,* 1984). Africans bring the village to the city; they live in the city from the worldviews of the village. There is western medicine and traditional medicine. There is divination even in the cities. In the 1970s, Dar es Salaam had seven hundred full-time diviners who were consulted daily by ten thousand people; more than half of these clients were worried about witchcraft (Shorter, 1973: 41). In the city, Africans create associations of people from the same home area for purposes of solidarity. That way they impose village values upon urban culture. The African worldview may even enlist aspects of Christianity and modernity! An example is how some African Initiative churches have pressed the biblical psalms into service as alternatives for traditional charms. They group the psalms into protective, therapeutic, and success psalms. For protection against fire, disasters, soldiers, police officers, and fire fighters, read Psalm 60 with the name Jah; Psalm 35 defeats the evil plans of enemies, especially witches and evil men, when read in conjunction with other prayers between midnight and 3:00 AM in the open air while the reader is naked; for success in examinations choose Psalm 4 (Adamo, 1999: 75, 76, 82).

There is no doubt that a global culture is being disseminated through western education, urbanization, the mass media, and especially the internet. The fact is, however, that some elements of this global culture are reinterpreted by the local culture, so instead of a reduction into one culture, what results are plural modernities colored by the various cultures (Schreiter, 1997: 10–11). In some places, local cultures have protected their values by regression to nativism. Indeed even in the First World itself, the globalizing process seems to have induced a search for identity through the revival or accentuation of cultural traits. The outflow of modernization curves back upon the West, creating multicultural societies in previously monocultural situations (*Ibid.* 13).

## Culture and the Unity of Faith

There have always been diverse ways of celebrating the Eucharist, but rather than hindering the unity of faith, they give it vitality. Gregory the Great (540–604) declared: "*In una fide, nil officit consuetudo diversa*" ("In the one faith, there is no harm in diverse custom"). Various rites developed in the ancient patriarchates between the fourth and sixth centuries. The Roman (Latin) Rite is only one among many rites and is itself a particular example of inculturation. Others are the East Syrian and West Syrian (Jacobite, Maronite, Byzantine, and Armenian), and the Alexandrian Rites (Coptic and Ethiopic). The Constitution on the Sacred Liturgy *Sacrosanctum*

A Catholic church and its priest in Djiguibombo, among the Dogon people in Mali. *Photo courtesy of sarahny.*

*Concilium* (SC) declared that "in faithful obedience to tradition, the sacred Council declares that holy Mother Church holds all lawfully acknowledged rites to be of equal right and dignity; that she wishes to preserve them in the future and to foster them in every way" (SC, 4).

In itself, nothing prevents the emergence of an African Rite or even of other rites. There is, after all, the Coptic Rite in Egypt and the Ethiopic in Ethiopia and Eritrea. The Roman Rite came to the rest of Africa with the missionaries who established their own way of worship in what was then called the "missions." The Church has always accepted that the Roman Rite may need adaptations in order to suit the genius of various peoples. At the Second Vatican Council the Church declared: "Even in the Liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples (SC, 37).

On the first visit of any modern pope to Africa—in 1969—Paul VI gave the go-ahead to the emerging project of an African Liturgy and theology when he declared at Kampala:

> The expression, that is, the language and the mode of manifesting the one faith, may be manifold . . . . From this point of view a certain pluralism is not only legitimate but desirable. An adaptation of the Christian life in the fields of pastoral, ritual, didactic, and spiritual activities is not only possible, it is even favored by the Church. The liturgical renewal is a living example of this. And in this sense you may, and you must, have an African Christianity (Paul VI, 1969).

In 1994, the Congregation for Divine Worship and the Discipline of the Sacraments issued guidelines for the adaptation of Liturgy in a document called *The Roman Liturgy and Inculturation*. It states that the aim of adaptation is in order that "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" (Vatican, 1994: 18). Paragraph 40 of *Sacrosanctum Concilium* states that "in some places and circumstances . . . an even more radical adaptation of the Liturgy is needed," while the Vatican's document on inculturation, itself the "fourth instruction for the right application of the Conciliar Constitution on the Liturgy," emphasizes that "adaptations of this kind do not envisage a transformation of the Roman Rite but are made within the context of the Roman Rite" (Vatican, 1994: 63).

The door was left open at that time, however, for proposing "innovations" to the Holy See after an episcopal conference had exhausted all the possibilities of adaptation in the liturgical books and evaluated these adaptations.[2]

Confirmation day in Kampala, Uganda. *Photo courtesy of Rev. Michael C. McFarland, SJ, Center for Religion, Ethics, and Culture, College of the Holy Cross, Worcester, Massachusetts.*

## Elements of Inculturation

Inculturation is genuine when texts and rites are so inserted into culture that they absorb its thought, language, and ritual patterns; liturgical celebrations thus become cultural events. Neither Liturgy nor culture is to impose alien meanings and patterns on the other (Chupungco, 1989: 29). There was once a feeling among some missionaries that African culture had nothing to offer the faith. The contrary is the case. Actually traditional religion has been a force in the spread of Christianity: The core values of African religious culture are at bottom Christian. J. V. Taylor wrote that "the Christian

**"The core values of African religious culture are at bottom Christian. . . . Furthermore, this religious culture continues to be the underlying support and term of reference for many African Christians."**

understanding of man has far more in common with the solidarities of Africa than with the individualism of the western world" (Taylor, 1963: 109). Furthermore, this religious culture continues to be the underlying support and term of reference for many African Christians.

Adaptation must respect certain principles of Liturgy. The late Anscar Chupungco distinguished the *theological content* from the *liturgical form*. The Eucharist is a sacrifice, but not every model of sacrifice is suitable for structuring it. The theological content of the Eucharist is that of Christ's Paschal sacrifice; its liturgical form is that of a meal. Hence any adaptation of the Eucharist must have the recognizable form and structure of a meal. The Eucharist is essentially a prayer of praise *("Eucharistein"* in Greek means "to give thanks") over bread and wine, resembling the Jewish blessing *(berakah)* said over meals and especially over the Passover meal (Emminghaus, 1978: 20–23).

Jesus reinterpreted the meaning of sacrifice and of the Jewish ritual meal to refer to the liberation to be given in his death and resurrection. "Sacrifice" must therefore be understood in a Christian manner as "a person's total self-surrender to God represented in an exterior gift offering" (Jungmann, 1978: 99). With the words at the Last Supper, Jesus laid down his life and announced his future sacrificial death; in the Eucharist, Christ re-presents this offering, drawing the faithful into his one self-offering. No church is free to use whatever symbols it likes; the symbols must relate to those arising from the very ministry of Christ. Hence the symbols of bread and wine in the Eucharist and the form of words said by Jesus at the Last Supper are irreplaceable. The Eucharist involves a meal in which eating is symbolic and sacramental (Emminghaus, 1978: 23).

Some theologians have argued that bread and wine simply mean "food and drink" and the elements should be able to vary in different cultures. Jesus used the elements of food and drink available in his culture; the sacramental sign is not seen to inhere in the particular form of food and drink. In fact, it is questioned whether he actually used *wheaten* bread. Passover was the time of the barley harvest; the harvest of wheat did not usually come till about Pentecost. Traditional practice in the Church has been to use *wheaten* bread and wine *from grapes*. Such materials native to the Mediterranean area cannot grow in many parts of the world. These theologians, therefore, are seeking a way to make what the African eats "proximate matter" of the Eucharist (Okolo, 1978: 135; see also Uzukwu, 1980). Bishop Dupont of Pala (Chad) experimented with millet bread and wine between 1973 and 1975 before Rome stopped the experiment. But in a similar case there has been some change. Until 1971, the oil for consecration on Holy Thursday (used in Baptism, Confirmation, Ordination, and Anointing of the Sick) had to be *olive oil*; since then other oils have been allowed.

## Elements of a Truly African Eucharist

In the African worldview, sacrifice maintains an "ontological balance" between God and people, spirits and people, the departed and the living which, when upset, leads to misfortune, sufferings, and fear (Mbiti, 1969: 59). Africans are always conscious of their interaction with the invisible world. The standard interpretation of misfortune as given by diviners is some perturbation of the relationship with the unseen world of spirits and the "living dead." Africans understand the language of symbols and invest them with meaning. Africans share a unitary vision of life in which nature, humankind, and the invisible world are linked in ongoing communion. An African Eucharist would need to symbolize strongly the active presence of God and of his Christ in the assembly.

The African is a communal being; his very identity is defined by multiple solidarities: "I am because we are, and since we are, therefore I am" (Ibid.: 108). A celebration is a communal event; it both expresses and builds up the community. There is no room for a Eucharist where everyone is saying his or her rosary, or where each one worships on his or her own without concern for the needs of the brother or sister. In Africa, the Eucharistic presence of Christ in the species must relate to the assembly itself as a symbol of Christ's Eucharistic presence (Empereur, 1987: 44). As the bishops of Zaire (now Democratic Republic of the Congo) wrote, the Eucharist is a meeting with God and with one's brothers and sisters, allowing a new manner of conceiving the presence of God in the fraternity among the faithful and their engagement in the world (Zaire, 1989a: 5). Communal celebration in union with God and with one another should be enhanced by the design of the church building. Such design should improve communion with the Invisible and promote communal participation. Most African shrines are semicircular in shape, and even

in a forest grove the offerers so sit as to form a semicircle.

An African Eucharist could learn from the place of sacrificial meals in Africa, as illustrated from the sharing of the sacrificed bull among the Dinka of the Sudan. The bull represents the community in its various parts and its mutual obligations. The people are put together as a bull is put together. The various parts of the bull will refer to different sections of the community. Bringing the bull into the sphere of the invisible also binds them among themselves and with the living dead and the spirit world (Taylor, 1963: 100–101). Where there has been hurt between people or the invisible beings have been offended, reconciliation must precede the sacrifice or must be effected in the sacrifice itself. Sacrifice embodies the entire life of the community, which it brings into the sphere and sanction of the invisible world. "For the African," writes Peter Sarpong, "life is one integral whole. There is an inseparable link between politics, economics, spirituality, morality, and indeed every other aspect of life ….The African culture is a religious culture" (Sarpong, 1986: 4).

The African believes in mystical power. The universe is run on invisible mystical forces and powers. Some people — spirits, medicine men, witches, rain makers, priests — know how to access and control these powers (Mbiti, 1975: 165). In March 1968, five rain makers were jailed in Tanzania for causing too much rain (Mbiti, 1969: 180).

Disease in Africa is a religious matter, and medicine is both physical and mystical (Ibid., 134, 170). *"Guérir c'est retrouver l'harmonie perdue"* ("To be healed is to recover lost harmony") (de Rosny 1992: 129–130). Religious celebrations mediate harmony between people and between them and the invisible powers. In this sense, the Eucharist must enhance the healing of individuals and of the community.

Salvation is not ethereal; it concerns the human person in his or her total context. It is bodily and spiritual, social and psychological. The African does not wait for salvation after death; it must be evident even now in the circumstances of life. Hence, salvation is deliverance from the power of evil principalities and enclaves of human enemies, from ill health and misfortunes of life. It is wholeness and peace, the complete person in unity with God (Mbiti, 1986: 152). The blood of Christ did not just save me on the cross—it continues to protect and save me now.

Worship is expressed in word, song, body movements, and dance: The whole person worships. Colors speak: red for funerals among the Ashanti (Ghana). For certain rites the Igbo (East Nigeria) smeared themselves from head to toe with charcoal on the left side and white chalk on the right. This indicated a liminal state between human and divine worlds.

The Roman Liturgy glories in rational symmetry; it appeals to the intellect. It eschews repetition. Africa is an oral culture which uses words for communicating feeling and beauty; repetition sustains and strengthens feelings. The Roman Liturgy privileges doctrine; Africa privileges experience. Africans wish to experience God and God's power much more than to know God. The purpose of the homily, of course, is instruction, but it plays a much more vital role in bringing the African to the experience of the mystery. The complaint has become general that the training of African clergy does not equip many of them with the skills for leading the community's prayer and delivering homilies that arouse and carry the experience of the congregation. A truly African Eucharist cannot dispense with such "masters of initiation" into the experience, and this may call for changes in the recruitment and training of ministers.

## The Eucharist in African Perspective

An African Eucharist would incorporate most of these values in the celebration. It would use African symbols and ways of worship to draw Africans more fully into the self-giving of Christ to the Father and to his community. It would promote the solidarity of brothers and sisters in the one faith. It would unite their social and political living with the exigencies of their spiritual lives. Of course, the Eucharist is not everything and must not become a panacea. Yet as a privileged moment of the life of the community, it both expresses and builds the Church and thus impacts every aspect of the life of the community.

Efforts at inculturating the Eucharist are going on in various parts of Africa. The video cassette, *The Dancing Church* (Kane, 1991), gives slices of celebrations in Zambia and Zaire, Cameroon and Ashanti (Ghana). The Ndzon Melen Mass at St. Paul's, Yaounde (Cameroon), is modeled on a reconciliation assembly in which questions are resolved and a common meal is partaken (See Abega, 1978a and 1978b). In what follows I would like to concentrate on the Zairean Eucharist (Zaire, 1989b; Mpongo, 1978; Uzukwu, 1985).

The project of the Zairean Mass was begun in 1969 and

presented to Rome on December 4, 1973, as The *Zairean Rite of Eucharistic Celebration;* it was approved by the Congregation for Divine Worship on April 30, 1988, as the *Roman Missal for the Dioceses of Zaire.* Such a designation assured both its being within the Roman Rite and restricted in use to Zaire. Its influence has, however, spread; the opening Mass of the African Synod in Rome in April 1994 was an adaptation of it. The model is that of *Palabre africaine* (African palaver) in which listening and talking leads to reconciliation and communion. The priest is dressed in the robes and insignia of a chief. All servers are adult (male and female) and carry spears (the traditional guard of a chief). It is important to mention that the office of a chief in the tradition was not merely political; it was also spiritual and mystical. A role is created for an announcer, as at public functions. The celebrant with the servers dance into the assembly and circle the altar, which is venerated on all four sides by the priest with arms outstretched in a V-form. There is then the invocation of the saints and ancestors, who are ever present and guarantee family and community functions. The penitential rite is transferred to after the homily and creed (and performed with head slightly bowed, arms on chest). The congregation is sprinkled with holy water, and peace is exchanged. During the General Intercessions, a pot of incense is left burning. At the offertory, representatives of the community dance in the gifts for the needy, saying: "Priest of God, here is our offering, may it be a true sign of our unity." For the bread and wine, they say: "O priest of God, here is bread, here is wine, gifts of God, fruits of the earth; they are also the work of man. May they become food and drink for the kingdom of God."

People echo and accompany the prayers by the priest with short responses; all raise hands with the priest at prayers. The congregation sits at the Gospel. The Eucharistic Prayer adapts the Second Roman Eucharistic Prayer and is punctuated by responses of the congregation. For example, after the prayer for the dead, the response is: "*Seigneur, souviens toi d'eux tous*" ("Lord, remember them all").

## Until He Comes Again

These adaptations achieve conscious and full participation of all present. However, sometimes the focus may be so much on human action that the invisible ministry of the Risen Christ may take a back seat. The effectiveness of traditional worship in Africa did not come from human action but from the gods who were acknowledged as present and active.

Internally displaced children at the Catholic mission compound in Duékoué, western Cote d'Ivoire, in February 2011. This mission sheltered as many as 15,000 survivors of an attack by forces loyal to Alassane Ouattara, one of two claimants to the country's presidency. *Photo by Michael Fleshman.*

Some experience tension between, on the one hand, the sacrament as means of grace for the individual and his or her worship of God and, on the other hand, the communal dimension of the Eucharist. Have I come to worship and adore God or to express solidarity with my fellows? Do we have an altar or a table? In fact, some accuse the present order of the Eucharist of reducing the altar of sacrifice to a table for a meal. These people would approach the presence of Christ in the Eucharistic species with adoration and dread but ignore his equal presence in the Eucharistic assembly of the faithful.

In a village in Nigeria, there was such a chieftaincy dispute in a community that all relationship between the two sides in the quarrel was banned. They did not buy from or sell to each other, nor would they ever eat together. Yet all came to church on Sundays, occupying different sides of the church. From its own angle each group went to "Communion" and returned without ever having to meet the other group. There was not only no will for reconciliation but threats of violence, even in church! Each went to feed his or her soul, oblivious of

the traditional injunction to harmony. In traditional religion, what they were doing would be an abomination! *Didache* 14:2 says: "Let no one who has a quarrel with a neighbor join you until that person is reconciled, lest your sacrifice be defiled."

The Eucharist in Africa has yet to impact Africa's divisions along language and culture lines. The Eucharistic assembly is in fact meant to be the communion of all peoples and classes; the Eucharist unites, it should never divide.

The demand to have Eucharist in one's vernacular is legitimate, but this should never be done without regard for the rights of others, and definitely must never lead to discrimination.

Finally, many of Africa's ills are certainly caused by the world economic order. Yet Africans are not guiltless; there are more wars and displacements of population in Africa than anywhere else, even in some very Catholic nations. Major wars are in progress in Angola, Mozambique, Ethiopia and Eritrea, the Sudan, and Liberia. Serious conflicts continue in Namibia, Congo (Zaire), Chad, Somalia, Algeria, and Rwanda. Perhaps things will really change when the Eucharist becomes an instrument of unity, according to the prayer in *Didache* 9:4: "As this broken bread was scattered on the mountains, but brought together and made one, so gather your church from the ends of the earth into your kingdom."

**Notes**

1. The references given in parentheses in the body of the article may be found in the list of References Cited.

2. Editor's Note: In the years after that document was published, the opening for broader adaptation seems to have closed, but it may be reopening again under Pope Francis.

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# Parishes Serving Several Cultures: A Long-Standing Challenge

By Patricia Wittberg, SC

Catholic parishes today contain the most ethnically diverse congregations of all Christian denominations in the United States.[1] A full third of them are shared by at least two culturally-diverse communities, and this percentage is increasing.[2] More and more, both the pastoral staff and the members of our parishes must confront the recurrent dilemmas of welcoming multiple cultures. This obviously includes what to do about such diversity in our liturgical celebrations.

What are some of these dilemmas? The first is that cultural differences run far deeper than the superficial aspects of clothing or food that we may enjoy sampling at "multicultural" festivals. Our culture, in a very real sense, shapes the entire constellation of behaviors, values, beliefs, and assumptions that makes us think like, act like, and *be* Americans (or Nigerians, Chinese, Brazilians, Italians, and so on). It includes a *behavioral dimension* that prescribes how men and women are expected to dress, talk,

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**"If culture so profoundly shapes our thinking, it also shapes the way we encounter God."**

walk, greet others, make eye contact, touch another person (or not!), and so forth. It also includes a *value dimension* that defines what is right or wrong, beautiful or ugly, desirable or undesirable. These values include preferred music styles, the amount of emotional restraint (or lack of it) in prayer, and whether the presence of children (or women, or adult men) is appropriate in worship. It also includes the emotional "tone" attached to liturgical situations, objects, words, and symbols. At its deepest level, culture also includes a *cognitive dimension:* the subconscious assumptions and definitions of reality of which we are rarely even aware. By the time we are adults, these deeper dimensions of our culture have become like the air we breathe, and we find it difficult to imagine how anyone could *really* think, believe, or act differently.

## Being Catholic

This has many implications for pastoral musicians and for all parish staff. If culture so profoundly shapes our thinking, it also shapes the way we encounter God. To the extent that our parishes are composed of different cultures, it may become more difficult to enact the Good News of Jesus in Liturgies and celebrations that speak to each of them. In addition, cultures are constantly changing as generations change. Even thoroughly Americanized Catholics whose distant ancestors came here in the early nineteenth century may find that "being Catholic" doesn't meant the same thing to their sons and daughters as it does to them—if, indeed, their offspring are interested in remaining in the Church at all. How can our Liturgies speak to all of the ethnic and generational cultures in our parishes?

All of the dimensions of culture shape and determine people's expectations of Liturgy and prayer. One's cognitive culture might affect whom one addresses in prayer. While both Anglo and Hispanic Catholics pray to Mary and the saints, it is also common for them to pray directly to God or Jesus. Haitian Catholics, however, are less inclined to pray to God directly and prefer to strike a bargain with a saint by telling that saint what they want and what they will give in return. And if one saint does not give them what they want, they may "punish" it by taking their devotion elsewhere.[3]

Cognitive culture may also affect how "religious" people want to be in the first place. Young adults in the United States today often say that they don't want to be "too religious" and are reluctant to advertise their devotional practice. In contrast, first-generation Catholic immigrants from Korea have been described as constantly comparing—in unfavorable terms—their own personal spiritual progress with that of others.[4] "Being told how to pray and act in church and the world becomes a powerful measuring stick," Simon Kim reports, and the majority of Korean Catholic immigrants attend weekly Legion of Mary meetings, where each member must report to the group how many rosaries, Masses, and service hours they offered in the preceding week.[5]

The value dimension of culture, in contrast, includes what people consider good, beautiful, and/or desirable. What we value influences what kind of singing we prefer, what kinds of worship spaces we find appropriately reverent or sacred, and how much silence or emotion we think is

Mayan Catholics in the United States participate in a parish feast day celebration. *Photo courtesy of the Mayan Immigrant Project, Peace Corps.*

appropriate in prayer. This has been a source of contention and misunderstanding throughout the history of Catholicism in this country. Stephen Shaw notes that nineteenth century German Catholics took pride in "elaborate ceremonies and pageantry," with skilled choirs and musicians as well as "*lustige Gesang*" (hearty singing) by the congregation," while Irish Catholics were more restrained in their worship.[6] Polish and German immigrants, even in poor parishes, constructed ornate churches to pray in. Other ethnic groups, in contrast, preferred to decorate household shrines and perform their rituals there.

Today as well, familiar music, singing, incense, art, and rituals serve to awaken and intensify the feeling of a sacred time and space and to lead the participants into prayer. This is why such bitter controversies can arise between parish groups when a specific style of music or type of behavior is deeply meaningful to one side but off-putting to the other. Maya Catholics from Guatemala play slow and plaintive marimba music in their worship—a very different style from the way the same instrument is played in Mexico—and the Maya disagree about how "Latino" their marimba music can be allowed to become during Mass in order to appeal to other Hispanic groups.[7] In a similar way, one ethnic group's religious icons may be repellent to another group. Graphic representations of Christ's suffering on the cross may inspire awe and devotion in one Catholic culture while being bizarre and frightening to the members of another.

Our behavioral culture also affects our Liturgies. Hispanics complain of the "coldness" of the Anglos who attend the English Mass in their parishes, who don't know each other, and who don't linger to talk and get acquainted after the Liturgy is over. They complain that Anglos "rush right out to the parking lot, to see who can get out first." For Hispanic as well as for some East Asian Catholic immigrants, in contrast, Sunday church is not a "one-hour reality." After Mass is the time for eating together: "sharing a meal together at the Eucharistic table as well as in the dining hall afterward."[8] This can cause resentment among the Anglo parishioners, who may complain about noise and crowding in the narthex and parking lot when they are trying to get in to *their* Mass. Similarly, the high priority placed by Hispanic cultures on family solidarity means that they will bring their small children to Mass—even to an Easter Vigil that starts at 10:00 or 11:00 PM—to the occasional consternation of Anglo parishioners who find the children's behavior disruptive. The Hispanic parishioners, in contrast, would be just as scandalized if they *weren't* allowed to bring their children!

**"What we value influences what kind of singing we prefer, what kinds of worship spaces we find appropriately reverent or sacred, and how much silence or emotion we think is appropriate in prayer."**

In addition to differences in their formal worship at Mass, the various Catholic ethnic groups that have migrated here may also engage in other religious activities such as pilgrimages, festivals, parades, and home-based worship. Most of these are organized and run by lay groups, who jealously guard them from interference by the ordained clergy, who have often disapproved of them. The hierarchy and priests who ministered to Harlem's Italians in the early twentieth century opposed spending so much time and money on elaborate processions (to say nothing of the drinking and partying that accompanied them).[9] But processions such as the one on the feast of Our Lady of Mount Carmel "grew to be a major ritual marker in Italian New York, helping Italians forge an American identity based largely on their Catholicism."[10] Similar observations have been made about the Puerto Rican *Fiesta de San Juan*, St. Patrick's Day parades among Irish Americans, and Mexican American pilgrimages to Chimayo.[11]

## Caveats

While it may be true, as Pope Francis said, quoting Pope St. John Paul II, that Christianity must reflect "the different faces of the cultures and peoples in which it is received and takes root,"[12] this is often problematic in the daily life of most parishes and dioceses. It is often difficult to discern which elements of a given ethnic culture are valuable for all parishioners as a source of learning and development and which elements should be challenged and corrected. Should parishes allow *Quinceañera* celebrations that are more elaborate than sacramental marriages? What about having women serve on the Liturgy committee or the parish council if the men object to their presence?

*Photo courtesy of the Catholic Youth Network for Environmental Sustainability in Africa (CYNESA)*

Still another problem stems from the phenomenon of "supertribalization." Many immigrant groups—the Germans and Italians, for example—did not arrive here with a "German" or "Italian" national identity. Instead, they identified with a home village or province. It was only when they were labeled "German" or "Italian" by other Americans that they began to think of themselves as a single ethnic group. Such solidarity increases an ethnic group's voice and influence in the local church, but it can also be off-putting.

For example, Spanish-speaking Catholic immigrants from Mexico, Central America, Cuba, and other countries (to say nothing of the Puerto Ricans, Chicanos and Chicanas, Hispanos and Hispanas, and others who have been U.S. citizens for generations) may all be lumped together into one large category of "Hispanics" and assumed by people outside those various cultures to have the same shared cultural variants of Catholic practice. As has already been noted for the Maya immigrants from Guatemala, this is not true.

Similarly, Filipino, Korean, Chinese, Hmong, and Vietnamese Catholics (and even Indian and Pakistani Catholics) may all be amalgamated into one "Asian and Pacific Islander" category. West Indian and Western African immigrants may struggle to keep from being identified as African Americans—to the point, sometimes, of sending their children to "accent schools" to acquire the accent of their parents' home country. When is supertribalization empowering, and when does it alienate people by ignoring important differences?

Answering this last question becomes even more difficult when we realize that the ethnic group itself may be divided on the issue. The older generation's members may still prefer to identify with their home state of Jalisco, Chihuahua, or Oaxaca, while the next generation self-identifies simply as "Mexican American" or even as "Hispanic." There are no right or wrong answers to this dilemma, and the answers are continually changing. Viki Ruiz observes that "immigrants and their children pick, borrow, retain, and create distinctive cultural forms. People navigate across cultural boundaries as well as make conscious decisions in the production of culture."[13]

Devising appropriate responses to differing cultural expectations in Liturgy, therefore, is never complete. Retaining an original ethnic version of Catholicism in a parish's Liturgies may be less appealing to subsequent, more Americanized,

generations. Second-generation Korean Americans, for example, often do not understand Korean well enough to follow a Sunday sermon delivered in that language. They prefer to attend Mass in English, while their elders prefer Mass in Korean. But if different generations attend different services, even in the same parish, this will violate another important Korean value: family unity.[14]

Most immigrants have come to the United States from environments where religion and spirituality permeated all aspects of their existence. In the old country, this kind of religion was passed down by mothers and grandmothers to the children. Once they migrate to the United States as teens or young adults, immigrants are cut off from this chain of memory. When they establish their own families, they are unable to replicate the instinctive and pervasive religion of their childhood. What will take its place?

## Many Differences, One Parish

Cognitive cultural differences in how parishioners from different ethnic backgrounds conceive of God's relationship to humankind; value differences in their preferred worship styles, music, or places; behavioral differences in the way they participate at Mass or in their gender roles—all of these may seem impossibly difficult to accommodate in a single parish. Add in the differences that occur within each ethnic group as its original members are replaced by their Americanized children or by newer migrants, and parish ministers may be tempted simply to throw up their hands in despair.

But Catholic parishes in the United States have always faced these twin dilemmas of inculturation and generational change. A parish that refuses to change, either to meet the expectations of newly arrived ethnic groups or to accommodate the changing needs of their children and grandchildren, will dwindle in membership and relevance. No matter how hard its members try, no culture can remain static. To fail to change is to court death. But our two-thousand-year history as Church contains so many examples of the successful articulation of the Good News to new nations and cultures that we can be confident that the Holy Spirit will help us do so this time as well.

**Notes**

1. Robert D. Putnam and David E. Campbell, *American Grace* (New York, New York: Simon and Schuster, 2010), 292.

2. USCCB Committee on Cultural Diversity in the Church, "Building Intercultural Competence for Ministers" (Washington, DC: United States Conference of Catholic Bishops, 2012), 1. In some areas, the percentage is much higher: One 2009 study found that seventy-one percent of parishes in the Archdiocese of Miami and fifty-two percent of parishes in the Diocese of Oakland offered Masses in more than one language. This study is cited in Bret C. Hoover, CSP, in "The Shared Parish," *The American Catholic Studies Newsletter* (Notre Dame, Indiana: The Cushwa Center for the Study of American Catholicism) 37:2 (Fall 2010), 7.

3. Elizabeth McAlister, "The Madonna of 115th Street Revisited," in R. Stephen Warner and Judith G. Wittner, eds. *Gatherings in Diaspora: Religious Communities and the New Immigration* (Philadelphia, Pennsylvania: Temple University Press, 1998), 123–160, here 139.

4. Simon C. Kim, *Memory and Honor: Cultural and Generational Ministry with Korean American Communities* (Collegeville, Minnesota: Liturgical Press, 2010), 62. According to William Biernatzki, *Roots of Acceptance: The Intercultural Communication of Religious Meanings* (Rome, Italy: Editrice Pontificia Universita Gregoriana, 1991), such unfavorable comparison may result from the traditional root paradigm *hn* ("han," an untranslatable Korean word that suggests a kind of unfocused anger or resentment drawing upon Korea's history) which is one of the root paradigms of Korean culture. See Biernatzki, 96.

5. Kim, *Memory and Honor*, 63.

6. Stephen J. Shaw, "The Cities and the Plains, a Home for God's People," in Jay P. Dolan, ed., *The American Catholic Parish: A History from 1850 to the Present* (New York, New York: Paulist Press, 1987), 277–401, here 309.

7. Nancy J. Wellmeier, *Ritual, Identity, and the Mayan Diaspora* (New York, New York: Garland Publishing, Inc., 1998), 111.

8. Kim, *Memory and Honor,* 85.

9. Silvano M. Tomasi, *Piety and Power: The Role of Italian Parishes in the New York Metropolitan Area* (New York, New York: Center for Migration Studies, 1975), 124.

10. McAlister, "The Madonna," 126.

11. For the Puerto Rican celebration, see Ana María Díaz-Stevens, *Oxcart Catholicism on Fifth Avenue: The Impact of the Puerto Rican Migration upon the Archdiocese of New York* (Notre Dame, Indiana: University of Notre Dame Press), 159–163. For Irish St. Patrick's Day parades, see Colleen McDannell, "True Men as We Need Them," *American Studies* 26 (Fall 1986), 19–36. And for Chimayo, see Ramon A. Gutierrez, "El Santuario de Chimayo," in Ramon A. Gutierrez and Genevieve Fabre, eds. *Feasts and Celebrations in North American Ethnic Communities* (Albuquerque, New Mexico: University of New Mexico Press, 1995), 71–86.

12. Pope Francis, Apostolic Exhortation *Evangelii Gaudium* (November 24, 2013), 116, quoting Pope St. John Paul II, Apostolic Letter *Novo Millennio Ineunte* (January 6, 2001), 40.

13. L. Viki Ruiz, "'It's the People Who Drive the Book:' A View from the West," *American Quarterly* 46 (June, 1993), 243–248, here 246.

14. Kim, *Memory and Honor*, 85.

## Choral Recitative

*All the works reviewed here are from World Library Publications.*

**Communion Antiphons for Advent.** *Music by Richard J. Clark. SATB choir, cantor, assembly, keyboard. WLP, 005309, $1.85.* **Communion Antiphons for Lent.** *Music by Richard J. Clark. SATB choir, cantor, assembly, keyboard. WLP, 005322, $2.95.* Since the new English translation of the *Roman Missal* was published in 2010, the fund of musical settings of the *Missal's* Entrance and Communion Antiphons, along with appropriate psalm/canticle verses, has been increasing steadily. These two new sets by Richard J. Clark are a welcome addition to the repertoire. The antiphon texts are taken verbatim from the *Missal*. *Advent* has all four Sundays plus the Immaculate Conception. *Lent* has all the options for the five Sundays, including those for use with the adult initiation Scrutiny Gospels, plus Ash Wednesday and Palm Sunday of the Lord's Passion—thirteen antiphons in total! To make the antiphons liturgically useful as the Communion song, one needs the verses of a psalm or other canticle. As the *Roman Missal* doesn't specify any verses, here the choices given are usually those in ICEL's *Antiphonary from the Roman Missal* (available online and well worth exploring). The verse texts themselves are taken from the *New American Bible, Revised Edition* (2011), an interesting choice, as the *Revised Grail Psalter* is becoming the standard for liturgical use in the United States. This means the wording of these psalms will not match that of the Responsorial Psalms in the *Lectionary for Mass*. The traditional doxology—"Glory to the Father"—is always supplied but, also somewhat startlingly, with the conclusion "ever shall be, world without end."

Nevertheless, on practical and musical grounds, Clark's settings are well worth being considered by those interested in using antiphons. The antiphon texts are often quite evocatively set, and a given setting often gets a lot of mileage out of a limited set of musical motives. This makes for easy apprehension by the assembly while remaining interesting. All the settings can be done either with choir or cantor only, accompanied or not. Some of the antiphons and some of the verses are set SATB, some with just keyboard accompaniment. Some of the verse tones move from unison to SATB. There is a certain, and attractive, eclecticism to Clark's style: Traditional tonality, occasionally a sort of post-modern disjunct tonalism, modalism, and Slavic chant all find a way to bring gentle shadings to his writing. The rhythmic contour of the antiphons is mostly that of plainsong or slightly metered rhythm. Verses are set freely to a limited fund of original tones. It all adds up to a pleasing variety. Clearly, Clark has deep liturgical experience, as all of the settings "work" well and will wear well. With some of the longer texts, as with any setting, one has to have doubts as to their real practicality in "a regular parish." But with some of the shorter ones, even the most antiphon averse among us might be tempted to run right out and use them. Assembly response reprints are provided.

**Called to the Supper of Lamb: Communion Rite for the Paschal Triduum.** *Text by Alan J. Hommerding (with Spanish translations by Peter M. Kolar); music by Tony Alonso. SATB choir, cantor, assembly, guitar, keyboard, opt. flute, oboe, cello. WLP, 005296, $3.50.* The core of this twenty-four-page offering is a Communion song refrain with original text (English and Spanish) and music. The refrain text is inspired by St. Thomas Aquinas's antiphon "*O sacrum convivium*" and the assembly response "Blessed are those called to the supper of the Lamb." Each of the three sets of verses is adapted from a Latin hymn traditional to a day of the Triduum, giving, interestingly, the first half-phrase in Latin and then continuing in English (only): Holy Thursday, *Pange lingua . . . Corporis;* Good Friday, *Pange lingua. . . proelium* (selected verses quite loosely translated); Easter Vigil, *Ad cenam Agni providi.* I should say that the English, rather than continuing the thought begun in the Latin, actually repeats the first half-verse of the original. The verse melody (same for all days) is original as well, though for Holy Thursday, the traditional Mode III chant melody is provided (with accompaniment) as an option.

The Ordinary Time verses, happily in both English and Spanish, are a rendering of *Lauda Sion Salvatorem,* still the optional sequence for the Solemnity of the Body and Blood of Christ. Also provided are: an *Agnus Dei* set to the Holy Thursday *Pange lingua* melody, a vamp to connect (optionally) the *Agnus Dei* with the Communion song itself, and an adaptation of the Communion refrain intended as an ostinato during the Transfer of the Blessed Sacrament on Holy Thursday. The musical substance throughout is well crafted, with a modestly contemporary feel and, more than anything, a sense of intimacy and prayerful simplicity. If used throughout the Triduum (notwithstanding the question of whether singing is appropriate during Communion on Good Friday), this music for the Communion rite would further

the connection among the "Three Days." An assembly reprint page is provided. A choral/guitar edition and instrumental parts are published separately.

**Three Canticles in Gospel Style.** *Music by Jolanda Robertson. SATB choir, cantor, assembly, guitar, keyboard. WLP, 001269, $1.85.* This publication provides settings of the Canticles of Zechariah (*Benedictus*), of Mary (*Magnificat*), and of Simeon (*Nunc dimittis*); all use the ICET texts currently in the official English *Liturgy of the Hours.* For the Canticles of Zechariah and Mary the text is adapted and simplified somewhat. Those two settings both use the opening phrase of the text as an assembly refrain; the final verse of the Zechariah canticle is an adaption of the traditional Trinitarian doxology. The Canticle of Simeon is through-composed, though the entire musical material and the text are repeated with a different vocal texture. While it could be learned by a congregation, the mostly SAB setting is more suited to a choir. All three treatments are in an easy-going gospel style. The Canticle of Mary, with its delightful juxtaposition of tonic major and tonic minor chords, is the liveliest. The Canticle of Simeon says "good-night" in a suitably down-tempo, dreamy way. Assembly reprints are provided for the Zechariah and Mary settings.

**Justice Shall Flourish in His Time—Psalm 72.** *Music by David L. Sanders. SATB choir, cantor, assembly, guitar, keyboard, opt. handbells. WLP, 006347, $1.50.* A setting of the responsorial psalm for the Mass of the Second Sunday of Advent, Year A (with verses from the now-grandfathered-in 1970 NAB English translation of the Psalter still printed in most Mass lectionaries). The twelve-bar response melody is inspired by the opening of the Mass VIII *Gloria* (*Missa de Angelis*), but cast in 3/4 time. The style is pertly gospel, and the verses are free, with phrases punctuated by cool flourishes in the left hand and a nice transition back to the metered time of the response. Handbells, though optional, are a great addition to this lovely setting. Assembly response reprint provided.

**God Mounts His Throne—Psalm 47.** *Music by David L. Sanders. SATB choir, cantor, assembly, keyboard, opt. handbells. WLP, 006355, $1.50.* This is a piano-based setting of the responsorial psalm for the Ascension (verses from the 1970 NAB translation of the Psalter). A lively 6/8 response alternates with free verses. The response melody is inspired by the opening of "*O Rex gloriae*," the antiphon at the *Magnificat* for Evening Prayer II of the Ascension. A setting of the antiphon's opening phrase is provided as an optional choral introduction. Joyous and effective. Assembly response reprint provided.

**A Light Will Shine on Us—Psalm 97.** *Music by Tom Kaczmarek. SATB choir, cantor, assembly, handbells, guitar, keyboard. WLP, 006337, $1.50.* Tired of walking in to your early Christmas morning Mass ("at dawn") only to face that same old humdrum responsorial psalm setting of Psalm 97? Well, here's the cure for your humdrum! And although the nifty handbell riffs and the choral harmonies of the verses only add to the appropriate seasonal charm of this setting, it will work fine even if you can't drag in the whole gang at 6:00 AM and it's just you and your most narcoleptic cantor to lead the psalm. The text of the two verses are from the older 1970 NAB translation still in the *Lectionary for Mass*. Handbell part and assembly response for reprinting provided.

**Christ Has Come: Rejoicing Ostinatos.** *Text by Alan J. Hommerding. Music by Marion van der Loo. SATB choir, handbells. WLP, 005911, $1.65.* Marion van der Loo is the director of the Springfield (Illinois) Choral Society; she and Alan Hommerding have collaborated on this effective choral piece for Christmas. A refrain-like "Rejoice!" with a snap-rhythm to an open fifth returns again and again to punctuate the four stanzas of this sparkly work of varying choral sonorities and a semi-continuous handbell ostinato. Though only of moderate difficulty, there is nice rhythmic and metrical interest, so a sure-armed conductor will be helpful in keeping things on track. There does not seem to be a separate handbell part, but it only needs two players (four bells), and you can easily play from the choral score.

**Journey of Faith/Praise to the Lord.** *Texts by Delores Dufner and Joachim Neander (trans. Catherine Winkworth). Arranged by Jennifer Kerr Breedlove. SATB choir, descant, assembly, flute, keyboard. WLP, 008957, $1.65.* This is a concertato arrangement of LOBE DEN HERREN designed for Dufner's recent hymn text "Journey of Faith," on the transformative power of faith handed on. The text of "Praise to the Lord, the Almighty" is also included, making this setting doubly useful. As one might expect with the inclusion of flute, the keyboard part is more of a piano texture, though it could be adapted to organ fairly easily. But I think the piano scoring here lends itself well to the brisker tempo Breedlove has in mind. There is a nice fugato introduction and two interludes. It all starts in the key of F, so that the final verse (with descant) can rise a tone to the key of G and nobody gets hurt! Flute part and assembly reprint page is included.

**As One Family.** *Text and music by Steven R. Janco. SAB choir, assembly, flute, violin or oboe, keyboard. WLP, 008967, $1.65.* An original hymn text (five stanzas) and tune (easily learned) in a straightforward concertato arrangement: All sing stanzas one three, and five; the choir sings stanzas two (two-part) and four (SAB). The text celebrates the variety of backgrounds that bring their

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gifts to the Church and contribute to unity through their diversity. The hymn itself would make a fine addition to a parish's repertoire. Assembly reprint page included. Instrumental parts available separately.

**Two Settings of *Adoramus Te, Christe*.** *Music by Robert G. Farrell. SATB choir (unaccompanied.) WLP, 005917, $1.50.* Both settings offered here are in a classic, mostly-homophonic, motet manner, and each is around two minutes long. The first is the more reposeful, though there is a distinct climax, with lots of added seconds creating a contemporary harmonic haze and pleasing scale-like long phrase lines. The second is more harmonically astringent and more halting, more insistent in its text repetition, all creating a more urgent affect. Both are easily performed by a reasonable mixed choir and could make a nice change of pace from the usual settings.

**Where Shall the Cross of Christ Be Found.** *Text by Paul Nienaber, SJ. Music by Jonathan Kohrs. SAB choir, descant, opt. trumpet, keyboard. WLP, 008966, $1.65.* This is a piano-based choral anthem on a four-stanza hymn. The text locates the cross where there is mercy, justice, humbleness, service, and diversity "blend[ed] to fashion common praise." In a straight contemporary style, each stanza is set with the same basic melody but given a new choral arrangement, accompaniment, and, on the last stanza, harmony. Both the poet and composer really take advantage of the energy that the 668886 meter provides each stanza: The strong two-beat pulse becomes a large three at two key points in that metrical scheme. The final stanza ends *fortissimo*! The anthem is approximately 3:20 minutes long. B-flat trumpet part included.

**Verbum Caro, Panem Verum.** *Text by St. Thomas Aquinas. Music by Paul M. French. SSAATB choir (unaccompanied). WLP, 008745, $1.40.* A choral setting of the fourth stanza of Aquinas's famous Eucharistic hymn *"Pange lingua."* The text celebrates the Word-Made-Flesh fashioning his flesh from real bread, a transformation only faith can apprehend. The musical setting is in a style inspired by plainchant, though it does not reference the well-known *"Pange lingua"* melody. It begins by alternating, phrase by phrase, unison men with the full ensemble. When the whole group is singing, the upper voices are in a faux-bourdon-like arrangement, plane-ing stepwise over the more drone-like lower voice(s), creating lots of passing dissonance and some good four- and five-pitch sonorities. Harmonies alternating from minor to major on the tonic and sub-dominant create a nice tonal ambiguity. It all adds up to a mystical feel appropriate to the text. Don't let the six parts deter you. It's not difficult if you have enough singers to cover the parts and they have some experience with chant style. A reasonable acoustical environment will help too, of course. Approximately 2:00 minutes in length. A brief performance comment by the composer and a literal translation of the Latin are provided.

*David Mathers*

# Book Review

## The Heart of Our Music: Practical Considerations

*John Foley, SJ. Liturgical Press, 2015. 96 pages, paperback. 4852, ISBN: 978-0-8146-4852-0. $12.95. Ebook, E4877, ISBN: 978-0-8146-4877-3, $9.99.*

This is the second volume in a series of three volumes which provide reflections on music and Liturgy written by members of the Liturgical Composers Forum. This volume contains seven articles by master practitioners on various facets of the art of liturgical music. Each author provides poignant reflections and practical recommendations based on real-life experiences to aid anyone interested in Liturgy.

The first article, by Columba Kelly, OSB, focuses on what he calls the "four organs" of Christ's Body—the presider, the cantor, the choir, and the entire assembly—and on hearing each of them authentically. He highlights the reasons for good acoustics so that the "four organs" can become one voice without any one dominating. His insights provide a means for us to think about how sound systems should be used in our churches.

In the second article, Steven Warner examines four elements that affect congregational music making. He elaborates on the four elements through his observations of making music for forty years.

Cyprian Consiglio, OSB CAM, discusses how music for Liturgy should be essentially vocal music and should come from our "native genius." He suggests that we look at the sacred music of other cultures and religions as well as non-classical genres to see ways in which those styles of music could have an effect on our Catholic vocal music.

How we welcome and support the varied musical styles of people in our individual worship communities is the focus of Lynn Trapp's essay. He challenges us to look at the various cultural and ethnic groups found in our communities and to find liturgically appropriate music from these cultures and to strive to perform it authentically.

In conjunction with Lynn Trapp's article, if you are wondering how you might go about incorporating different languages in a Liturgy, Jaime Cortez provides well thought-out and concrete suggestions that are simple and easy to follow.

To evaluate the music we employ in our Liturgies, John Foley re-examines the threefold judgment first presented in *Music in Catholic Worship* and further developed in *Sing to the Lord*. He provides practical ways in which these three judgments could be

made.

Tom Kendzia helps composers to know what they should do for congregational singing by answering the who, what, where, when, and why questions of singing.

Each of the essays will cause you to stop and think about your own experiences with Liturgies and how you might apply the authors' suggestions. The authors focus on many aspects of music and Liturgy from relatively diverse vantage points. One viewpoint which is missing from this book is the practical consideration women can bring to music and Liturgy, since all of the authors are men. The book itself is easy to read and relatively short at eighty-five pages. One could read all of it in one sitting or just select one chapter at a time. This is a great book if you want to reinvigorate your Liturgies and have limited time to read. But beware—it will get you thinking.

*Henry Bauer*

## About Reviewers

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# Chapter Happenings

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

## Baltimore, Maryland

*Mr. Thomas Bozek , Chapter Director*

On November 23, 2015, NPM Chapter members gathered at St. Joseph Church, Cockeysville, Maryland, for a St. Cecilia Celebration. Chapter members met at 6:00 PM for a potluck dinner, followed by a "Hymn Sing" and service of commissioning of musicians. The presider was Msgr. Richard Hilgartner, pastor of St. Joseph and NPM president. Dr. Lynn Trapp was our host and led the music for the evening, together with the choirs and musicians of the parish. NPM members were present, as were parishioners, and all pastoral musicians from the Archdiocese were invited to attend.

On December 17, the annual chapter holiday luncheon was hosted by Chapter Director Thomas Bozek at his home. It was a chance for members to have a bit of a respite and social time during the busy season. John Romanowsky, director of the Department of Evangelization for the Archdiocese of Baltimore, was among those attending. He provided an informal update on the department, which includes the Worship Office.

On January 18, 2016, the chapter held its annual winter gathering at Church of the Resurrection in Ellicott City, with Dr. Stephen Lay as host. Keynote presentations on liturgical music, selection, and planning were given by Wm. Glenn Osborne, director of music at the Cathedral of Mary Our Queen in Baltimore, and Dr. Stephen Lay, director of music at Resurrection and director of the Mid-Atlantic Congress (MAC) choir. Music reading sessions used packets provided by all major Catholic publishers. Additional presenters were Berta Sabrio, director of music at St. Francis, Fulton, and Dr. Norman Endlich, director of music at St. Ignatius Loyola, Ijamsville. The new Mass setting which will be used for archdiocesan celebrations was introduced to the participants, and parishes were encouraged to make this setting part of their repertoire to provide a common Mass setting for celebrations such as weddings, funerals, and other communal celebrations. The chapter sponsors this annual day on either Presidents Day or the Martin Luther King, Jr. holiday to give those who might work a full-time job in addition to their music ministry the opportunity to attend the event.

On March 7, the chapter sponsored the "East Meets West Liturgical Space Tour and Organ Crawl." The geographical area of the Archdiocese of Baltimore encompasses the Baltimore area and surrounding counties, reaching out to the most western part of the state (where some parishes are closer to Pittsburgh than to Baltimore). It is difficult, in such a large area, to schedule events that are convenient for all. In order to bring together both the eastern and western parts of the state, events held before annual NPM conventions, such as the organ crawl and the liturgical space

Baltimore St. Cecilia Sing, directed by Dr. Lynn Trapp

Year of Mercy Holy Door at St. John Parish, Frederick, Maryland

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tour, have been borrowed and expanded. So on March 7, twenty members began the day at St. Joseph Parish on Carrollton Manor in Buckeystown, Maryland, (host: Cindy Kindl) where we visited the church's new worship space and its newly installed pipe/digital organ. Land for the original parish was donated by the Carroll family. During lunch in downtown Frederick, the chapter director spoke about the upcoming proposed revisions in the *Chapter Manual*, including the changes in leadership position titles, and began a preliminary discussion of the possibility of forming a branch chapter in Western Maryland. After lunch, the group visited St. John, Frederick, (hosts: Joe Swiss and Kevin Myers) where the group had the opportunity to pass through the Holy Year doors for the Year of Mercy and receive a special blessing as well as learn the history of the parish, which dates back to the seventeenth century, and play the church's pipe organ, which was originally built in nearby Hagerstown.

## Cincinnati, Ohio

*Paul Bresciani, Chapter Director*

On January 29, NPM Cincinnati held its annual meeting and dinner. Our new treasurer, Michael Match, was installed, and everyone was updated on the progress of the NPM Annual Convention coming to our fair city in 2017 (among other things). On February 16, we held a workshop on using the music engraving software *Finale* to produce worship aids in conjunction with Microsoft *Word* and *Publisher*.

Members of NPM Cincinnati share reflections

NPM Wichita gathers at the Church of the Magdalen, Wichita, for "Singing the Psalms: Foundation, Inspiration, and Proclamation."

## Wichita, Kansas

*Sr. Nylas Moser, Chapter Director*

The NPM Wichita Chapter met twice this winter. On January 31, we gathered at Holy Cross Parish in Hutchinson, Kansas, where the pastor, Father Roger Lumbre, presented a pre-Lenten reflection: "Lent to Easter: From Darkness to Light." Following the presentation, Tom Wierman, Kitty Michot, Christopher Dean, and Sr. Nylas Moser shared choral selections for Lent and Triduum. We also gained ten new chapter members at this event!

On February 28, at the Church of the Magdalen in Wichita, Father Shawn McKnight welcomed the gathered musicians to gain practical guidance for cantors. "Singing the Psalms: Foundation, Inspiration, and Proclamation" was presented by Nick Engels, director of music at St. Vincent de Paul Parish, Andover, Kansas.

## San Angelo, Texas

*Christopher Wilcox, Chapter Director*

The San Angelo Chapter of the National Association of Pastoral Musicians held its first workshop and get-together on February 13 at Holy Angels Parish in San Angelo. Nearly seventy music ministers from thirteen diocesan parishes attended the workshop with our featured speaker, Bishop Michael J. Sis. Our morning started off with prayer and a blessing of musicians by Bishop Sis. Following our time in prayer, Bishop Sis talked about the role of music in the Liturgy and ended his talk with the examination of conscience for musicians from the NPM *Sing to the Lord* Study Guide. A transcript of his talk in English and Spanish is available on our website, www.npmsanangelo.org.

Following the bishop's talk, members present had a Q&A with Bishop Sis and chapter director Christopher Wilcox regarding music in the Liturgy. Following the Q&A, a presentation on planning music for Liturgies, including tips and suggestions and resources available to music ministers, was given by chapter director Christopher Wilcox. Frank Diaz and Christopher Wilcox gave a recruit-

Above: NPM San Angelo holds their first workshop and get-together on February 13 at Holy Angels Parish in San Angelo. Below: NPM Worcester.

ment presentation on NPM and the local chapter. Members were encouraged to join the national organization and challenged to get one person to join the local chapter. We also held a discussion on the Annual Convention in Houston (July 11 to 16). We ended our day with lunch together.

The San Angelo Chapter of NPM has twenty-four members serving in ten parishes.

## Hartford, Connecticut

*Rick Swenton, Chapter Director*

We had a reading session on February 6 at St. Thomas the Apostle Church in West Hartford, Connecticut. There was free music—anthems and Mass settings from music publishers—along with an educational component regarding what we sing during Mass and why. This year's session focused on Mass settings.

## Worcester, Massachusetts

*Peter Brockmann, Chapter Director*

Nearly fifty singers from across the Worcester Diocese came together to sing, to learn how to sing better, to share favorite musical works, and to share fellowship with each other. It was wonderful and very life-giving to see such joy and so many gifts shared.

The five part event began with a sung prayer—"We Gather Together"—and a short introduction of the NPM Worcester executives. Then Betsy Fiedler led the choir of Holy Family of Nazareth in "Miracle of Grace" by Curtis Stephan, a very melodious musical prayer. Peter Brockmann directed the festival choir of St. Rose of Lima Parish, with accompaniment by Dennis Ferrante of Christ the King Parish. The choir sang the "Easter *Alleluia*!" by Paul Prochaska. This cantor-led *Alleluia* work in three verses is based on the Communion Antiphon for the Easter Vigil, Mode VI (OCP, 11096), and it offers a marvelously-sculpted third verse based on Psalm 118: "The stone the builders rejected has become the cornerstone. This is the work of the Lord, how wonderful in our eyes. This is the day the

Lord has made, let us rejoice and be glad." It climaxes, of course, in an exclamation point of a bell-like gong final refrain of "*Al-le-lu-ia*!" The St. Rose choir sings this *Alleluia* at the Easter Vigil.

The St. Rose of Lima band, a group of fifteen teens with Peter Brockmann at the piano but, this time, without many of their usual instruments (drums, bass, guitars, and violin), concluded the "round" portion of the day with Rick Founds's "Lord, I Lift Your Name on High," complete with assembly-friendly hand actions and rhythmic clapping to "loosen up" the gathering of parish musicians.

Parts two and three of the morning involved a singers' clinic by Betsy Fiedler and a separate discussion of music director issues with Peter, Dennis, Priscilla Nardi of St Bernadette, Rosemary Reynolds, and George Janicello of St. Joseph Parish, Fitchburg. The clinic focused on the fundamentals of good posture and its role in optimal sound production. At the conclusion, the singers sang another verse of the opening song, "We Gather Together," to put her teaching points into practice.

We regathered for the finale of the musical portion of the morning—a quick rehearsal and singing of the chapter-commissioned song "Bless The Lord" by Jay Maenhout, a student at Winchester Choir College and a young composer. Finally, a delicious potluck lunch, organized by Patricia O'Connor and Renee Legendre, was laid out for the enjoyment of all.

A very blessed "Choirs-in-the-Round" event, indeed.

## Metuchen, New Jersey

*Dan Mahoney, Chapter Director*

We had our Annual St. Cecilia Sing at the Cathedral of St. Francis in Metuchen. This year's Sing was a Choral Evening Prayer involving choirs of adults, children, teens (youth), and handbells from around the diocese. The presider for Choral Evening Prayer was Monsignor Richard Hilgartner, president of the National Association of Pastoral Musicians. Barbara Sanderman, William Berg, Joan Best Seamon, and Jill Szabo were the directors of the various choirs, and Thomas DeLessio was the organist. Anne Marie Izzo—animator for Koinonia—hosted the reception afterwards. The service included a blessing of all musicians, and Daniel Mahoney, Chapter Director, welcomed all and presented certificates to those who completed NPM Cantor Certification this past summer. This event was also our annual meeting, including election of new board members. *This report was submitted by the Chapter's Coordinator for Planning, William Berg.*

Joan Best Seamon leads children's choir participants in NPM Metuchen's St. Cecilia Sing.

## Rapid City, South Dakota

*Jackie Schnittgrund and Carman Timmerman, Chapter Co-Directors*

Yes, it was a leap of faith and optimism that we scheduled a January NPM meeting in Lead, where the average January snowfall is twenty-four inches. *Alleluia*! The roads were dry, the sun was out, and so were about thirty-five NPMers. Those who had never been to St. Patrick Church were impressed by the architecture of the church, which was built to echo the buildings of Lead's historical gold mining days. We were also touched by the fact that beautiful stained glass from the original church has been incorporated into the current structure. After a welcome from Father Leo Hausmann and morning prayer, we got down to business. In small groups, we talked about what we learned from the October 16–17 workshop with Lee Gwozdz and how we might use these lessons in our own parishes. Then around and around we went: singing rounds, that is. Common rounds, who-knew-you-could-sing-this-as-a-round rounds, and rounds for various times of the liturgical year. Demonstrating these round selections were musicians from St. Francis of Assisi in Sturgis, Our Lady of Perpetual Help in Rapid City, St. Patrick in Lead, and Blessed Sacrament in Rapid City.

We also sang along with many Mass settings: chant (St. Francis of Assisi, Sturgis), *Heritage Mass* (St. Joseph, Spearfish), *Christ the Savior Mass* (Our Lady of Perpetual Help, Rapid City), *Mass of Creation* (St. John the Baptist, Custer), and *Mass of Renewal* (St. Patrick, Lead).

Our March meeting took place in the birthplace of one of three Medal of Honor recipients born in South Dakota, Maj. Gen. Patrick Henry Brady. It was

also the hometown of Olympic Bronze Medal wrestler Lincoln McIlravy. In other words, we met in Philip on March 5 at Sacred Heart Church. Father Kevin Achbach gave us a priest's perspective on the direction sacred music should lead us. And we sang, sight-reading a selection of OCP music. Even better, we got to take an OCP packet home with us—at no charge! Finally, Jackie Schnittgrund provided some tips on incorporating various instruments in the liturgy—a musical enhancement and an effective recruiting tactic.

June is the perfect month for a choir festival. And so we'll have one in Rapid City at Our Lady of Perpetual Help on Friday, June 10, and Saturday, June 11. Clayton and Nelly Southwick will bring out the musical best in us. Save the date!

## Rochester, New York

*Ginny Miller, Chapter Director*

Members of the Rochester Chapter gathered at Sacred Heart Cathedral on Sunday, January 10, to conclude the Christmas Season with "Lessons and Carols in Honor of the Baptism of the Lord." Participating choirs included Our Lady of Lourdes (Kathy Weider, director), Peace of Christ Combined Choir (Janet Andryuck-Tedesco and Terry Keach, directors), St. Louis (Stephanie Honz, director), St. Rita (Chris Yule, director), St. Theodore Bell Choir (Rita Manners, director), and the Cathedral Choir (Ginny Miller, director). Readers also represented various parishes of the diocese: Joan Workmaster (Cathedral), Bernard Grizard (Diocesan Parish and Clergy Support), Janie Marini (Assumption), Gabriel Pellegrino (Holy Spirit), Lisa Lancia (St. Helen), Sr. Chris Treichel (Sacred Heart, Auburn), and Joe Ilardo (St. Mark).

Recipients of NPM Rochester's High School Music Recognition Awards

This was also the occasion for recognizing eighteen high school students nominated by their music director or pastor for their involvement in music ministry in their parish. These High School Music Recognition Awards include a certificate and a check for $50 for each student.

After a rousing rendition of "Joy to the World," attendees moved into the cathedral narthex for a punch and cookie reception.

Rochester recipients of high school music ministry awards are: Noah Bastedo, Amy Condoluci, Bridget Deveney, Bianca Giacona, Dommie Giacona, Olivia Laniak, Samuel Liberati, Shannon May, Hannah Miller, Madeleine Mooney, Ryan Potter, Molly Ramich, Mackenzie Reed, Cara Roets, Emily Rose Sabo, Harry Santora, Sophia Summa, and Emily Vanderbilt.

# 2016 Institutes Plus

## Institute Plus: A Time to Refresh Skills and Spirit

### June 13–16 • Grand Rapids, Michigan

This institute responds to members' requests for a program in which pastoral musicians—instrumentalists, liturgists, and cantor/psalmists—could refresh and sharpen skills and still find time for prayer and reflection.

The NPM Institute Plus brings together—for the first time—the best of NPM's Guitar Ensemble, Cantor/Psalmist, and Pastoral Liturgy Institutes and melds them with the service of a noted and familiar retreat director.

The schedule offers plenty of time for you to break open the concepts presented by your teachers and to work in a relaxed, supportive atmosphere. Additionally, your spiritual life will get a boost through daily prayer, time with a spiritual director and retreat master, and a closing Eucharist.

**Instrumental Instructors** will challenge and encourage you in master-class style: Steve Petrunak, guitar; Tom Franzak, keyboards; Marc Anderson, percussion; and Anna Belle O'Shea, flute and obbligato.

**Cantors and Psalmists** will work with Bonnie Faber, one of the highest-rated Convention breakout instructors with a nurturing style of vocal instruction.

**Pastoral Liturgists** will be led by Dr. Mary Dumm, who brings to this Institute more than twenty years of practical experience as a teacher and pastoral associate specializing in Liturgy.

**Retreat Master and Spiritual Director** for the Institute Plus is Rev. Paul Colloton, OSFS, certainly no stranger to NPM members and nationally recognized as an inspiring speaker and retreat master. During the Institute, Father Paul will give three group spiritual reflections and will be available for individual spiritual direction. He will also preside and preach at the concluding Eucharist.


**Place: Crowne Plaza Hotel**, 5700 28th Street SE, Grand Rapids. You will be assigned a single room unless you request a double (no additional charge for a double). Rooms are included from Monday night through checkout at noon on Thursday. Additional nights available at $135/night supplement. Check the box on the registration form.

### What You Get When You Register

**Resident:** Housing for three nights (beginning Monday, June 13), eleven meals, and a wonderful formation experience.

**Commuter:** Eleven meals and a wonderful formation experience.

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**Call NPM toll-free: 1 (855) 207-0293**

**All in all, a spiritually uplifting and professionally fulfilling experience!**

# Institute Plus Bilingüe–*Express*

## Refresh Skills and Spirit

## Renovación de las competencias y espíritu

### October 13–15 • Albuquerque, New Mexico


Cortez


Lopez, R.


Lopez, E.


Yanez


Gilman


Montgomery

This institute responds to members' requests for a shorter but rich bilingual program in which pastoral musicians—instrumentalists, liturgists, and cantor/psalmists—could refresh and sharpen skills and still find time for prayer and reflection.

The NPM Institute Plus brings together the best of NPM's Guitar Express, Cantor/Psalmist Express, and Pastoral Liturgy Express programs *plus* the service of an experienced retreat director who will give your spiritual life a boost through communal daily prayer and personal guidance.

**The sessions will be presented in both English and Spanish.**

**OUR NOTED INSTURMENTAL FACULTY** includes Jaime Cortez, guitar; Rodolfo López, guitar; Ken Gilman, obbligato (mandolin, violin, flute, etc.); Lourdes Montgomery, keyboards. They will challenge you in master-class style.

**FOR CANTORS/PSALMISTS** we are fortunate to have the services of Estela Gárcia-López.

**FOR LITURGISTS** we draw on the experience and expertise of Fabian Yanez, director of the Office of Worship for the Archdiocese of Santa Fe. Fabian will also be our retreat master, offering reflection and inspiration during morning and evening prayer.

**Looking for a productive fall getaway** in the ballooning capital of the world, an epicenter of authentic Southwest culture, where you will stay in historic Old Town Albuquerque? Then this is the program for you!

**Place: Hotel Albuquerque at Old Town**, 800 Rio Grande Boulevard NW, Albuquerque. You will be assigned a single room unless you request a double (no additional charge for a double). Rooms are included for Thursday and Friday nights. Additional nights available at $135/night supplement. Check the box on the registration form.

## What You Get When You Register

**Resident:** Housing for two nights (beginning Thursday, October 13), six meals, a welcome reception, and a wonderful formation experience.

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# Registration Information

**You may register by mail, fax, or online. Just complete the registration form on this page and return it to NPM with your payment.**

LOWEST AVAILABLE RATES
Our lower advance rates apply until 30 days before the program.

MEMBER DISCOUNTS: *For NPM Parish Members*, registration discount fee is transferable to anyone in the parish. If your name is not on the parish membership, include the parish group number on your registration form. *For NPM Individual Members*, discount cannot be transfered to others. No discount available to subscribers.

NON-MEMBER RATE applies if you are not yet an NPM member.

TUITION includes group sessions, individual coaching, materials, and all meals as noted during the course of your institute.

CONFIRMATION AND CANCELLATION
You will receive a confirmation statement before your program. *Cancellation*: Requests received in writing one week prior to the institute will receive a full refund less a $50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a 2017 NPM convention or institute.

In the event that a program must be canceled due to low enrollment, that decision will be made at least three weeks prior to the scheduled starting date, and registered participants will receive a full refund of fees paid to NPM. Since NPM cannot offer reimbursement of travel fees, we recommend that registrants book nonrefundable flights not more than 21 days before the institute begins.

ACCOMMODATIONS

**For the Institute Plus:** Housing at the Crowne Plaza Hotel, 5700 28th Street SE, Grand Rapids. You will be assigned a single room unless you request a double (no additional charge for a double). Rooms are included from Monday night through checkout at noon on Thursday. Additional nights available at $135/night supplement. Check the box(es) on the registration form.

**For the Institue Plus Bilingüe:** Hotel Albuquqeque at Old Town, 800 Rio Grande Boulevard NW, Albuquerque. You will be assigned a single room unless you request a double (no additional charge for a double). Rooms are included for Thursday and Friday nights. Additional nights available at $135/night supplement. Check the box(es) on the registration form.

**Mail registration form with payment to:**

**NPM Institutes**
**PO Box 4207 • Silver Spring, MD 20914-4207**

**Fax—credit cards only—(240) 247-3001**
**Register online—credit cards only—at www.npm.org**

# Registration Form: NPM Institutes 2016

*Photocopy this form for each additional registration.*

❑ NPM Member  Member or Group # _____  ❑ Non-Member

Name _____  Name for Badge _____

Check one: ❑ work ❑ home

Address _____

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Parish Name _____  (Arch) Diocese _____

| | | Advance Deadline | Resident | Commuter | After Deadline | |
|---|---|---|---|---|---|---|
| ❑ **Institute Plus** | | | | | | |
| June 13–16 | Grand Rapids, MI | May 13 | $575 | $475 | Add $60 | $ _____ |
| ❑ **Institute Plus Bilingüe** | | | | | | |
| October 13–15 | Albuquerque, NM | September 13 | $375 | $275 | Add $50 | $ _____ |

**ADDITIONAL FEES:** check applicable box(es); write in amount(s)

❑ Additional hotel night(s). Add $135 per night. Indicate night(s) below. Number of night(s) ____ x $135  $ _____

**Grand Rapids:** ❑ Jun 11 ❑ Jun 12 ❑ Jun 16 ❑ Jun 17 **Albuquerque:** ❑ Oct 12 ❑ Oct 15 ❑ Oct 16

❑ Non-Member $90 (required if you are not an NPM individual member or from a member parish)  $ _____

## TOTAL FEES  **$** _____

**PAYMENT**

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❑ Check enclosed (payable to NPM, USA dollars): Check number _____

# Muchas iglesias, una sola Iglesia

En el siglo IV, San Agustín de Hipona le escribió a un amigo que tenía una pregunta sobre las costumbres locales de la Iglesia. Agustín le dio algunos consejos a partir de lo que había aprendido de San Ambrosio, Obispo de Milán. Al explicarles a Agustín y a su madre las diferencias entre las prácticas rituales en Milán y Roma, Ambrosio explicó que él solamente podía enseñarles lo que practicaba porque si conociera una mejor regla, la observaría él mismo. Ambrosio dijo: "Cuando voy Roma, ayuno el sábado; cuando estoy aquí, no ayuno. Del mismo modo, cuando vayas a una iglesia, observa sus prácticas, si no quieres servir de escándalo a otros o escandalizarte de otros", *Carta 54*).

Un lector proclama la Palabra en el rito del Zaire

Nadie acusaría a Ambrosio ni a Agustín de atacar la unidad de la Iglesia ni de carecer del debido respeto por la Iglesia de Roma y sus prácticas litúrgicas, pero este relato señala cómo la "diversidad en la unidad" ha sido parte de la práctica de la Iglesia por mucho, mucho tiempo.

En la actualidad, la Iglesia Católica todavía lucha con la cuestión de cómo conservar su unidad y la diversidad de las formas culturales del catolicismo y cómo practicar el culto católico. No es particularmente sorprendente encontrar la Iglesia Católica en África al frente de esta lucha hoy en día y como modelo de inculturación de la única fe. Después de todo, África es la cuna de la especie humana y el Cristianismo se arraigó pronto y firmemente en el Norte de ese continente (la diócesis de Hipona donde estuvo Agustín estaba localizada en el actual territorio de Argelia).

A continuación se citan algunas cosas que hemos aprendido sobre el culto católico de la Iglesia en algunas naciones africanas que han trabajado, particularmente desde el primer Sínodo especial para África en 1994, para poner en práctica las experiencias adquiridas por la Iglesia en la República Democrática del Congo (también conocida como Zaire) desde los años setenta.

Hemos aprendido que la liturgia de la Iglesia Latina (Romana) es bastante adaptable y permite incorporar las prácticas culturales de cada localidad, como danzas procesionales, aplausos, aclamaciones espontáneas, uso de estilo de vestuario y de ornamentos locales y aun cierta reordenación de los propios ritos. También hemos aprendido que uno de los aspectos más adaptables del culto católico romano es la música. Es el uso de formas y sonidos musicales conocidos que han ayudado a la población de África a sentirse a gusto en la liturgia católica. Hemos aprendido que la predicación debe tocar tanto el corazón como la mente para que conduzca a la transformación de la vida diaria. Hemos aprendido que el llamamiento del Concilio Vaticano Segundo a introducir la liturgia como un acto de incorporación que ninguno de nosotros posee, pero en el que cual participamos, exige una respuesta auténtica para que pueda unir la Iglesia y cambiar la vida de cada persona.

También hemos aprendido que hay más trabajo pendiente para que pueda haber una auténtica inculturación de la Iglesia Católica y su culto, pero debemos desplazarnos con cuidado para evitar convertirnos en víctimas de una u otra onda cultural pasajera. Hemos aprendido que el esfuerzo por establecer un culto apropiado para las congregaciones de gran diversidad étnica, como las de los Estados Unidos, es un nuevo reto imprevisto en el Concilio Vaticano Segundo y no experimentado en muchos lugares de África. Con todo, nuestra historia de 2.000 años como Iglesia contiene tantos ejemplos de la incorporación fructífera de la Buena Nueva y del éxito en formar el culto en nuevas naciones y culturas que podemos confiar en que el Espíritu Santo nos ayudará a hacerlo una vez más.

# Many Churches, One Church

Back in the fourth century, St. Augustine of Hippo wrote to a friend who had a question about local church customs. Augustine passed along some advice he had learned from St. Ambrose, bishop of Milan. Explaining for Augustine and his mother the differences between ritual practices in Milan and Rome, Ambrose observed that he could not teach them "anything but what he himself practiced, because if he knew any better rule, he would observe it himself." Ambrose said: "When I visit Rome, I fast on Saturday; when I am here, I do not fast. On the same principle, observe the custom prevailing in whatever church you come to, if you would avoid either giving or receiving offense" (Augustine, *Letter 54*).

A lector proclaims the Word in the Zaire Rite

No one would ever accuse Ambrose or Augustine of attacking Church unity or of not showing proper respect for the Church of Rome and its liturgical practices, but this story does point out how "diversity in unity" has been part of Church practice for a long, long time.

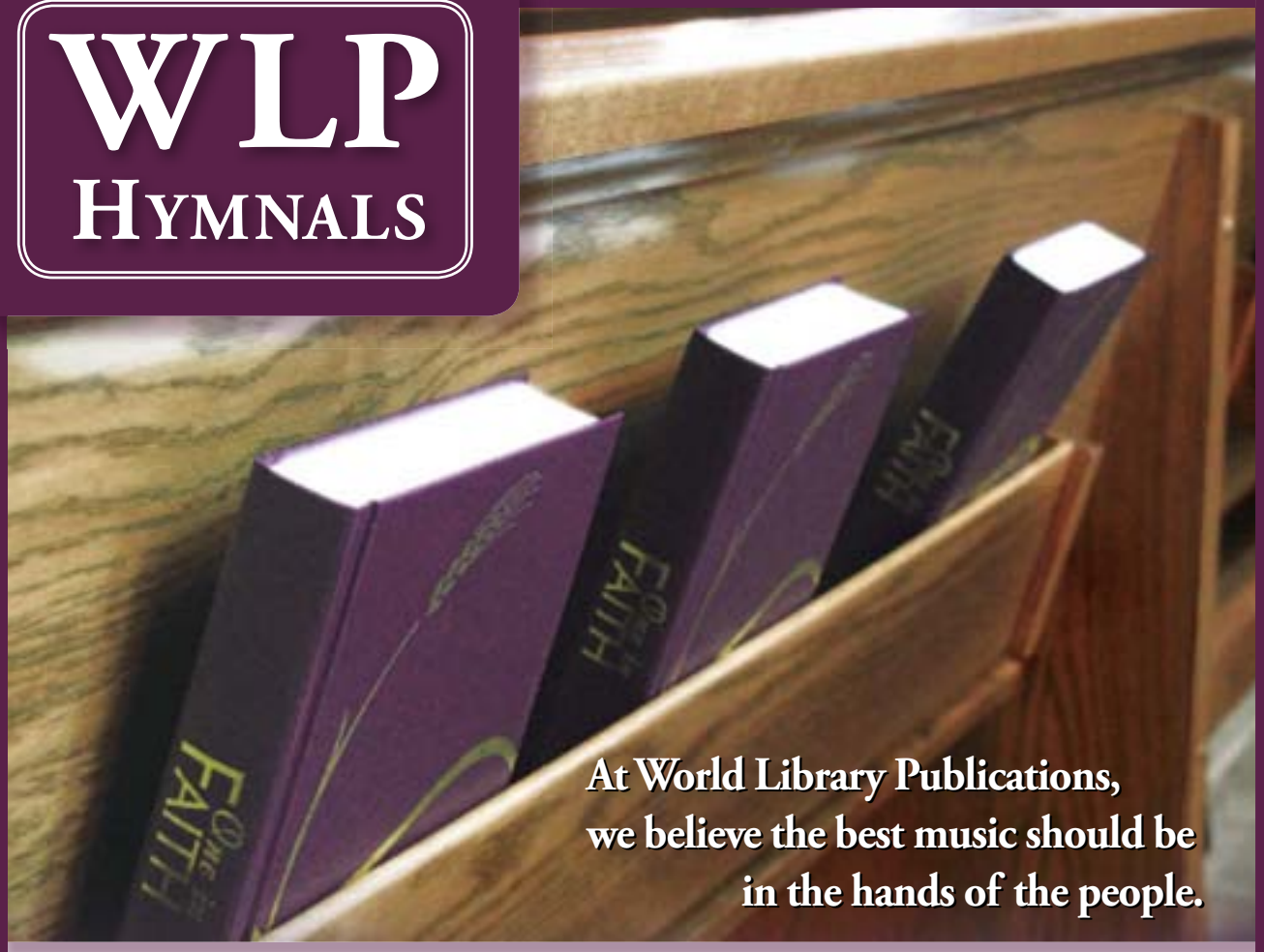
Today's Catholic Church is still struggling with the question of how to preserve both the unity of the Church and the diversity of local cultural ways of being Catholic and of practicing Catholic worship. It is not particularly surprising to find the Catholic Church in Africa at the forefront of this struggle today and a model for inculturation of the one Faith. After all, Africa is the birthplace of the human species, and Christianity took an early and firm hold on northern Africa (Augustine's diocese of Hippo was located in what is now Algeria).

Here are some things that we've learned about Catholic worship from the Church in some African nations that have worked, particularly since the first special Synod for Africa in 1994, to apply the experiences learned by the Church in the Democratic Republic of Congo (also known as Zaire) since the 1970s.

We've learned that the Liturgy of the Latin (Roman) Church is quite adaptable and can incorporate such local cultural practices as processional dance, clapping, spontaneous acclamations, use of local vestment styles, and even some reordering of the rites themselves. We've also learned that one of the most adaptable aspects of Roman Catholic worship is music. It is the use of familiar musical forms and sounds that have helped people in Africa feel at home in Catholic Liturgy. We've learned that preaching must touch the heart as well as the mind, if it is to lead to transformation of daily living. And we've learned that the Second Vatican Council's call to enter the Liturgy as a corporate act which none of us owns, yet in which we all participate, demands authentic response if it is to unite the Church as well as change individual lives.

We've also learned that there is more work to do, if there is to be authentic inculturation of the Catholic Church and its worship, but that we must move carefully, so that we do not become victims of one or another passing cultural fad. And we've learned that trying to shape appropriate worship for ethnically diverse congregations, such as those in the United States, is a new challenge unanticipated by the Second Vatican Council and unexperienced in many places in Africa. Still, our two-thousand-year history as Church contains so many examples of the successful articulation of the Good News and successful shaping of worship in new nations and cultures that we can be confident that the Holy Spirit will help us to do so once more.

# WLP Hymnals

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# The Shrine of the Miraculous Medal

The Shrine of the Miraculous Medal in Philadelphia, PA, had patiently dealt with lingering issues of their aging 56 rank pipe organ. Faced with the prospect of an immense rebuild cost, the Shrine's Central Association investigated other solutions. Mr. Carl Gedeik, the Shrine's principal organist, informed the Rector, Father Carl Pieber, of the tremendous improvement a new Allen organ had made at a neighboring parish to which he is also the Music Director/Organist. The decision was made, and a large comprehensive Four-Manual Quantum™/Custom Allen digital organ was built and installed in the world-renowned Shrine. This instrument features a floating String Division, as well as a rear-speaking solo Trumpet and Great Antiphonal.

*"The volume and the participation within the congregational singing was very noticeable the first day I used the organ within the services. A solemn pontifical Mass with a jam-packed church within the first week of use brought accolades from the visiting clergy, guests, and congregation!"*

*Carl Gedeik, Organist, The Shrine of the Miraculous Medal*

*photograph by Dennis Grafton*

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