Chapter 11

Roman Catholic Liturgical Renewal Movement

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HISTORICAL BACKGROUND

On January 25, 1959, the feast of the Conversion of St. Paul, Pope John XXIII announced the creation of the Second Vatican Council, an assembly of Roman Catholic religious leaders meant to settle doctrinal issues. This announcement shocked the world and set into motion an event that would dramatically change not only the Catholic Church but many other churches as well. There had not been an ecumenical council in nearly one hundred years. Vatican II, the twenty-first ecumenical council in the history of the Catholic church, officially began on October 11, 1962, and met in four sessions over the next four years. After the announcement of the council, preparations began that took more than two years. Ten specialized commissions were named to work on various themes from the liturgy to Christian unity. The preparatory commissions consisted primarily of members of the Roman Curia who produced 987 drafts (*schemata*) to be discussed and voted upon by between 2,100 and 2,300 bishops in attendance assisted by their experts (*periti*). Seventeen Orthodox churches and Protestant denominations were also present as non-voting observers.

Logically the first discussion should have been on the nature of the church (*de ecclesia*). After all, this was the unfinished agenda of the First Vatican Council that met in 1869–70 that had been interrupted by the Franco-Prussian War. However, at Vatican II an unusual thing happened when the draft that was pesented for discussion was rejected, having been eclipsed by intervening biblical and patristic studies, which called into question the prevailing model of the church as a hierarchy. Thus, discussion on this topic was tabled and the draft document on the liturgy was substituted. Therefore, in 1963 the *Constitution on the Divine Liturgy* (*Sacrosanctum Concilium*) was promulgated by Pope Paul VI, the successor of John XXII who had died once the council was underway. The *Constitution on the Divine Liturgy* authorized the reform of all the liturgical practices of the church beginning with the Mass, the Eucharistic Liturgy. The changes were dramatic and quite visible, including the widespread use of the vernacular languages instead of Latin, the disuse of ornate clerical and liturgical vesture, the addition of several Eucharistic prayers that could be used alongside the Roman Canon, the revision and abbreviation of the liturgical calendar, and the permission to celebrate the Mass facing the people (*versus populum*), just to mention a few. This constitution also authorized the renewal of sacred music dedicating the entire chapter six to this end. But it would be fallacious to think that the liturgical changes brought about by Vatican II simply fell from the sky. Preparations had already begun well in advance in the form of the liturgical movement.

The liturgical movement (hereafter LM) began in the nineteenth century in continental Europe and England. The origins were ostensibly academic where the liturgy became a focus of scholarly study. Beginning in the Roman Catholic Church, it moved gradually into other Christian churches. For example, in England the Oxford movement was one such manifestation of the LM. One of great fruits of the LM was its influence on the ecumenical movement, which attempted to reverse the divisions that began in the sixteenth century Reformation. The LM was multifaceted and can be summarized by five goals. First, it was an attempt to rediscover the worship practices of the Middle Ages, which in the nineteenth century was held to be the ideal form of worship and expression of faith. Second, it developed as scholarship to scientifically study and analyze the history of worship. Third, it broadened into an examination of the historical nature of worship as an organic human activity. Fourth, it attempted to renew worship in order that it could be more expressive for worshipers and as an instrument of teaching and mission. Fifth, it has been a movement attempting to bring about reconciliation among the churches on both sides of the Protestant Reformation.

In the Roman Catholic Church the first signs of interest in liturgical scholarship arose in 1832, when the French Benedictine abbey of Saint Pierre at Solesmes was founded anew by Dom Prosper Guéranger, who was instrumental in the scientific study of Gregorian chant from the earliest manuscript sources. The monks of Solesmes, well-versed in paleography and codicology, were pioneers in restoring the liturgy in its medieval form. They were particularly interested in recovering Gregorian chant and the liturgical forms of the Middle Ages. Among the great liturgical scholars were Fernand Cabrol and Pierre Batiffol. But one can say that they were more liturgiologists (liturgical scholars) than liturgists (those interested in actual liturgical practice). Contributing also to the LM was the patristic movement. Jacques Paul Migne published editions of various early theological texts in two massive compilations: *Patrologia Latina* and *Patrologia Graeca*. Most importantly for liturgical studies was the discovery of two church orders; first the *Didaché*, one of the earliest manuals of Christian morals and practice, was found in 1875 in a library in Constantinople, and second, the *Apostolic Tradition*, falsely attributed to the third-century Roman bishop Hippolytus, was published in 1900. Both of these documents contained precious liturgical materials that contributed greatly to the liturgical reforms of Vatican II.

Prior to the Second Vatican Council other reforms were already underway. Pope Pius X, elected in 1903, encouraged such reforms. In the same year of his election, he issued a *motu proprio* (a papal legal document meaning from the pope's own initiative) on church music entitled *Tra le Sollecitudini*, inviting the faithful to participate actively in the liturgy, which he saw as a source for the renewal of Christian spirituality. He called for more frequent communion of the faithful, the young in particular. Thus, he lowered the age for children to receive their First Holy Communion to about five or six years old. Subsequently, he was concerned with the revision of the breviary. Pius provided the necessary spark impetus for the LM to continue and grow in the Catholic Church.

Church historians, while acknowledging the importance of Guéranger and Solesmes in the nineteenth century, tend to date the official beginning of the LM in the Catholic Church to the year 1909 in Mechelen, Belgium, at the *Congrès National des Oeuvres Catholiques*. Liturgy was to be the means of instructing the people in Christian faith and life; the Mass would be translated into the vernacular to promote active participation of the faithful. One of the leading participants in the conference, Dom Lambert Beauduin of Louvain, argued that worship was the common action of the people of God and not solely performed by the priest. Many of the movement's principles

were based in Beauduin's book, *La Pieté de l'Eglise.*[1] Pastoral considerations were now entering into serious consideration. The LM was now marked by a three-fold focus: liturgical scholarship, pastoral theology, and liturgical renewal.

Elsewhere in Europe, similar growth of the LM was experienced. In Germany Abbot Ildefons Herwegen of Maria Laach convened a liturgical conference in Holy Week of 1914 destined for laypeople. He henceforth promoted research that resulted in multiple publications for clergy and laypeople alike. From this same monastery emerged Odo Casel, one of the foremost German liturgical scholars. His focus was on the Greco-Roman Mystery religions and possible influences this may have had on early Christian worship. He was particularly interested in how worship in all its forms, Christian and non-Christian, spring from our common humanity. In his *Ecclesia Orans* (*The Praying Church*, 1918), Casel studied and interpreted the pagan mysteries of ancient Greece and Rome, discussing similarities and differences between them and the Christian mysteries. His conclusions were studied in various places, notably at Klosterneuburg in Austria, where the Augustinian canon Pius Parsch applied the principles in his church of St. Gertrude, which he took over in 1919. With laymen he worked out the relevance of the Bible to liturgy. Similar experiments were to take place in Leipzig during the Second World War.

In France, the *Dictionnaire d'archéologie chrétienne et de liturgie* (DACL) was published, but most practical experiments in liturgy were initiated after contact with the German and Austrian movements. Most changes occurred after the Second World War. In 1943, the *Centre National de Pastorale Liturgique* was founded and the magazine *La Maison-Dieu* began publication.

The idea of liturgy as an inclusive activity, subversive of individualism, while exciting to some, also raised anxieties in Rome. In 1947 Pope Pius XII issued the encyclical *Mediator Dei*, which warned of false innovations, radical changes, and Protestant influences in the liturgical movement. At the same time, he encouraged the "authentic" liturgical movement, which promoted active participation of the congregation in chant and gestures.

In the United States of America, the LM would take root in various places at different times due to the efforts of individuals. In the 1930s the LM implanted itself onto American soil through the efforts of Dom Virgil Michel OSB of St. John's Abbey in Collegeville, Minnesota. He founded the review *Orate Fratres* (now *Worship*) in 1926 and gradually formed the conference of Benedictines for the promotion of the liturgy. Several themes

1. See English translation, *Liturgy the Life of the Church,* Virgil Michel, tr.

surface in the first issue of *Orate Fratres*: the promotion of liturgical participation, the fostering of the liturgical apostolate, and perhaps most importantly the treatment of the mystical body of Christ as the theological cornerstone of the liturgical movement. As St. John's Abbot Deutsch wrote: "[T]he Liturgical Movement has for its purpose to put the liturgy into our lives; that the centre and very heart of the liturgy is the holy Mass; that, therefore, the main purpose of the Liturgical Movement is to put the holy Mass into the very centre of our lives and to make it and what it stands for, the vitalizing and directing principle of our lives."[2] In the wake of *Mediator Dei* Michael Matthis CSC in 1948 founded a summer program at the University of Notre Dame for the study of the liturgy. Many European liturgical scholars graced the campus each summer, imparting their learning. The program in liturgical studies would become the first graduate program in theology at Notre Dame continuing to this day and helping in the implementation of the *Constitution of the Liturgy* in the years following Vatican II. Mathis tells us that he had undergone his liturgical conversion in 1936 when he was presented with the first volume of Pius Pasch's *The Church's Year of Grace*. Elsewhere in the United States, other individuals who are too numerous to mention were busy working for the good of the LM.

THEOLOGICAL PERSPECTIVES

Music arguably has always been at the heart of the LM. Its importance was signaled by Pius X in his instruction *Tra le Sollecitudini* (TLS) of 1903. This document, issued *ex motu proprio,* had the force of law as a canonical code concerning sacred music. It was the first papal document ever addressed to the universal church that dealt entirely with music. The pope seemed more concerned, however, with the topic of religious music in general and not its particular use in the liturgy. The term sacred music appears a dozen times, while the term liturgical music only three times. Nevertheless, this document was the beginning of many documents issued in the twentieth century dealing with sacred music. Twenty-five years later Pius XI in 1928 would issue his *Divini Cultus Sanctitatem,* affirming the precepts put forward in TLS.

Prior to the Second Vatican Council there were three more Roman documents that had a bearing tangentially or directly upon music: *Mediator Dei* (an encyclical issued by Pius XII in 1947 on the liturgy in general), *Musicae Sacrae Disciplina* (another encyclical issued by Pius XII in 1955 dealing specifically with music), and *Instructio de Musica Sacra et Sacra Liturgia*

2. *Orate Fratres*, 391.

(an instruction issued by the Sacred Congregation of Rites in 1958). Each in its own way would lay the foundations for Vatican II. Prior to Vatican II the Latin Tridentine Mass remained the standard eucharistic liturgy in the Roman Catholic Church. In 1963, the Council adopted, by an overwhelming majority, the *Constitution on Sacred Liturgy*, "*Sacrosanctum Concilium*." For the first time the vernacular liturgy was permitted, even if to a minor extent in relation to those practiced afterward by national churches. Accompanying this was the encouragement for liturgies to express local culture (subject to approval by the Holy See). The close connection between more intelligible participation in the Eucharistic celebration and carrying one's faith "into the marketplace" exhibited commitment to social justice in one's life. The recovery of the Liturgy of the Hours (also called the *Divine Office*), the daily prayer of the church, was just as startling. As liturgical prayer is the prayer of the church, the Constitution states that "*in choir*" (common) office prayer is always preferable to individual recitation.

The mandate for the liturgical reforms of Vatican II can be found in the second chapter of *Constitution on the Liturgy* (*Sacrosanctum Concilium*), which set out the fundamental principles regarding liturgical reform and strategies on how to achieve this. Article 14 lies at the very heart calling for *full participation* of all the baptized as the cornerstone of the liturgical reforms and has been called the "refrain" of the *Constitution on the Liturgy* appearing sixteen times throughout the document (see CSL 12, 14, 19, 26, 27, 30, 41, 50, 55, 113, 114, 121, 124). The sentence "this full and active participation by all the people is the aim to be considered before all else" has caused much ink to flow in recent decades as authors have debated the meaning of the classic Latin expression *actuosa participatio*.[3]

Music plays a major part in the active participation of the faithful in the liturgy. Chapter six of the *Constitution on the Liturgy* in its entirety is consecrated to sacred music. In earlier liturgical documents the term could

3. The theme of active participation had been a constant within the liturgical movement from the beginning of the twentieth century. Pius X called for it in his *motu proprio "Tra le sollecitudini"* (1903): "The faithful assemble to draw that spirit from its primary and indispensable source, that is, from active participation in the sacred mysteries and in the public and solemn prayer of the Church" (par. 5). Later in 1928 in the apostolic constitution, *Divini cultus,* Pius XI wrote that the restoration of Gregorian chant for the use of the people would provide the means whereby they "may participate in divine worship more actively." However, emphasis was also laid upon an appreciation of the beauty of the liturgy that is capable of stirring the heart of the worshiper, who thereby enters into the realm of the sacred mysteries. Pius XII in his encyclicals *Mystici Corporis* (1943) and *Mediator Dei* (1947) also used the term, but insisted that true participation was not merely external. *De musica sacra* (1958) distinguished between the various levels of participation, indicating thereby that the possibility of profound interior participation was linked to high standards of execution.

have two distinct meanings—one broader, the other more specific. "Sacred music" was sometimes employed as an umbrella term that encompassed multiple categories of music, including Gregorian chant, polyphony, vernacular hymnody, instrumental music, and even music inspired by sacred themes performed in concert. The term was also used more narrowly to refer to music used in the celebration of liturgy. The term is used both ways in this chapter, though most articles focus on the church's tradition of liturgical singing.

Prior to Vatican II, in an attempt to foster active participation at the Eucharist, a distinction was made between High and Low Mass. At the High Mass, due to the technical nature of the music, choirs would normally sing the Ordinary parts (*Kyrie*, *Gloria, Credo, Sanctus*, and *Agnus Dei* and *Ite missa est*) and the Proper parts (Introit, Gradual, Alleluia or Tract, Sequence, Offertory, and Communion). Hymns, by distinction, found their proper place in the Liturgy of the Hours (or the Office) and were not a part of the High Mass. In the Low Mass, however, popular hymns either in Latin or the vernacular were sung at four strategic moments: opening (or processional), offertory, communion, and closing (or recessional). This became known as the four-hymn sandwich. The hymnody was generally of a devotional nature as evidenced by hymnals of the early twentieth century.

Immediately after the Second Vatican Council there was genuine excitement about the liturgical reform in most circles. However, the changes met some resistance elsewhere. From the musical side of the liturgical reforms, the church seemed to be caught flat-footed in the demand to use vernacular languages in the liturgy. Since the topic is so vast and varied from country to country, let us focus our attention on developments in North America. Initially there was a tendency to use music from anywhere—hootenanny, show tunes, popular music from the radio, folk music, just to mention a few. New hymnals like *Peoples Mass Book* (1964) and the FEL *Hymnal for Young Christians* (1970) supplemented or replaced earlier hymnals like the *Kyriale* (1940) and the *Pius X Hymnal* (1956). A second tendency was to use Protestant hymns, recognizing the longstanding use of vernacular language in worship. Another tendency was to import and translate music from Europe. Certainly, the psalms of Joseph Gelineau, SJ, using the sprung text method of delivery, enjoyed great success in many languages outside the original French. Another French liturgist and composer Lucien Deiss, CSSp, contributed greatly in his musical compositions and writings on the subject of liturgy and liturgical music. To a lesser extent, Dutch composers Bernard Huijbers and Huub Oosterhuis brought to the American scene music that had been used experimentally in Holland prior to Vatican II. One difficulty presented itself in adapting from one language with its unique

accentual patterns and structures to another. Nevertheless, these initiatives sensitized American liturgical composers to use biblical texts and lyrics that reflected theological renewal. When the St. Louis Jesuits emerged on the liturgical scene in the 1970s, their music was an instant success due to its straightforwardness, clarity, and widespread use of biblical texts. The group consisting of Bob Dufford, John Foley, Tim Manion, Roc O'Connor, and Dan Schutte, were all Jesuit scholastics at St. Louis University, but not all have remained in the Jesuit Order. Originally they used acoustic guitars and contemporary-style melodies and rhythms to set biblical and other religious texts to music sung in English in response to the liturgical reforms of the Second Vatican Council. The first collection of fifty-eight songs, some dating back as early as 1964, was called *Neither Silver nor Gold*. Their second recording, *Earthen Vessels,* sold over one million albums, and resulted in hymnals such as *Glory and Praise.* Although the list of songs is too numerous for this publication, representative titles will serve as examples of their use of Sacred Scripture. Among Foley's compositions are *One Bread, One Body* (1978, based on 1 Cor 10:16, 17; 12:4; Gal 3:38; and *The Didache* 9), *Come to the Water* (1978, based on Isa 55:1, 2; Matt 11:28–30), *The Cry of the Poor* (1978, Ps 34), and *For You Are My God* (1970, Ps 16). Probably Dufford's best known composition is "Be Not Afraid (1975), which is based upon Isa 43:2–3 and Luke 6:22ff. Schutte composed over 150 hymns; his "*Here I Am, Lord*" (1981) is based on Isa 6:8 and 1 Sam 3. Criticized at times for its contemporary musical style and because people were asked to sing in the voice of God, the net result is that many people came to know the Bible, particularly the psalms, through music.

In the years following the council, several musical publishing houses emerged in the United States, of which only three major ones survived: The Gregorian Institute of America (GIA),[4] World Library Publications (a division of J. S. Paluch),[5] and Oregon Catholic Press (OCP).[6] Additonally, the Liturgical Press at Collegeville, Minnesota, has published a variety of

4. GIA publishes two principle hymnals that contain psalms and canticles, and service music, and are intended to complement each other: *Worship* contains classical hymnody, and *Gather* features contemporary "folk" hymnody. *Lead Me, Guide Me; Ritual Song*; *Oramos Cantando / We Pray in Song.*

5. World Library of Sacred Music: *People's Mass Book 2003* (original edition 1966; revised and updated in 2003)*; We Celebrate*; *One in Faith;* and ¡Celebremos / Let Us Celebrate!

6. Oregon Catholic Press, in hardbound, three principle publications: *Journeysongs* (primarily English language, with some bilingual English-Spanish songs)*; One Faith, Una Voz* (songs in both English and Spanish)*; Flor y Canto* (Spanish language songs); in paperback edition *Breaking Bread* (revised and published annually on a subscription basis).

hymnals.[7] The United States bishops came down on the American principle of free enterprise allowing the companies to sort themselves out, whereas the Canadian bishops forged ahead with a national hymnal, *The Catholic Book of Worship*, currently in its third edition. Among the American hymnals there are a variety in English, Spanish, and mixed language editions. Additionally, an African American hymnal entitled *African American Heritage Hymnal* (GIA) collected spirituals and other songs in the African American tradition. The difficulty lies in the fact that by nature this tradition is very improvisational, thus the hymnal only succeeds in giving a snapshot of how the music was sung at a particular moment in time.

In an attempt to ensure quality, there was a clear movement away from central authority of the sacred congregations in Rome that governed Latin usage to more local governance that could address vernacular usage. Episcopal conferences began to produce directives about liturgical music. In the United States, for example, two directives appeared about liturgical music a decade apart: *Music in Catholic Worship* (1972, and revised edition in 1983) and *Liturgical Music Today* (1982). These documents were a set of recommendations to help pastors and musicians implement the liturgical renewal mandated by Vatican II in the *Constitution on the Liturgy*. It is notable that the instructions speak about songs rather than hymns. The choice of the word song is an indication that many of the compositions since the council were not in the classical hymn structure and that the word song could include all the sung parts of the liturgy, including the ordinary parts. Nevertheless, music publishers continued to use the language of hymnals, with some notable exceptions. Liturgical Press at St. John's in Collegeville, for example, chose to entitle their music book *Sacred Song*.

In the years following the council a distinction was emerging between singing "at" Mass and singing "the" Mass. The goal was to move beyond the four-hymn sandwich and for congregations and choirs to sing the liturgy, particularly the acclamations and songs of the liturgy. The great contribution of *Music in Catholic Worship* (MCW) was the principle of the three-fold judgment in selecting music for worship: musical, liturgical, and pastoral. The musical aspect of the judgment requires that music be artistically sound but cautions not to confuse style with quality. The section on liturgical judgment briefly deals with the hierarchy of musical choices within the Eucharistic liturgy. Participation of all the faithful in some capacity was stressed while various musical ministers, such as cantor, choir, and organist, were delineated and affirmed. The third part, the pastoral judgment, poses the

7. Liturgical Press, in hardbound: *The Collegeville Hymnal*; *By Flowing Waters* (chants for the liturgy, composed by Paul Ford); and in softbound *Sacred Song*.

important challenge in every age: "Does music in the celebrations enable these people to express their faith, in this place, in this culture" (MCW, 39). The difficulty, however, in framing the question in terms of three separate judgments is that it creates the potential for real tensions and raises a question regarding hierarchical order. Who exercises these judgments? Does this presume a separate musical director from the liturgist? Are they one in the same? Does any one of these judgments trump the other two? Does the pastor exercise the pastoral judgment as a kind of veto right? After thirty years of sorting out this tension, the US bishops published a new document entitled *Sing to the Lord: Music in Divine Worship* (2006) as a revision of *Music in Catholic Worship*. Much of what had been already written was restated, but the question of the three-fold judgment was clarified. Rather than thinking of three separate judgments, it was now seen as one single judgement with three aspects. An outgrowth of these documents was the notion of pastoral musician. *Sing to the Lord* (par. 51) addressed the need for a full formation of the church musician: "Preparation for music ministry should include appropriate human formation, spiritual formation, intellectual formation, and pastoral formation."[8] The new document is comfortable adding the language of hymn to the singing of the acclamations, chants, and songs of the Liturgy (STL 21). An entire section is dedicated to hymns, stressing that their original placement was in the Liturgy of the Hours. But then it goes on to say, "Church legislation today permits as an option the use of vernacular hymns at the Entrance, Preparation of the Gifts, Communion, and Recessional. Because these popular hymns are fulfilling a properly liturgical role, it is especially important that they be appropriate to the liturgical action,"[9] seemingly to support the four-hymn sandwich that had been hotly contested in the period immediately following the council.

CONTRIBUTION TO LITURGY AND WORSHIP

The nineteenth century saw the rise of the Cecilian movement for church music reform in Germany as a reaction to the liberalization of the Enlightenment. In the twentieth century, this movement gave way to new associations that would take up the liturgical and musical reforms of Vatican II. On the European scene *Universa Laus* (literally "Universal Praise" in Latin), an international study group for liturgical singing and instrumental music, was formally constituted at Lugano, Switzerland, in April 1966. Based on a group of European liturgists and musicologists that had first started

8. United States Conference of Catholic Bishops, *Sing to the Lord*, par. 51.
9. United States Conference of Catholic Bishops, *Sing to the Lord*, par. 115, d.

meeting in 1962 (though some of its members had been working together for a decade before that), the initial object was to support the work of those charged with presenting and then implementing the liturgical reforms of the Second Vatican Council; some of its members were in fact *periti* at the council. The first trio of presidents were Joseph Gelineau (France), Erhard Quack (Germany), and Luigi Agustoni (Italian-speaking Switzerland). Other distinguished names present at the first formal meeting of the association included Helmut Hucke, Bernard Huijbers, David Julien, and René Reboud. In time this study group of scholars produced two documents of note: *Music in Christian Celebration* (1980) and *Music in Christian Liturgies* (2002). These documents provide a precision in terminology, including the introduction of the foundational term "Christian ritual music." This phrase was seen as a more precise way of describing the relationship between liturgy and music than the more nebulous terms "sacred," "religious," "church music," or "liturgical music." *Universa Laus* maintained that the primary form of ritual music is singing and that singing by the people gathered together is highest in importance.

On the American scene, the National Association of Pastoral Musicians (NPM) was founded in 1976 by Virgil Funk, a priest of the Diocese of Richmond, Virginia. The first convention was held in March 1978 in Scranton, Pennsylvania, and the theme was "Musical Liturgy is Normative." The meeting attracted around eight hundred participants from around the United States, far exceeding the expectation of the organizers. It was at this convention that the Saint Louis Jesuits were introduced onto the national stage along with many popular and learned liturgists. The next year the national convention took place in Chicago, Illinois, and the theme was "Prayer, Performance, Participation." Once again the numbers of attendance surprised and delighted the organization. Clearly there was something about NPM that spoke to clergy and musicians alike. The convention consisted of plenary sessions, music showcases sponsored by the major music publishers, and smaller workshops and breakout sessions. The crowning event was the large convention Eucharist that served as both a celebration and a model of good liturgy. At Scranton, the Eucharist took place in the Catholic cathedral, but in Chicago it was necessary to have it in the convention ballroom due to the overwhelming size. In 1980, it was decided to have regional meetings in order to accommodate the growing number of interested persons and to cover a broader swath of the country. The following year in 1981, the national convention took place in Detroit, Michigan, the theme being "Claim Your Art." The participants numbered around 8,500 again surpassing all expectations. The gatherings served as a place for disseminating knowledge about music and the liturgy and for introducing and distributing

new music, including hymnals. The conventions have continued on to the present day, for a time alternating between national and regional meetings, but moving back to the yearly national conventions in the 2000s. In addition to the conventions, the association publishes a bi-monthly magazine with joint subscriptions; both the musicians and the clergy receive the magazine, ensuring that both groups are moving in the same direction liturgically, musically, theologically, and pastorally. The articles vary from the very arcane to the practical. Clearly hymnody lies within the purview of the authors and composers involved in the association.

NOTABLE HYMNS

Among the thousands of songs that have been composed for the liturgy since Vatican II, it is impossible to single out only a few as totally representative of the liturgical movement. Rather, it is more feasible to speak about the various genres of songs that have emerged.

In the genre of biblical texts, certainly the psalms hold pride of place. Many sprung-text versions in the Gelineau-style are used due to their ease of singing and clarity in expression, giving the biblical text priority over the melody. There are additionally through-composed versions of psalms that set the text according to its content and affect. Psalms of lament and penance sound mournful and full of remorse, while psalms of assent are joyful, recalling early pilgrims ascending to Jerusalem. There are also paraphrased versions of the psalms that take poetic license with the text. Then there are songs that set the Old Testament texts, making them accessible to people. This was an important development in introducing many Catholics to texts that had heretofore remained unknown to them. The New Testament is also fertile ground for sung texts. John 6 ("I Am the Bread of Life") or Matt 6 ("Come to Me") are but two songs that set Jesus' words.

Another genre is ritual music, which is devised to accompany the liturgical action. These songs could accompany the entrance or communion processions with music appropriate to the action. Songs of gathering set the stage for the liturgy, while Eucharistic hymns accompany the reception of communion. There are also songs that focus more specifically on the connection between Eucharist and social justice. These songs surprise and challenge those who sing them to work to build the kingdom of God and to live their faith.

Why is music important to the worship and testimony of the church? The answers are more easily felt than articulated, personal as well as doctrinal. The *Constitution on the Liturgy* says that sacred music "adds delight to

prayer, fosters unity of minds, and confers great solemnity upon the sacred rites."[10] Music is pedagogical: a means of memorization, making Scripture stick. Music is universal: it enables missionary work, and allows for cultural cross-fertilization. Perhaps most importantly (and most difficult to talk concretely about) music, like God, is ineffable, emotional, and referential to the transcendent.

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10. *Constitution on the Liturgy*, #112.